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## LIKE THE PROVERBIAL TORTOISE, WE PROGRESS BY TINY, TORTUOUS STEPS

By Isabel Allen

Every so often architecture spawns an unholy alliance so absurd as to beggar belief. The coming together of Llewellyn Davies and Ken Yeang springs to mind, as does last week's news of a joint project between Ken Shuttleworth and Robert Adam. Unlikely liaisons are a national strength. Set against the stylistic single-mindedness of the most ambitious national displays at last week's property fair at MIPIM, it was difficult not to take a certain patriotic pride in the happy juxtaposition of, say, BDP and FAT.

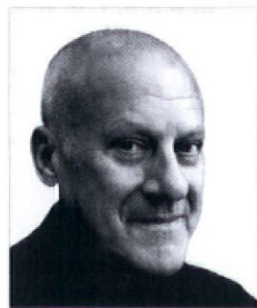
Against the backdrop of the international architectural *milieu*, Argent's proposal for King's Cross stands out as a beacon of architectural pluralism. The downside, of course, is that it has taken several decades and a peculiarly British saga of confused ownership, botched planning permissions and petty bureaucracy to arrive at this point. The project has benefited from the ride. The current masterplans, put together by odd couple Allies and Morrison and Demetri

Porphyrios, is infinitely preferable to earlier proposals to, say, link St Pancras and King's Cross with a single over-arching Center Parcs-style roof, or transform the entire area into a Neo-Classical utopia. Like the proverbial tortoise, we can only turn out a winning performance by carrying our cumbersome baggage with us and moving in tiny, tortuous steps.

In bidding for the Olympics, we omitted to mention that we like to take our *grands projets* slowly. Or that we have spent decades constructing a maze of complications to ensure that nothing can happen too fast. Being up against the clock could force us to be more gung-ho – the peace accord between Tessa Jowell and Zaha Hadid (see page 11) may herald a new willingness to embrace the unexpected. Or it could be an excuse to resort to the tried-and-tested and terminally bland. If we do, we will quash the very eclecticism which helped to win the bid.



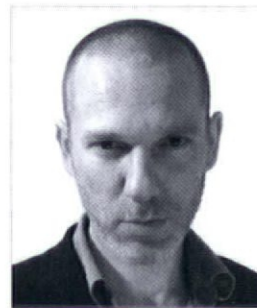
## CONTRIBUTORS



Norman Foster, whose work is featured in this week's *Sketchbook* on page 58, is the founder of Foster and Partners and is a two-time winner of the Stirling Prize



Susan Dawson, whose case study and *Working Detail* on the SNOFA feature on pages 40-43, is an architect based in Lancashire and the AJ's working details editor



David Grandorge, whose photographs of CZWG's South Central feature in this week's *Building Study* on pages 27-37, is a photographer and lecturer



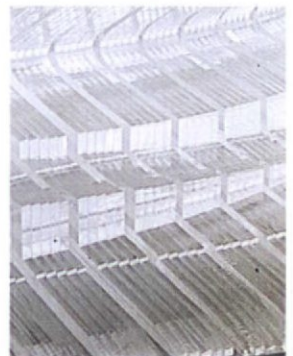
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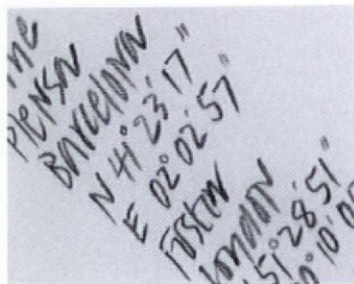
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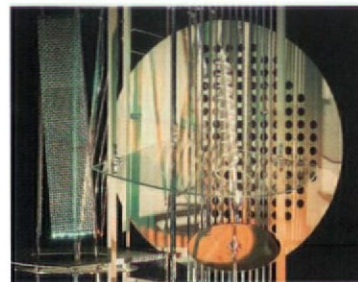
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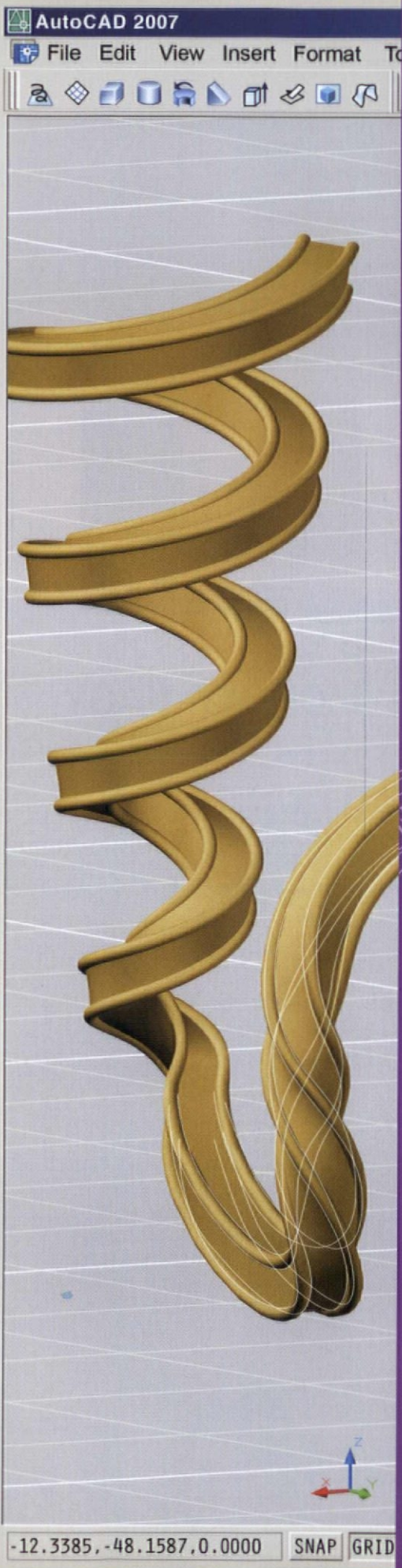
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**FRIDAY 17 MARCH**

- Transport for London 'puts the brakes on King's Cross plans'
- PFI reforms on the agenda following RIBA campaign
- Atkins to probe falling Holyrood beam incident
- AJ up for four major publishing awards



**MONDAY 20 MARCH**

- Wembley workers in emergency evacuation (pictured above)
- SMC on verge of shock Alsop takeover
- Warring Croydon Gateway schemes to go head-to-head at single inquiry
- ARB chief Robin Vaughan resigns in surprise move

**THURSDAY 16 MARCH**

- Final details of Part L revealed at last
- Foster plans Europe's tallest tower in Moscow
- Trio of major architects reveal new Birmingham library plans
- Shuttleworth to team up with Classicist Adam (pictured below)



**TUESDAY 21 MARCH**

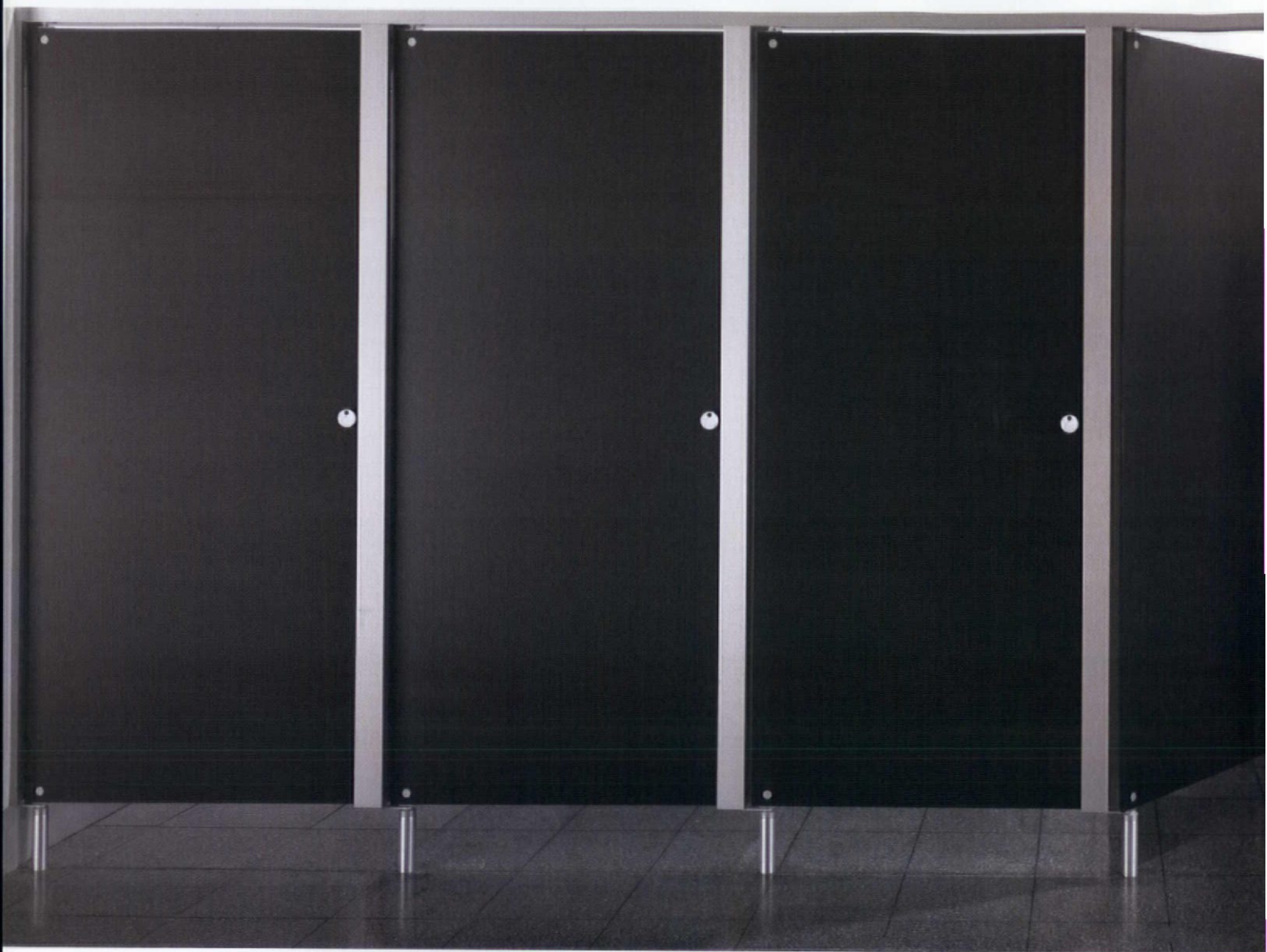
- Government asks RIBA for planning-reform advice
- English Heritage supports upgrade to Barbican tower (pictured right)
- ADP appointed to contentious Canterbury site
- ARB critic Salisbury faces board disciplinary committee



**WEDNESDAY 22 MARCH**

- Architects being 'misled' over use of illegal wood
- Sustainable Multiplex tower set for approval in Southwark
- Edward Cullinan appointed to masterplan New Forest
- Newport competition shortlist images revealed





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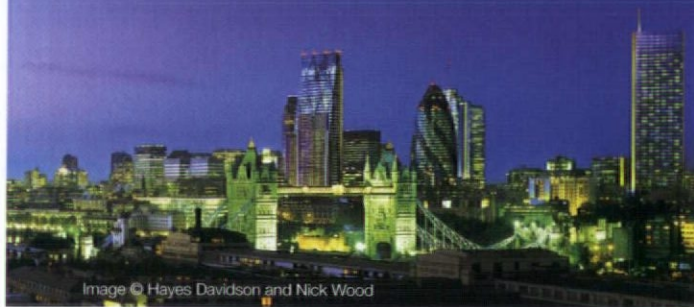


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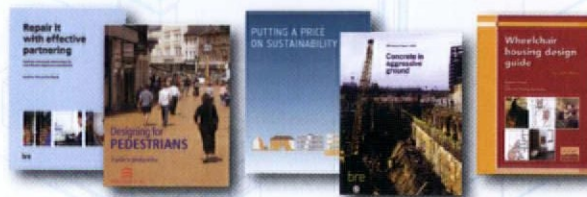
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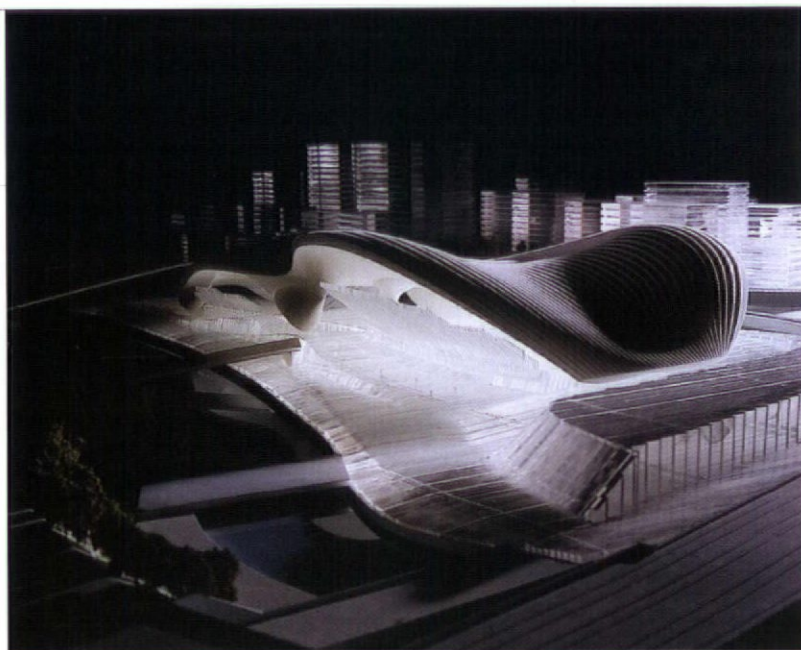


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Zaha Hadid's 2012 Olympic Aquatics Centre in east London

# GOVERNMENT APOLOGY FOR ZAHA

By Richard Waite

Olympics minister Tessa Jowell has apologised to Zaha Hadid for public comments she made about the cost and design of the new London 2012 Olympic Aquatics Centre.

The AJ understands that the minister's department has written to Hadid withdrawing accusations, reported in the AJ in December (ajplus 01.12.05), that blamed the architect for a 'simply unacceptable' hike in the price of the key Olympic venue.

At the time, sources close to the project believed there was little substance in the claims that the centre's £75 million budget had almost doubled 'because of a change in the specification'.

In the following weeks, rumours emerged that Hadid was considering legal action against Jowell.

However, now that the Pritzker Prize-winning architect has received a written apology, the matter is not expected to be taken any further.

The letter represents a major victory for Hadid, whose reputation was thrown into question by the adverse publicity which followed Jowell's comments.

Meanwhile, the revelations will come as yet another political embarrassment for the beleaguered Jowell, who has been under the media spotlight in recent months following allegations about her husband's financial dealings.

Designed alongside swimming pool experts S&P Architects, the new aquatics centre in east London will be able to seat 20,000 spectators and is regarded as a centrepiece of the London games.

Hadid's proposals have been backed by a number of top architects, including Richard Rogers, who surprisingly jumped to her defence when Jowell's accusations first made it into the press last year.

The co-chair of the competition panel which selected Hadid's successful pool design back in 2004, Rogers even wrote to the *Guardian* in January in response to claims the project had been sent back to the drawing board because of budget-busting changes.

He said: 'I wish to make clear that the winning design by Zaha Hadid Architects has not exceeded the construction costs of £75 million.'

'The scheme has not changed and no further design work has been done since the competition was held in 2004.'



## PARDEY TO BUILD 'JAMES BOND' HOUSE

John Pardey Architects has submitted plans for this house on the banks of the River Loddon in Wargrave, Berkshire. The 240m<sup>2</sup> home will replace a 1970s house and is to be built on columns to counter the threat of floodwater, which can rise up to 1m above normal river levels. Divided into three zones housing separate bedroom, guestroom and living areas, the £450,000 steel-framed building will boast a 'suspended James Bond-like metal fireplace' and a concealed study. The central, cedar-clad living block will open, through a full-height glazed wall, onto a balcony overlooking the river, while a dark-zinc-clad wing will accommodate the guest suite and gym. The clients decided to approach Pardey after they spotted the practice's Attwood house, which is just 200m along the river (AJ 17.11.05). Construction is due to start in July, if planning goes smoothly, and should be completed in March next year.

*By Richard Waite*

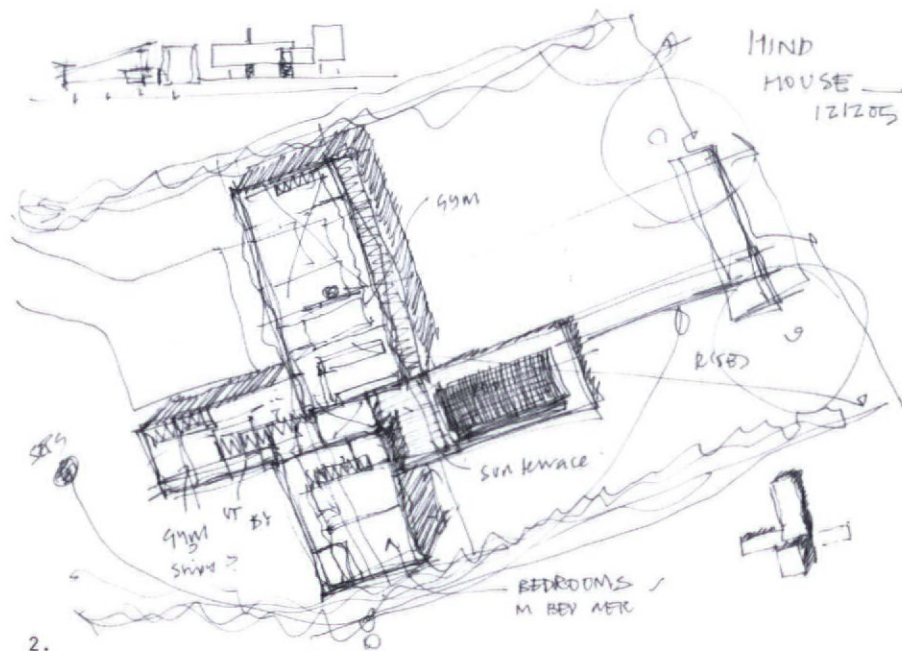


1.



3.





1. A full-height glazed wall will overlook the River Loddon
2. Early concept sketch
3. The house is to be built on columns to counter the threat of floodwater







ANTHONY WELLER/VIEW

# MACCORMAC SET FOR BBC RETURN

By Ed Dorrell

Richard MacCormac has entered into secret high-level talks which could see him make a dramatic return to the BBC's huge Broadcasting House scheme, the AJ can reveal.

The architect, who was sacked from Phase II of the important central-London scheme at the end of last year, could be set to reemerge as an influential figure on the project.

The move would represent an extraordinary thawing of the relationship between BBC bosses and MacCormac Jamieson Prichard (MJP).

They have had an extremely strained relationship since the corporation and its contractor Bovis Lend Lease announced that MJP would no longer be required on the second phase of its scheme.

The details of any deal that would resecure

MacCormac's services, and especially how he would work with the project's new architect Sheppard Robson, are unclear.

But one observer, speaking at the MIPIM property fair last week, suggested that MacCormac might become contracted to the BBC to oversee his designs, while Sheppard Robson would work in its current novated capacity for Bovis.

It is understood that the move to bring the MJP boss back on-board has been launched because a number of senior cultural figures were disgusted by the way the corporation treated both MacCormac in London and David Chipperfield in Glasgow.

The surprise decision in November last year to dispense with MacCormac's services sent shock waves through both

the broadcasting and architectural worlds.

The BBC was awarded the RIBA's 'Client of the Year' award in 2003, and its director John Smith had been awarded an Honorary Fellowship.

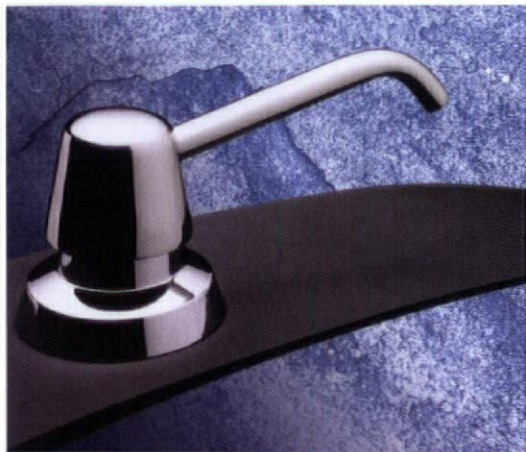
However, any agreement to bring MacCormac back in would also require the architect to be convinced that conditions on the project have improved.

Speaking about the problems between Bovis and MJP that culminated in the events of last November, artist Antoni Malinowski, who worked with MacCormac on the scheme, said: 'Richard was insisting on certain basic design elements that were at the core of the project.'

'He said they should not be changed, otherwise there would be nothing of his scheme left,' Malinowski added.



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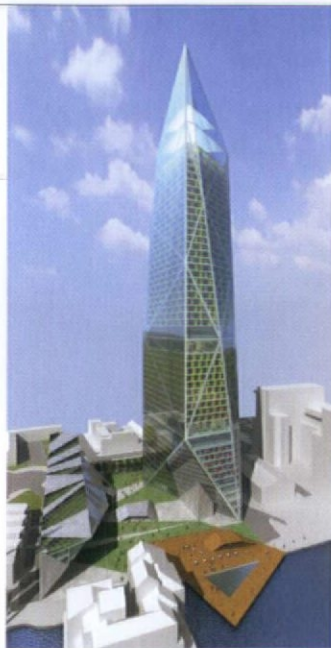
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Sheppard Robson is currently working on the mixed-use Glengall Bridge development in the London Docklands

## ALL CHANGE AT SHEPPARD ROBSON

By Ed Dorrell

Sheppard Robson is set to go through a major board-level shake-up over the next two months, the AJ has learned.

In a surprise decision, the practice's three most senior directors have agreed to take early retirement and hand control of the firm over to two of the firm's youngest partners.

Tim Evans, the creative director, and Malcolm McGowan will take over the reins as leading principals. Five of the other current partners will have a smaller equity share in the business.

Senior directors Graham Francis, Paul Watkins and Anthony Furlong have agreed to step down on 1 May.

These three are the longest-standing partners at the practice, which has a staff of 300 and came eighth in last year's AJ100. All three have

been offered and have agreed to accept consultant roles, that are understood to last for 12 months.

Evans claimed the change of leadership will see a shift in the focus of the practice on to design standards.

He also said the new leadership would continue the recent strategy of diversifying the workload away from just commercial developments and into the public and residential sectors.

Evans said: 'What we now have in place is that the three remaining partners of the company's third-generation are stepping down.'

'We want to relaunch this business. We are getting rid of the post of chairman because we don't feel its valid for the way we want to take the practice, and it does not

reflect what is happening in architecture at the moment.

'We want to further develop a culture of design integrity at the office. We want to take the practice back to its origins, when design was very important.'

Evans said that he would take over the creative direction of the practice's output, while McGowan would be responsible for the management of the office and delivery of projects.

'We are pleased with the [consultant] deal that we have done with the partners that are leaving, because they provide a great deal to the practice, but it will be for a limited period of time,' Evans said.

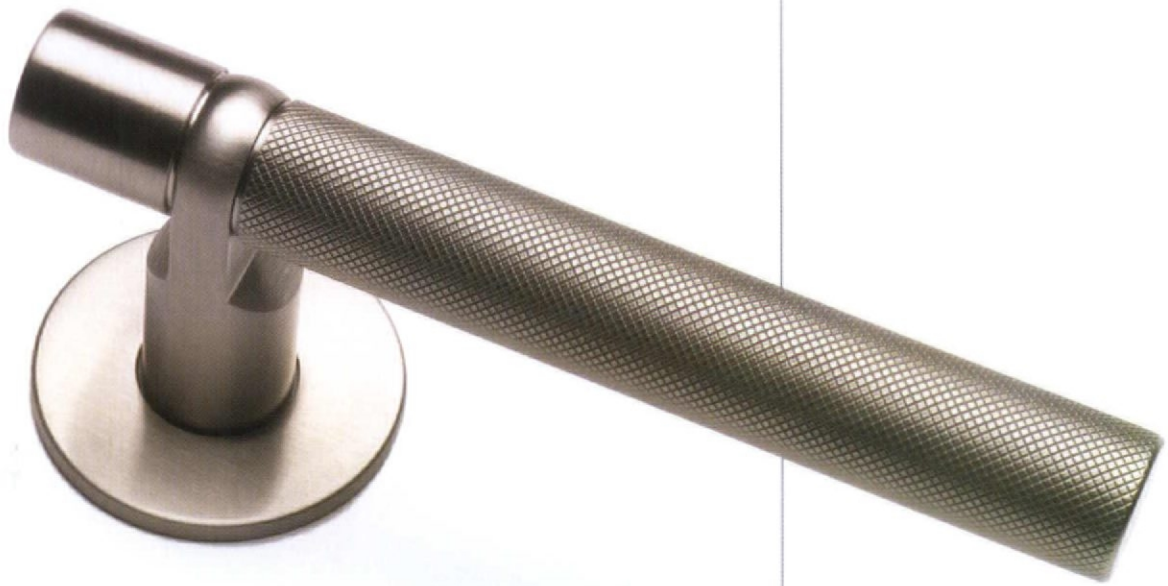


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Paxton Locher's House at Clerkenwell Green (above)

# RICHARD PAXTON 1956 – 2006

By Isabel Allen

Richard Paxton, who died on Monday at the age of 49, was an architect who practised what he preached. His career, and indeed his life, was carried out against a backdrop of constant change; houses and offices or houses/offices whose ceaseless state of flux reflected a restless enthusiasm for transformation and a boundless thirst for architectural experiment.

Having studied at Kingston, Richard worked for various big-name practices before settling at ABK. A commission for a home for author Douglas Adams (of *Hitchhiker's Guide to the Galaxy* fame) allowed him to set up Paxton Locher Architects with his wife, Heidi Locher, whom he met in his teens (a well-meaning aunt lured him to a party on the promise of

meeting 'a beautiful blonde from Roedean'. He was already smitten by the time he realised he'd made a beeline for the wrong one). The commissions were quick to follow. The practice's prolific portfolio of one-off houses includes several for high-profile clients, including the comedian Griff Rhys Jones. Other projects include the conversion of a synagogue into the Soho Theatre Company and Writers' Centre, workshops and rehearsal space for the Jerwood Foundation in Southwark and offices for the engineers Elliott Wood Partnership.

But the couple's most astonishing achievement is the series of houses which they built for themselves and their two children. As a body of work, these exemplify the couple's ability to unlock the potential

of apparently unusable sites. The most high-profile of these was the house at Clerkenwell Green, a site surrounded by blank walls on all four sides. The architects created a courtyard arrangement with a sliding glazed roof, creating a light-drenched internalised living environment which turned into an open-air – but completely secure – home when the weather allowed.

Eternally restless, the couple moved on to their next project shortly after the completion of Clerkenwell Green, another 'challenging' site in London's Primrose Hill, where toplighting and an internal swimming pool combat the potential gloom of another enclosed site, and form an essential part of the services strategy. Part architectural experiment (spatially,

structurally and in environmental terms); part show-stopping penthouse complete with *Boy's Own* gadgetry (a full size snooker table which rises silently out of the floor at the flick of a switch); and part family home (complete with self-contained mini-homes for the children) the project reflects the tastes of a man who was a courageous and hugely talented architect, intensely sociable, and a devoted family man.

The last time I met Richard, he was bursting with excitement over the fact that this long-running project was eventually coming to a close, and the family would finally be able to enjoy their dream home. True to form, he was planning their next move.

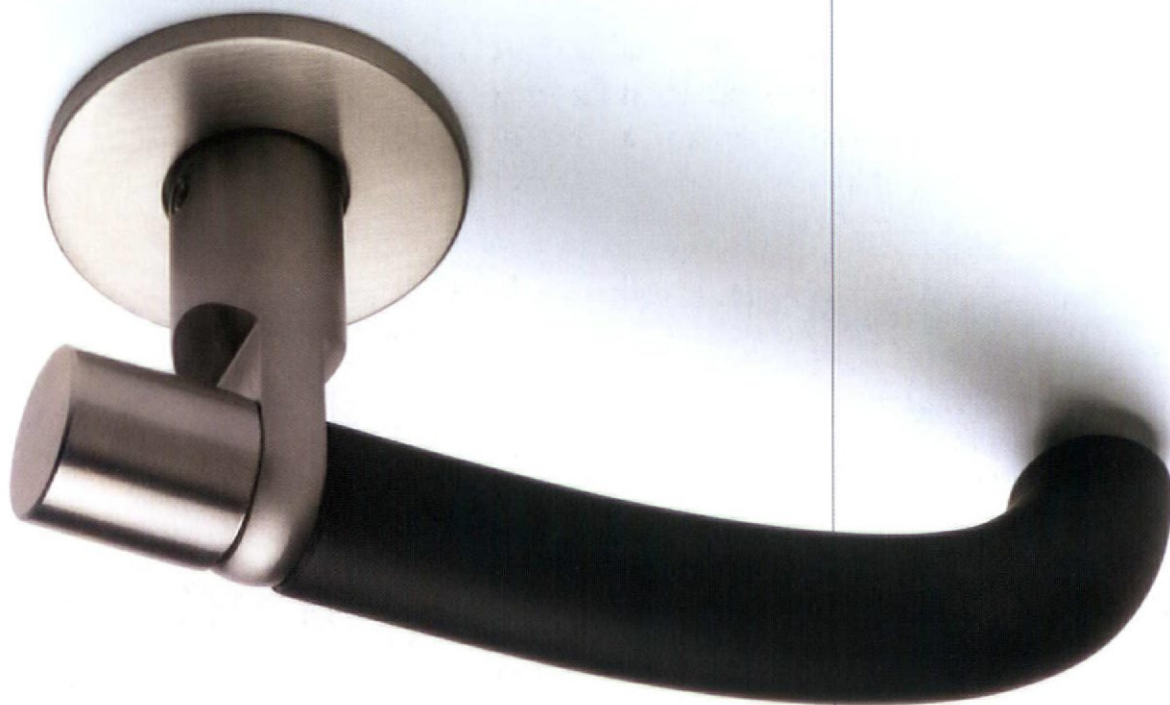


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### THE AJ GOES TO CANNES

The AJ took to the French Riviera last week, bringing selected practices to showcase their talent to the international audience on the UK Architecture stand at MIPIM in Cannes. The AJ did its bit for Blighty: organising a seminar on regeneration; a conference on West London (supported by the West London Alliance, keen to make its voice heard above the Olympics-related East London noise); hosting various receptions and sponsoring the residential category in the MIPIM Architectural Review Future Projects Awards – picked up by 3XN for its Nordhavnen-Residences in Copenhagen. It also acted as media partner for Wordsearch's celebrated Carlton Club party – the only place to be seen after a hard day's schmooze.



Late-night revellers at the Carlton Club



Tim McFarlane, Paul Monaghan, AJ publishing director Jonathan Stock, 3XN's Kim Neilson, and MIPIM director Nadine Castagna



The AJ's UK Architecture stand



Pipers' London Model takes pride of place on the London stand





Grimshaw's Vincent Chang and Neven Sidor



The AJ's Tara Ryan and Ross Sturley snuggled between Matt Fairman and Richard Conner of Piercy Conner



Simon Allford, Sean Griffiths of FAT, and Dominic Papa from S333



Liz Stretch and Roger Zogolovitch exchange fashion tips



Peter Murray and another partygoer listen to Robert Adam's Paul Hanvey



Aedas holds court



Barry McKeogh, Jackie Sadek and Southwark Council's Chris Horne



David Rogers of Jerde Partnership with Nigel Woolner



Arup's David Glover with Paul Finch from Chapman Taylor



AJ editor Isabel Allen, Brixton plc's Peter Dawson, Duncan Trench from Development Securities and Patrick Stones from Tesco at the West London Conference



Hanif Kara with Pedro Roos and Andrew Davidson, from Paul Davis and Partners



AR Award winner Nabil Gholam with Richard Powell from Lend Lease



*'Being a Scot and having my bum projected on to the Houses of Parliament was fantastic. Have you seen the new Scottish Parliament building? In architecture terms it is an arse'*

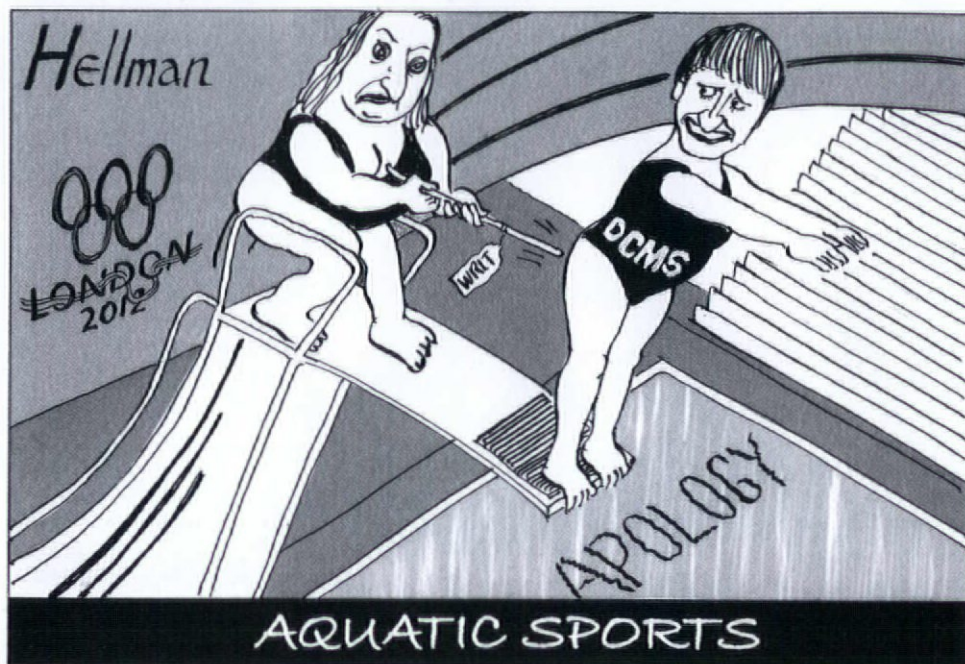
Gail Porter, *Observer*,  
19.03.06

*'I have always admired Modernism, and wish the whole of London could be rebuilt in the style of Michael Manser's brilliant Heathrow Hilton'*

JG Ballard, *Guardian*,  
20.03.06

*'Is that a gherkin I see in your pocket, Lord Foster?'*

Lynn Becker,  
[www.lynnbecker.com](http://www.lynnbecker.com),  
20.03.06



#### YOUTH CLUB

The Carlton Club in Cannes was the usual success for those MIPIM attendees who found their way into the exclusive event. There seemed to be more emphasis on the young guns this year than normal, which made for a good party. Gone were the likes of **Terry Farrell**, who in previous years has been spotted dozing in a corner. This year the focus was on the likes of **Dominic Papa** of **S333**, **David West** of **Studio Egret West**, **Aedas'** **Richard Hyams** and **Sheppard Robson's** **Tim Evans**. That's not to say that there wasn't a smattering of self-confessed 'old farts' chucking back the booze, courtesy of organiser **Wordsearch**.

#### FACING FACTS

So what was the main topic of conversation among the

architectural *glitterati* as they pickled themselves in the Carlton? Astragal would have expected the chit-chat to have focused on urban design or the ARB/RIBA war. Not so. The hottest subject on the lips of architecture's finest was whether King's Cross classicist **Demetri Porphyrios** had been under the surgeon's knife. Was that a facelift? The evidence was inconclusive. But **Robert Adam** was not shy in telling people how 'well' the Greek architect is looking these days...

#### DOUBLE VISION

Amiable architect **John Assael** has an identical twin brother. Honestly, he does. Astragal now knows he is Robin – a lawyer-turned-developer with a similarly fluffy little beard. However this information didn't come easily. For a long

time a sceptical Astragal was convinced the whole affair was a very cunning ruse. In fact it was not until Robin pulled out his credit card – under duress – that it all began to make sense. Even then, it was only when they were spotted together Astragal was finally won over. Another double, please.

#### PEDAL POWER

A very well done to the team of charity cyclists, led by **Wordsearch's** **Peter Murray**, that made it down to Cannes for the MIPIM bunfight. Quite how the group could manage to last the distance in the week-long Cannes booze-up immediately following the marathon cycling mission is completely beyond the comprehension of an alcohol-sozzled Astragal. So a big congrats to all involved.



# one small step, one giant leap



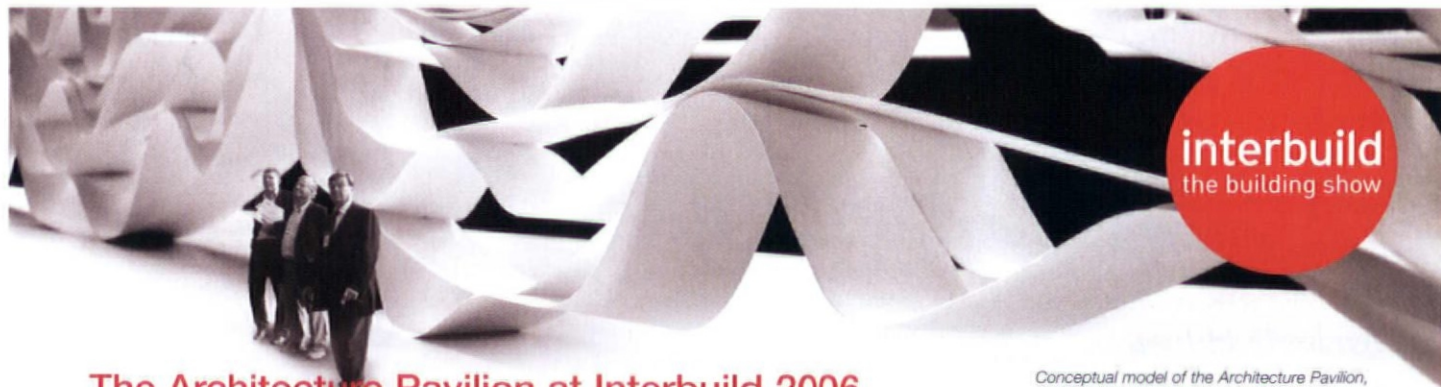
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RIBA





## LETTERS

### THAMES FLOODING IS A RISK THAT CAN BE MANAGED

The articles raising the issue of flooding in London and the Thames Gateway (AJ 02.03.06) fail to address how flood risk is currently managed, and our options for the future.

Development within the Thames tidal floodplain will always have risks. It is how we manage those risks that determines whether or not we will face floods in the future.

The defences protecting London and the Thames Gateway are of a higher standard than anywhere else in the country, and the likelihood of flooding in London is very small. Flood risk is increasing however, and as a result the Environment Agency is developing a flood-risk-management plan – Thames Estuary 2100 – for the tidal Thames for the next 100 years. The assumption that a new barrier at Tilbury would solve flood risk does not take into account the many impacts that such a barrier might have and, more importantly, whether or not it will actually decrease flood risk effectively. Thames Estuary 2100 will examine those issues and produce a draft plan in 2008.

Reducing the consequences of flooding can be addressed now by using spatial planning to direct development to the areas of lowest risk and ensuring any development in higher-risk areas manages the flood risk appropriately. The strategic flood-risk assessments, backed by the government, which are completed

or under way in key areas of the Thames Gateway are an essential element of this approach.

The Thames Gateway regeneration allows us to integrate flood-risk management as a central tenet of masterplanning, delivering safer housing and green space compatible with flooding.  
*Dave Wardle, Thames Estuary programme executive*

### WERE GATEWAY PHOTOS JUST A WASTE OF SPACE?

Is it just me, or was it rather extravagant to feature 10 pages of photographs of Thames Gateway dereliction (AJ 02.03.06), when they could have adequately fitted on a double-page spread?  
*Paul Barnfather, Wycombe District Council*

### THE NORTH/SOUTH DIVIDE IS KEY TO EUROPEAN CITIES

When considering the debate on density in British cities, the cultural condition of UK cities needs to be considered.

Of all theorists, none perceived more clearly than Christian Norberg-Schulz the differences between cities in the north and south of Europe. One of the things he says is that in a Mediterranean city the ground often consists of 'topographical configurations', meaning mountains and stone. Mediterranean people already expect a stone environment and do not need a large amount of greenery in a city. Hence there will be little in



# The ev



the way of parks and gardens. In a northern environment the 'ground' often consists of trees and greenery. A large amount of land used as parks will not be perceived as a wasteful use of space. Hence we can understand how, in a Mediterranean city, public space is often perceived as paved squares, while in a northern European city it is perceived as parks. This might explain the Mediterranean preference for high-density, apartment living while people in the north of Europe like individual houses with gardens.

How does this affect the ongoing debate on density? Well, in a British city the minimum level of density might be taken as the terraced house, which often has a density about three times the level of a suburban development. The gardens of these houses are not very large. This is presumably why planners try to create parks, even in areas of terraced housing with gardens.

None of this is an argument in favour of suburbanism. The type of urbanism I would advocate would be that terraced houses or apartment buildings should be integrated into parks. This is often totally ignored in British architecture.

I think it is important that our architects and designers perceive the understanding of the cultural condition of northern European cities shown by Norberg-Schulz. Only then will they be able to create sensitive and intelligent additions to our cities.

*Kieran Gallagher, by email*

#### KOLLEK'S JERUSALEM LEGACY IS DEBATED

The letter from Ayyub Malik (AJ 16.03.09) quotes former Jerusalem mayor Teddy Kollek as saying that his sole aim while in office was to 'determine physical and demographic "facts"... to prevent the growth of the Arab population or the expansion of its living space'.

Funny then that the Arab population's numbers have substantially increased since 1967. Contrast this with the situation pre-1967, when the Jewish population of the old city in Jerusalem was forced to flee by the Jordanians and the entire area was razed to the ground.

*Joel Cooper, by email*

#### CORRECTION

The AJ apologises for having incorrectly given the impression that Aedas is acquiring New York firm Davis Brody Bond (AJ 16.03.06). Davis Brody Bond is in fact investing in the Aedas Group, with a view to the integration of the two practices in due course.

*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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## The new 150bhp Saab 9-3 1.9TiD convertible



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5 (11.1) – 44.8 (6.3). CO2 EMISSIONS 169 – 266 G/KM. Model illustrated is the Saab 9-3 Vector Cerulean 1.9TiD Convertible - on the road price £28,449. All prices correct at time of going to press.





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# CZWG/ SOUTH CENTRAL





## 'POOR DETAILING, AND DEFINITELY NOT A WITTY PO-MO REFERENCE' IS THE REACTION OF THE ARCHITECT

By Kenneth Powell. Photography by David Grandorge

*CZWG was established in 1975 and made its name with China Wharf and Cascades, two high-density Docklands housing projects. It has since developed a reputation for residential, commercial and mixed-use schemes seen by many as being Post-Modern in style.*

'CZWG', Deyan Sudjic wrote back in 1988, 'aren't utopians. They are interested in doing what they can with the material at their disposal'. CZWG partner Piers Gough, for sure, has never regarded the adjective 'commercial', when used of his architecture, as negative criticism. 'We do it for money,' he quips. Gough is refreshingly adept at underselling his own work, though there has always been a serious architect behind the throwaway lines. Back in the '80s, CZWG made its name with colourful, pop, 'B-movie' architecture that could be broadly described as Post-Modernist – a term that has since lost currency and meaning. Its work remains decidedly expressive and unrestrained, but in a manner that now seems more mainstream. The recently completed housing project at Steedman Street, off south London's Walworth Road, certainly has none of the more obvious historical references and visual jokes of yesteryear.

Creating 'a combined development that will reinforce a positive perception for a reemerging contemporary inner-city location' was the stated aspiration behind the Steedman Street project. Regeneration, in other words, is the name of the game, with a client (Chris Allen of Oakmayne Properties) who has a good track record in the London Borough of Southwark. CZWG

was, of course, an early player in the regeneration process in Southwark. In the '80s, when loft-living had scarcely been heard of in Britain, the practice designed China Wharf and The Circle in the hinterland of Butler's Wharf, along with the unrealised (but sensational) Jacob's Island development commissioned by Andrew Wadsworth. Bankside Lofts, for Manhattan Loft Corporation, followed in the '90s, close to Tate Modern, and there have been other projects in Bankside, Southwark Street and Rotherhithe.

CZWG, says Gough (the man behind most of these projects) 'has always got involved with "the next place" – now it's the Elephant'. The area around the Elephant & Castle, once 'the Piccadilly Circus of south London' but now dominated by a drab '60s shopping centre, grim post-war housing blocks and a tangle of busy roads, is the subject of a multi-billion pound reconstruction project extending over the next decade. Given its excellent transport links – Elephant & Castle station is five minutes' walk away – and proximity to the City and West End, its appeal to developers is obvious. CZWG's involvement dates back five years, when the site was earmarked for storage and warehousing development. A planning application for residential use was submitted early in 2002, with the southern end of the site still to be developed as a 15,000m<sup>2</sup> self-storage facility.

The site, one of three around Walworth Road being developed by Oakmayne, is a narrow strip extending east of the 6m-high railway viaduct – a dismal low-rise council estate and





1.



2.

1. The immediate context is uninspiring
2. Robert Dashwood Way

a sprawl of industrial sheds lie beyond the tracks. To the east, a filling station and Burger King outlet preface views across Walworth Road. The former headquarters of the Labour Party is next door, in a forlorn fragment of the Georgian terraces that once lined the road out of London. The immediate context may be uninspiring, but get up a few storeys and the views are splendid – from Canary Wharf and the City in the east round to the towers of Westminster, the London Eye and beyond. CZWG's initial proposal was for two blocks, of 13 and 10 storeys respectively. Southwark planners, oddly perhaps in the context of the Elephant masterplan (which includes provision for landmark towers), chopped three floors off each. As completed late last year, South Central East contains 88 flats for sale, plus 10 live/work units, with the adjacent Central View providing 25 one- and two-bed affordable units, some for rent, others available on a shared ownership basis. Central View is a relatively straightforward building, brick-faced to the street, rendered in a muddy purple beyond, but with none of the baggage of 'social' housing – it is both stylish and serviceable. Shared basement parking is provided below both buildings.

Both the zigzag plan and stepped external form – defined as overlapping wedges – of South Central East bear a passing resemblance to another CZWG scheme of the '80s, Cascades on the Isle of Dogs (the work not of Gough but of his partner Rex Wilkinson). Stepping the floors allows spacious private roof terraces to be provided for the units at the southern end of the

block. Other apartments have generous private balconies that extend the whole length of the unit – the zigzag plan provides not only varied views but also privacy from neighbours. Units (typically of 60m<sup>2</sup>) are accessed from a central corridor, 'crinkly, like an accordion', says Gough, with a double-lift access core. The 'special flats' (Gough's term – they could not be called penthouses) on the upper floors have large, wedge-shaped living spaces that extend naturally into the external terraces. The need for a second, escape staircase from these levels is addressed by means of a narrow corridor plunging down through the building, another memory of Cascades, though lacking the clear external expression seen in that project. The ground floor is allocated for live/work use. The units here are accessed from Robert Dashwood Way, a narrow private road that extends along the railway viaduct – the arches opposite contain car-repair workshops and other small businesses. Living spaces are on the east side of the building, where they address a small private garden and have an alternative point of entry. Small kitchens and bathrooms are contained in a central core.

Colour remains an important component of CZWG's work, certainly in this project (a subdued purple for the affordable block, a tasteful greyish green for South Central East) and it is doubly welcome in this location. Balconies painted a deep red on the latter block complete the scene – the beak-like canopies on the upper-level roof terraces are painted the same colour. When the scheme was submitted for planning, it was intended to clad the upper levels of this building in mosaic but, according





3.

3. A witty Po-Mo reference?

4. Live/work units face the railway viaduct

5. Walworth Road



4.

to CZWG associate Jim Corcoran, the long-term performance of the material could not be guaranteed, and self-coloured render was substituted.

The Elephant project was developed on a design-and-build basis, a strategy which Gough characteristically accepts as part of the deal. Even so, some of the amendments made to the original designs make him squirm. The Aalto-esque, somewhat baroque device of skewing the apartment doors at an angle to the access corridors in South Central East was discarded, for example. 'It changes the meaning of the whole thing', says Gough. Externally, a flying arch is left with its brick cladding crudely exposed on the underside – 'poor detailing, and definitely not a witty Po-Mo reference' is the reaction of the architect. There are other details that appear unresolved or skimmed, but the overall impression is of a development in which the intentions of the architect have been broadly realised. The pragmatic nature of the scheme is sensibly in tune with the exigencies of commercial residential development.

But the development is also an optimistic pointer to the future in an area where the planned dramatic changes cannot come too soon. The Elephant & Castle has yet to arrive as a favoured residential location and the perceived market for South Central East is youngish middle-income, not the high-flyers targeted by projects a mile or so away along the river. The Elephant masterplan includes proposals to bridge the railway tracks and create new public spaces. Until some of these proposals

come to fruition, the development remains a secure enclave in surroundings that can seem intimidating, but as a piece of cheerful modern urban vernacular it offers a positive vision for the area.

CZWG remains rooted in London's City fringes and has played its part in their revival (though today it's working far beyond London). Steedman Street is part of that history, a bright spot in what is currently a pretty drab area. But it is hard to see it becoming a landmark in the way that China Wharf, the Circle and Cascades have become. The project is both efficient and enjoyable – a good architect/developer collaboration. Beyond that, however, it lacks the really distinctive qualities that will surely earn CZWG's earlier work a place in architectural history. Elephant & Castle is a place where extravagant gestures might do wonders. In this light, the Steedman Street project, for all its competence and subtle hints of the old magic, is inevitably a little disappointing – evidence, perhaps, of a notable practice in search of a new vocabulary.





5.



6. There are plans to knock the railway arches through. Elephant & Castle is the subject of a multi-billion pound reconstruction project extending over the next decade





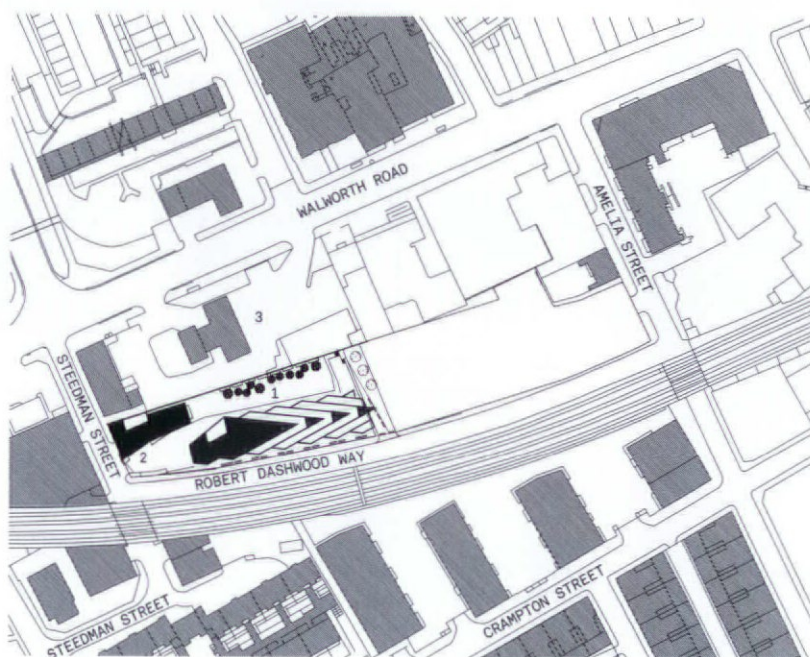




## STRUCTURE

The foundations for this concrete structure are 450- and 600mm-diameter CFA piles, founded at about 22m. The basement's temporary retaining system was a mixture of sheet piling and vibration-controlled contiguous mini-piling in the zone adjacent to the nearby petrol station. The basement slab is suspended between pile caps and, like the walls, is 250mm thick and designed to Grade 2, Type B water-ingress protection, in accordance with BS8007. Structural stability is provided by in situ concrete shear walls at the main stair and lift cores. The ground floor consists of 250- and 300mm-thick reinforced concrete slabs in internal and external zones respectively. Between the ground floor and the first floor are 270mm-thick walls that act as deep transfer beams to shift the column grid from one suitable for car parking in the basement to one for the apartments above. These walls divide the units at ground floor. Upper floors are 225mm-deep reinforced concrete flat slabs, but 1,500mm-wide x 350mm-deep beams are introduced to transfer the column offsets due to the floor plate reductions from the fifth floor up. All transfer structural elements are designed as 'key elements', to take accidental loading as specified by BS6399 Part 1. The superstructures are designed to minimise the risk of disproportionate collapse. Staircases are precast concrete supported by in situ concrete landings. Balconies are precast concrete, 150mm deep, insulated from the interior concrete by Halfen HIT balcony construction system.

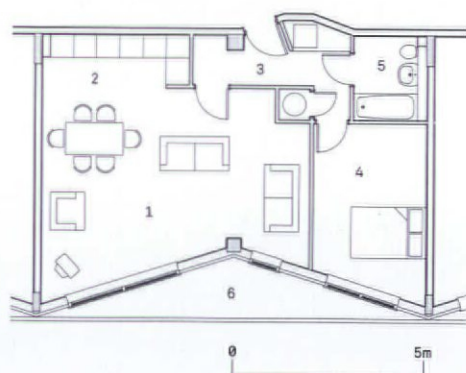
*Peter Matthew, Matthew Consultants*



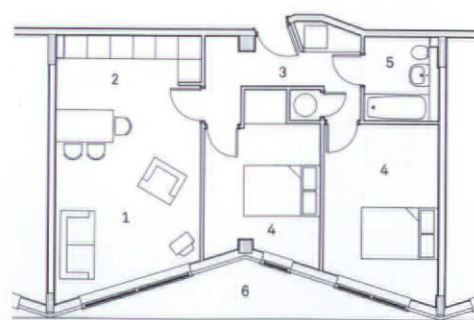
7. Site plan



- KEY
- 1 BUILDING 1
  - 2 BUILDING 2
  - 3 EXISTING PETROL STATION



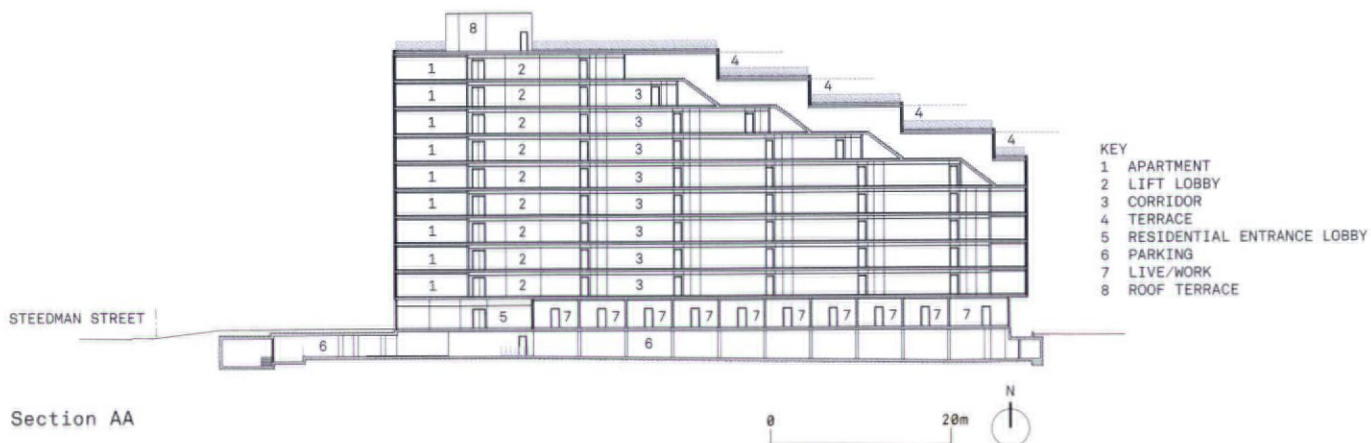
8. Typical one-bed apartment



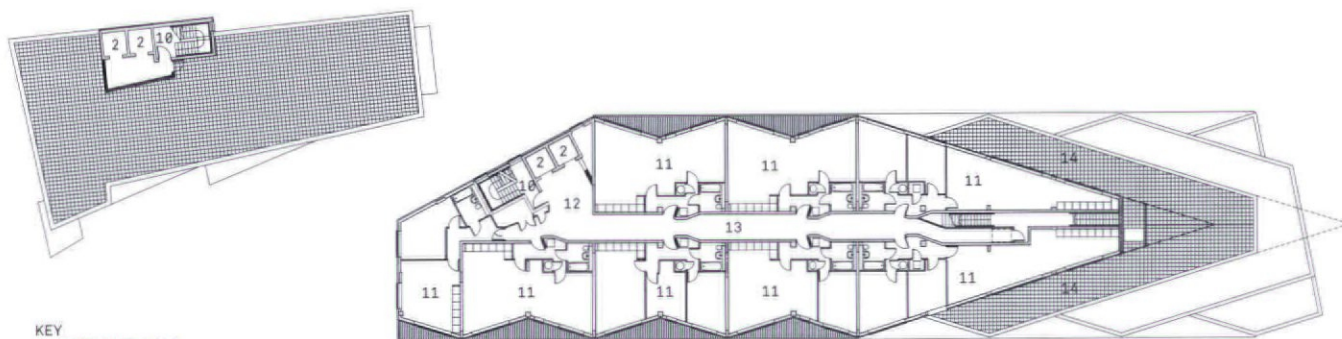
9. Typical two-bed apartment

- KEY
- 1 LIVING
  - 2 KITCHEN
  - 3 HALL
  - 4 BEDROOM
  - 5 BATHROOM
  - 6 BALCONY

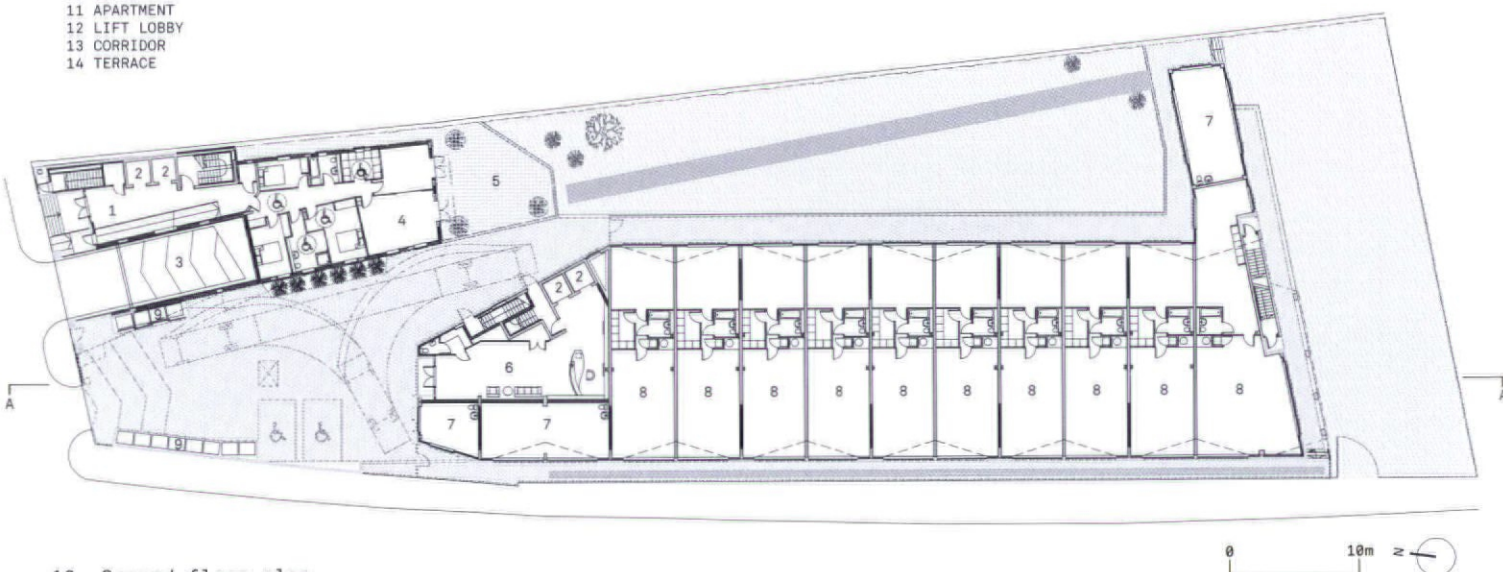




12. Section AA



11. Seventh-floor plan



10. Ground-floor plan



## Costs

Cost data is for gross internal floor area, based on the final account

### SUBSTRUCTURE

Foundations, slabs £111.71/m<sup>2</sup>  
Contiguous piling to form retaining walls to party walls.  
Bored piles to gross floor area of building

### STRUCTURE

Frame, blockwork £272.59/m<sup>2</sup>  
RC frame with blockwork to form external walls  
Walls, cladding, windows, external doors £331.19/m<sup>2</sup>  
Roof: reinforced concrete with covering consisting of paviors and pebble-stone with DPM; external walls: Alsecco render on EPS insulation; windows: Schüco aluminium windows with glazed external doors to balcony terraces; scaffolding  
Partitioning, internal doors £131.76/m<sup>2</sup>  
Internal walls and partitions generally: 70mm Gyproc Steel 'C' Stud Framing, 12.5mm Gyproc Wallboard and 25mm Gyproc Isowool Acoustic Roll; for common areas: 146mm Gyproc Steel 'C' Stud Framing, two layers 12.5mm Gyproc Fireline with 50mm Gyproc Isowool Acoustic Roll; for separating walls to apartments: two 48mm Gyproc Steel 'C' Twin Stud Framing, Gyproc Soundbloc and 50mm Gyproc Isowool Acoustic Roll; softwood internal doors; softwood architraves; Gatliff ironmongery

### FINISHES

Walls, floors, ceilings £82.73/m<sup>2</sup>  
Wall finishes: white matt emulsion paint; floor finishes: oak flooring to apartments on Danskin Acoustic Flooring; carpet to corridors; ceiling finishes: suspended tegular-tiled ceiling to corridors; suspended plasterboard MF to apartments

### FITTINGS

Primarily kitchens £61.30/m<sup>2</sup>  
Bespoke, fully fitted kitchens from 'Dada' in white lacquer

### SERVICES

M&E: bathroom pods, electrical, AV, lifts £236.87/m<sup>2</sup>  
Bathroom pod design from Rasselstein with porcelain floor and wall tiles, white sanitaryware with chrome fittings; electrical: luminare wall-outlet boxes; power switches and sockets; TV/radio and telephone points; two communal lifts

### EXTERNAL WORKS

Including all statutory connections £35.68/m<sup>2</sup>

### PRELIMINARIES

Including main contractor's overheads and profit, and fixed-price addition £199.78/m<sup>2</sup>

### CONTINGENCIES

Contingencies £33.26/m<sup>2</sup>

## Cost summary

	Cost per m <sup>2</sup>	Percentage of total
SUBSTRUCTURE	111.71	7.46
STRUCTURE	272.59	18.21
ENVELOPE COMPLETION	331.19	22.12
CELLULAR COMPLETION	131.76	8.8
FINISHES	82.73	5.53
FITTINGS	61.3	4.09
SERVICES	236.87	15.82
EXTERNAL WORKS	35.68	2.38
PRELIMINARIES	199.87	13.35
CONTINGENCIES	33.26	2.22
TOTAL	1,496.88	100

Cost data supplied by Gleeds



## Credits

### Start on site date

March 2004

### Contract period

83 weeks

### Contract

JCT 98 with Contractor's Design

### Gross internal floor area

10,828m<sup>2</sup>

### Average storey height

2.60m

### Total cost, excluding external works

£15,821,863 (£1,461.20/m<sup>2</sup>)

### Client

Oakmayne Properties

### Principal architect

CZWG Architects

### Collaborating architect

Louis Karol Architects, Cape Town, South Africa

### Planning consultant

Pegasus Planning Group

### Engineer

Matthew Consultants

### Mechanical and electrical engineer

Brian Warwicker Partnership

### Cost consultant

Gleeds

### Project manager

McBains Cooper

### Design-build contractor

John Sisk & Son

### Contractor's architect

Mountford Pigott Partnership

### Subcontractors and suppliers

*Site hoarding* Tagg Construction; *site temporary electrical and plumbing* Multitech Site Services; *site labour* Formac; *site security* Euroguard; *bulk excavation* Harringtons; *waterproofing, roofing* Tilbury Roofing; *sheet piling* Stent Foundations; *CFA piling* May Gurney; *CFA mini-piling* Fondedile; *groundworks, drainage, concrete frame* AJ Morrisroe; *pumping chamber* PIMS Pumps; *lightning protection* Sentinel; *tower crane* HTC; *brickwork* JKS Building Contractors; *scaffolding* Anglewest Scaffolding; *bathroom pods* Rasselstein Raumsysteme; *joinery, dry lining* Ridge Developments; *windows* Spec-Al Design; *metalwork* Hubbards Architectural Metalwork; *soft flooring* AC Flooring; *decoration* Brooks; *render* Stoneguard; *kitchen* Commodore; *gates, building three entry, CCTV* Interphone; *BWIC* J Hare Diamond Drilling; *mechanical services* Omega; *electrical services* PBS; *lifts* Kone; *cutting and burning* K&N Welding; *disabled platform lift* Gartec; *copings* S&G Aluminium; *G13 steelwork* Birley Ventures; *mansafe* HCL



13. The area is dominated by post-war housing blocks



**Tuesday, 9th May 2006**  
Cavendish Conference Centre,  
London W1

Staiths South Bank by Hemingway Design and Ian Darby Partnership for George Wimpey (photo by Tim Crocker)

# Designing Affordable Housing

## Maintaining standards and aesthetics at low cost

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**While public financing provides the incentives, local planning guidance sets the requirements for the delivery of affordable housing. You simply cannot avoid it.** How can you deliver high value and high standards at low cost?

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- **Steve Trueman**, Director of Procurement & New Ventures, **Housing Corporation**
- **Trevor Beattie**, Director of Corporate Strategy, **English Partnerships**
- **Paul Monaghan**, Partner, **AHMM**

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- The latest energy efficient and environmentally friendly technology
- Using offsite construction methods to your cost advantage
- Best practice for social housing developments and the £60k home competition

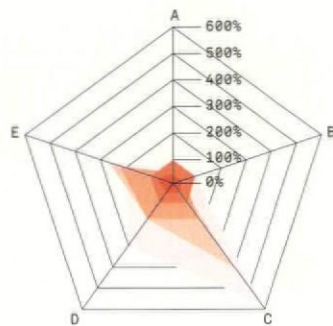
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1.

CFRP (unidirectional)  
GRP (unidirectional)  
Titanium  
Mild Steel  
Aluminium  
Oak (parallel to grain)

A DENSITY  
B STIFFNESS  
C TENSILE STRENGTH  
D COMPRESSION STRENGTH  
E FRACTURE TOUGHNESS

## THE COMPOSITE HAS CHARACTERISTICS QUITE DIFFERENT FROM THOSE OF THE SEPARATE MATERIALS

By Bryan Harris

1. Comparison of structural materials, using mild steel as the base level for the different properties

*Bryan Harris examines the structural use of fibre composites, which is illustrated with a case study on the carbon-fibre SNOFA overleaf.*

Conventional materials are never as strong as we expect because they contain defects of various kinds which cannot be eliminated in practical manufacturing. The strength of bulk glass and other ceramics is determined not by their strong covalent bonds, but by the tiny pores or sharp cracks that exist on the surface or in the interior. The strength of any sample of a glass or ceramic is determined by the size of the largest defect or crack which it happens to contain, and the strength of the best bulk ceramic will rarely exceed about one thousandth of its theoretical strength. If flaw sizes can be reduced by control of the manufacturing process, the strength of the material will be raised and its variability reduced. One of the most effective ways of doing this is to produce the material as a fine fibre, and this has been achieved in the case of glass, carbon, and polymers. If these strong fibres are embedded in a matrix of some other material, such as a polymeric resin or cement paste, the resulting composite is a structural material with characteristics quite different from those of the separate components, and can be tailored to suit specific requirements.

The main reinforcing filaments currently used in structural composites are glass, carbon, and polymeric fibres, including aromatic polyamides like Kevlar and polyethylene. Most of these commercial fibres are obtainable in a variety of forms, including continuous tows, woven or braided tows, and chopped bundles.

These materials have profiles of properties quite different from those of other engineering materials. They can be made in forms that are highly anisotropic or they may be made isotropic and they must be used accordingly. The best (and most expensive) materials have high strengths and rigidities, but only in one direction. One of their most attractive features is that many composites exhibit very high levels of toughness. Some of the advantages of fibre-reinforced plastics are as follows:

- high strength/weight and stiffness/weight ratios compared with steel and concrete;
- rapid installation without heavy lifting equipment;
- resistance to harsh environments (hot, cold, wet, chemical);
- flame retardants can be added: fibre-reinforced plastics exhibit ablative properties in fire (like space-shuttle tiles) which increases the time available for evacuation of a burning structure;
- transparency to electromagnetic radiation;
- good impact and blast resistance;
- wide variety of surface appearances/finishes/colours (including optical transparency, if required);
- good-quality products normally require little maintenance (although they are not 'maintenance-free'); and
- excellent means of repairing/strengthening other materials by adhesive bonding.

*Bryan Harris is a professor emeritus of materials science at Bath University*



**CASE STUDY**  
**CARBON-FIBRE SNOFA**  
 Architect: Snell Associates

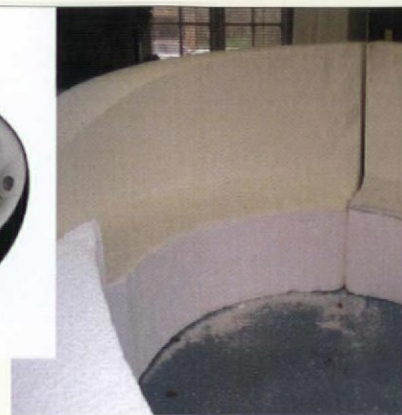
'We wanted to produce something truly comfortable, for several people to sit or recline on, with all the qualities of traditional comfort but made with the technology of today,' explains Robin Snell. 'It's very snug, but at nearly 3m in diameter it's rather more than a sofa, so we called it the SNOFA'. The SNOFA is an integral part of Snell Associates' reconfiguration of a penthouse apartment in London. The apartment has been stripped back to its original steel structure, reclad, reglazed, and fitted with a bespoke-designed interior for a client who was involved with every detail. The open-plan 'living' wing is divided by a purpose-made 'multi-function' unit, designed as a freestanding piece of furniture, 13m long and clad with black Macassar ebony. One side faces the kitchen and houses appliances; the other faces the living space with a dining recess, a media centre and a fireplace recess. The SNOFA is a polished black shell of carbon fibre (technically known as carbon-fibre-reinforced plastic, or CFRP). It encloses a curved seat large enough for a group of people to relax in upholstered leather comfort, either sitting or reclining, which is in front of the media centre. Raised armrests incorporate carbon-fibre tables. Inset into the back are recessed compartments for a telephone and a computer console – an AMX touch-screen-operated computer system which controls the environment, including opening the rooflights and the blinds and maintaining the Lutron lighting system, the air-conditioning, media, security and CCTV. The choice of carbon fibre – rather than the more obvious glass fibre – was dictated by the need to resist impact damage, especially at the tightly curved ends; in Snell's experience the major cost in both materials is that of the mould, and carbon fibre has the added advantage of strength. Visually it is also more attractive; the carbon-fibre material is a fabric weave impregnated with epoxy resin and in its completed state it is just possible to see the woven grain behind the polished surface.

*By Susan Dawson*

*Furniture maker: Silver Lining Furniture  
 Mould making: The Cutting Room  
 Composite material engineer: Brookhouse Paxford  
 Leather upholstery: Farnham Upholstery  
 AMX system: D&T Electronics  
 Leather supplier: Moore & Giles Inc. USA*



1. Concept and design developed by Snell Associates. Drawings and specification issued for pricing



2. Full-size mock-up made in polystyrene to test size, seating position, etc. Final 3D model created with all construction details agreed



5. Two pre-impregnated carbon-fibre sheets plus a flexible foam core are formed around the moulds, using a process of vacuum forming and oven baking in an autoclave to create a 25mm-thick stressed-skin laminated composite panel of carbon, foam and carbon

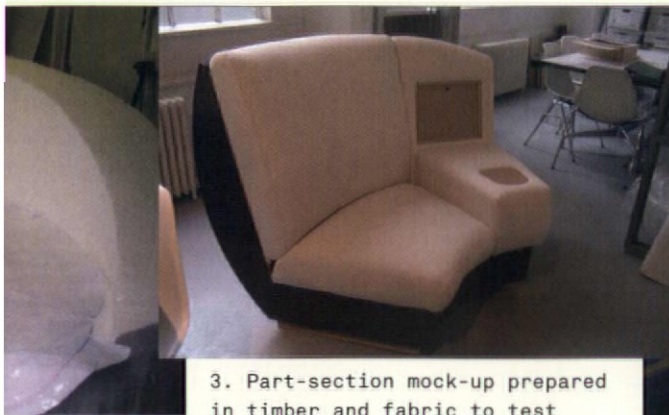


8. Completed sections polished using polyurethane lacquer and cut back to a full gloss using fine cutting paste and lambs' wool bonnets on hand-held polishers

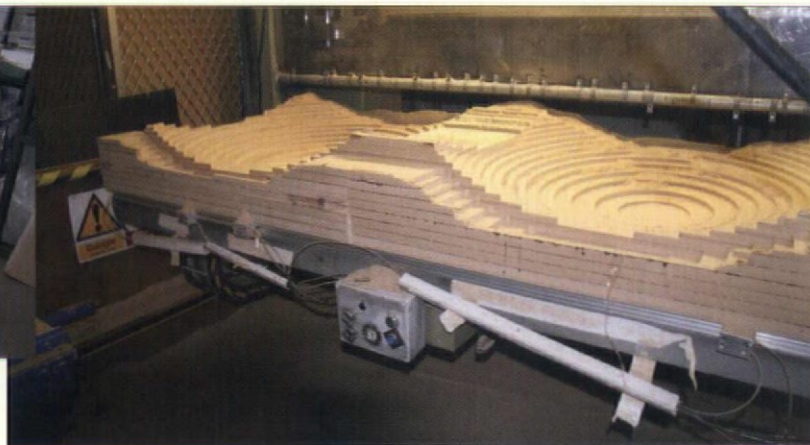


9. The upholstery is a traditional assembly of springs and wadding covered with stone-coloured leather hide

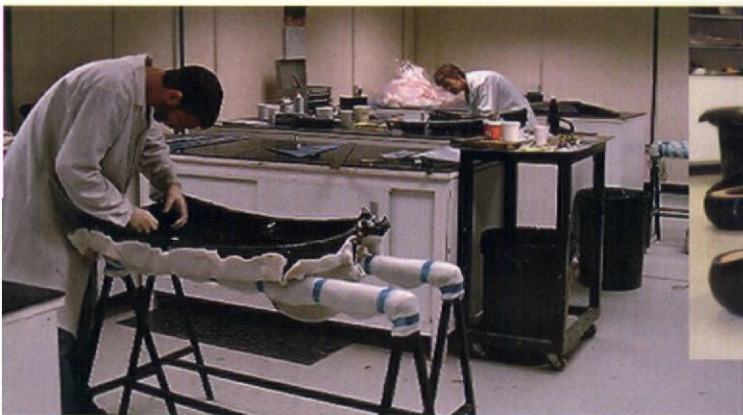




3. Part-section mock-up prepared in timber and fabric to test comfort/upholstery and technical aspects of construction, including detail of concealed AMX and telephone



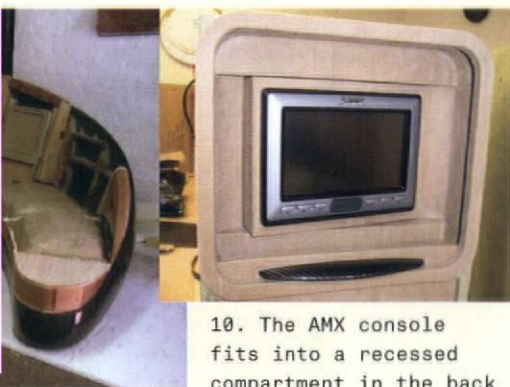
4. Carbon-fibre moulds made from laminated MR MDF and shaped using a CNC router using information from 3D drawings. The moulds are surfaced with an epoxy coating and cut back to a smooth finish by hand



6. The panel is demoulded after curing; the release film and breather fabric have to be removed in a controlled and clean environment



7. Skeleton made from 18mm marine-grade ply components, cut with a CNC router. Finished panels bonded to frame with epoxy to produce rigid shell structure



10. The AMX console fits into a recessed compartment in the back



DENNIS GILBERT



DENNIS GILBERT

11. The completed SNOFA is installed in the apartment



## A SOFA WITH A CARBON-FIBRE SHELL

Due to its size – 3 x 2.8m – the SNOFA was prefabricated in six sections and made on site.

The curved carbon-fibre shell elements were bonded in the mould to 25mm rigid foam sheets, cut to accommodate the curved shapes. At the top edges the carbon fibre was wrapped over the foam so that the upholstered back seat could butt cleanly against it. The curved edge joints between adjoining carbon-fibre sections were radiused to take up the tolerance between the carbon fibre and the leather upholstery.

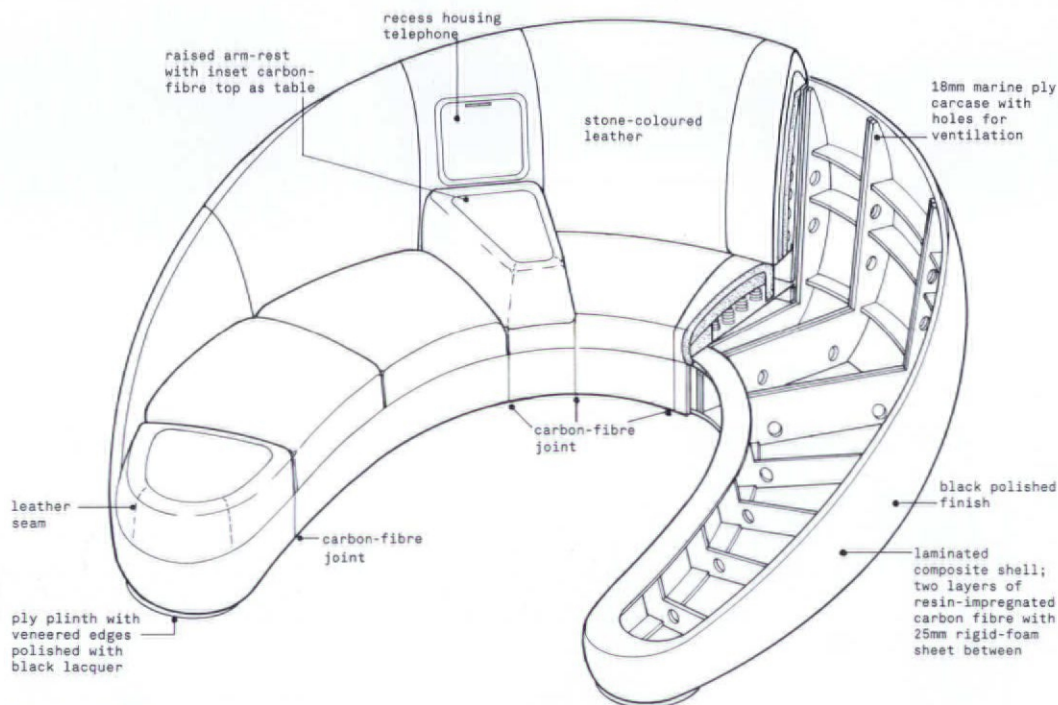
A skeleton frame of 18mm ply sheet was then fabricated and bonded to each shell section with epoxy; the frame has slotted holes to ventilate the AMX console and telephone. Ply seat frames and back frames were then fixed to the skeleton. The curve of the back frames came from laminating 1.8mm-thick ply sheets together.

An assembly of traditional upholstery seating – springs, wadding, calico – was finished with a surface of high-quality cowhide leather, much of it hand-sewn to achieve the tight curves.

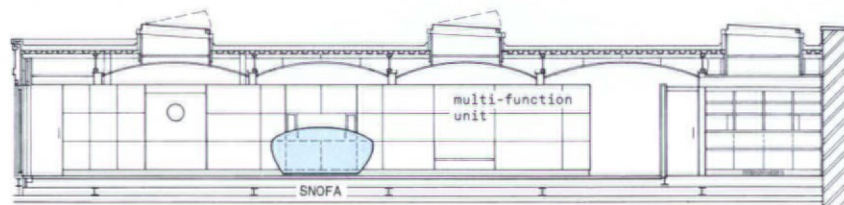
The AMX console and the telephone are housed in recessed compartments of ply, each fitted with a sliding door of curved aluminium clad with rolled and finished leather.

On site, the Snofa sections were bolted together through adjacent ply skeleton frames, and the seat-back upholstery panels were locked in place.

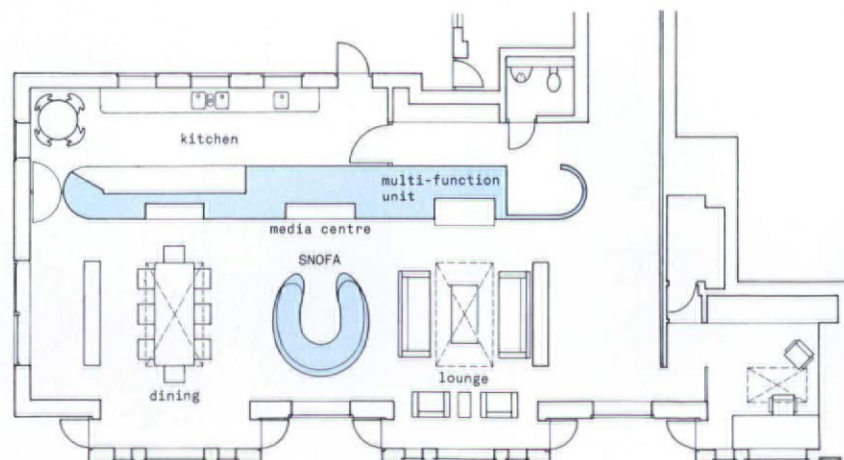
*Susan Dawson*



CUTAWAY ISOMETRIC

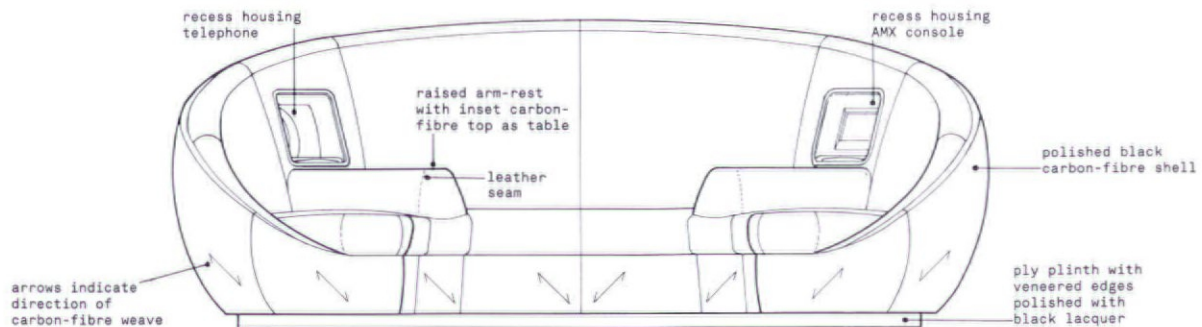


KEY SECTION/ELEVATION

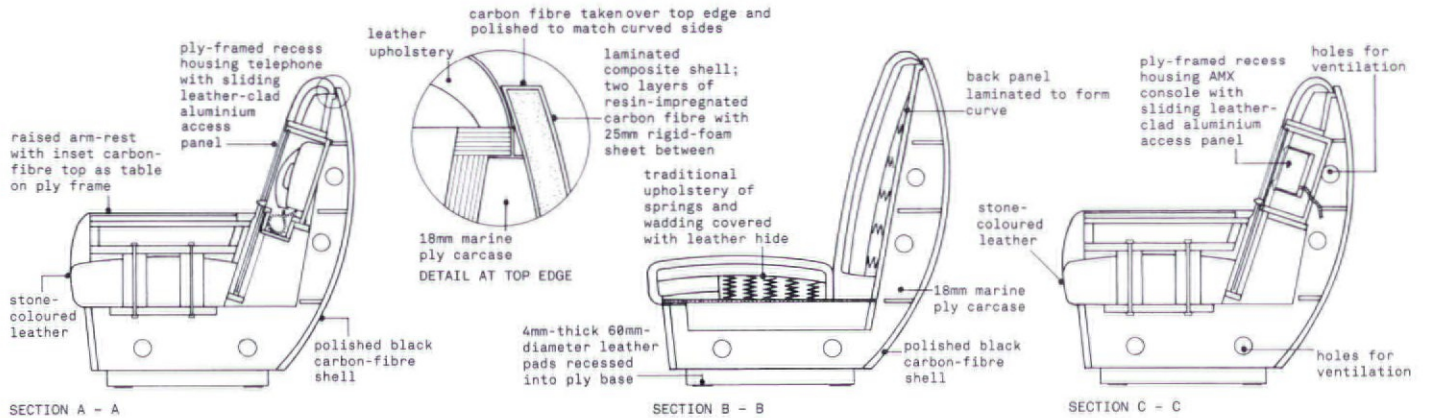


KEY PLAN OF LIVING SPACE





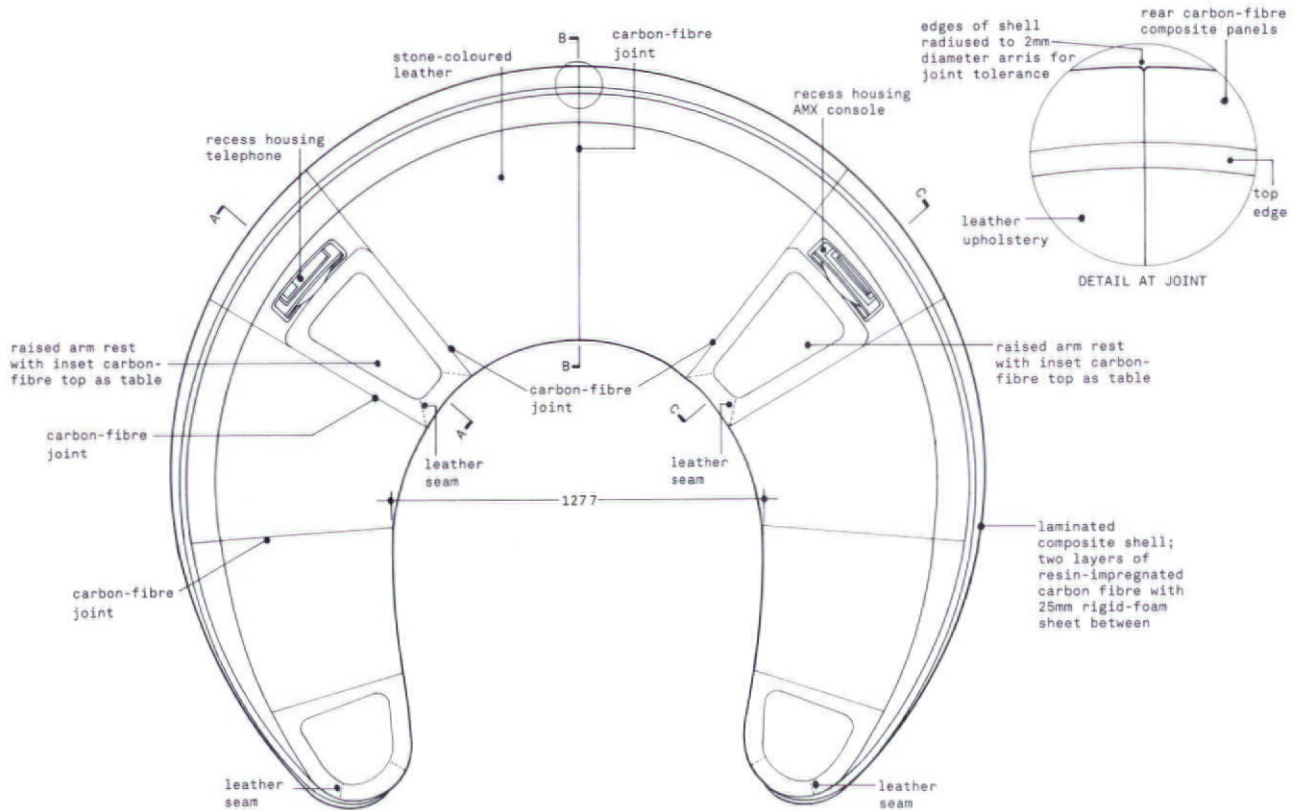
FRONT ELEVATION



SECTION A - A

SECTION B - B

SECTION C - C



PLAN

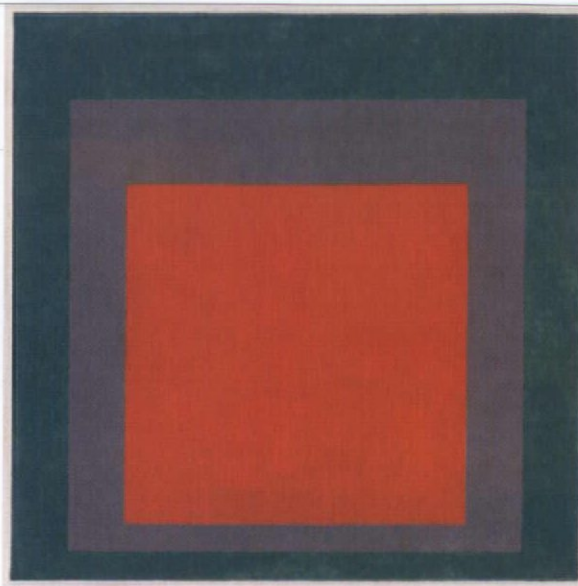


## REVIEW

### EXHIBITION

By John Winter

Albers & Moholy-Nagy:  
From the Bauhaus to  
the New World  
At Tate Modern,  
London SE1 until 4 June



1.

1. An Albers Homage to the Square

2. Moholy's Light Space Modulator



2.

These are two very architectural artists, and this is a splendid exhibition.

In 1923, Josef Albers and László Moholy-Nagy were jointly asked to run the one-year preliminary course at the Bauhaus. Much of the 20th-century's visual sensibility follows from that course – it gave shape to much of our world. In their own work Albers and Moholy broadened out the bounds of art to include constructing things in glass, plastics and metal, and the star of this show is a reconstruction of Moholy's *Light Prop for an Electric Stage (Light Space Modulator)* of 1928–30 – given a room to itself, it provides a continuous display of varied lighting effects.

In common with many of their Bauhaus peers, Albers and Moholy's lives fall into two

halves. There is the German first half and the American second. This exhibition takes us seamlessly from one to the other and treats each of the two periods as being of equal value.

In the case of Albers, when the Bauhaus closed in 1933 he went straight from Germany to the United States; first to join many of his ex-Bauhaus colleagues at Black Mountain College, that legendary short-lived design school in remote North Carolina. Black Mountain must have been a lively place, for among the students were Robert Rauschenberg, Cy Twombly, Harry Seidler, and others who became big names.

In his early years in America, Albers rediscovered the pleasure of painting – as opposed to construction – and developed the great interest in

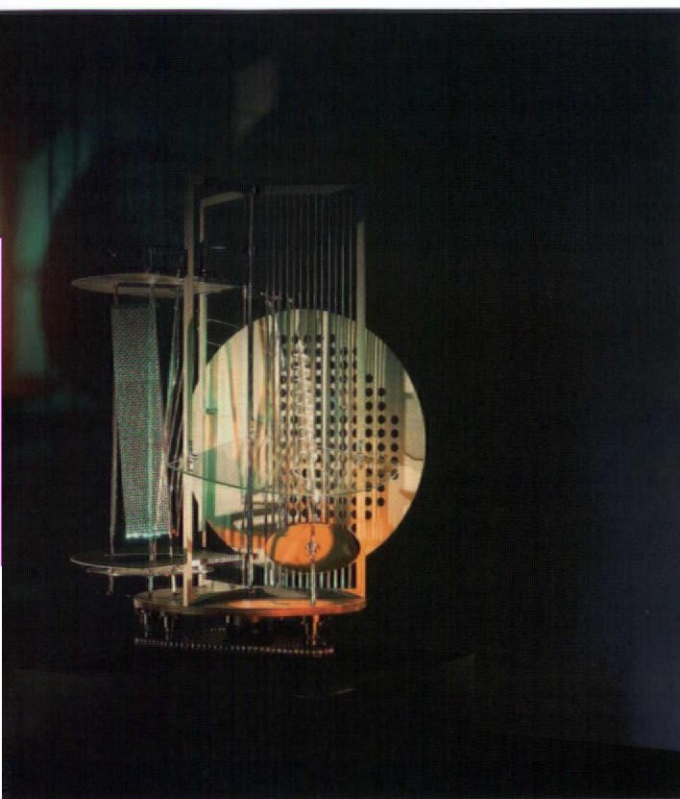
colour which would play such an important role, both in his painting and his teaching, for the rest of his life.

Moholy left the Bauhaus in 1928 and became a designer in Berlin. With the coming of the Nazis he moved first to Holland and then to London. The exhibition has some splendid posters that he produced for the London Underground and Imperial Airways, but disappointingly there is little on the packaging and shop displays that he designed while he was here. In 1937 he moved to Chicago, where he set up the short-lived New Bauhaus, and then the School of Design, which became the Institute of Design in 1944. During this time he continued to paint, photograph and make constructions. He died in 1946, aged only 51.

In 1950 Albers started teaching at Yale University, and the next year became chairman of the department of design there. He saw his role as 'to open students' eyes' and release creative potential; training visual sensibilities was seen as more important than aesthetic theory for artists and designers.

His Basic Design Course and Colour Course achieved widespread acclaim and, in parallel with his teaching, he developed his 'Homage to the Square' series of paintings, where formal problems are eliminated and colour and perception are everything. The series demonstrates how tiny adjustments can change the mood of a composition, encouraging the heightened sense of perception that Albers thought would result in a greater awareness of the world.





Moholy and Albers were both good artists, but they were outstanding teachers. With so much to wonder at in this exhibition, it seems discourteous to complain. But there is little on their teaching methods and skills, and almost nothing on their students' response to the belief the pair shared that the teacher's aim was to release the potential for creativity in each pupil. Developing perceptive skills is seen as less important in design education now, and a shot of the Albers/Moholy methodology may be just what we need.

This exhibition shows the work of two individuals, but it also reveals what happened to Modernism when it crossed the Atlantic. Both Albers and Moholy retained their utopian beliefs in the ability of art to benefit society, but it became

more of an abstract idea than a passionate cause. One could not imagine Yale in the 1950s undergoing the political ferment that had torn the Dessau Bauhaus to pieces a quarter of a century before.

*John Winter, who is an architect in London, was a pupil on Josef Albers' Basic Design Course at Yale in 1956-57. Thames & Hudson has just published a book edition of Albers' Formulation: Articulation, which was first issued as a set of prints in 1972. It will be reviewed in a future issue of the AJ*



JOHN RIDDY

## CRITIC'S CHOICE

By Andrew Mead

With a graceful profile that makes it look more benign than it is (after all, it is a volcano), Mount Fuji is both a sacred mountain and a national symbol. It entered Western consciousness primarily through *Hokusai's* colour woodcuts – the famous *Thirty-Six Views* which Van Gogh and the Impressionists admired. So we know it well enough (even if its cultural import eludes us), but we probably picture it free of context, alone against a backdrop of sky.

It's just this present-day context that *John Riddy* supplies in his *Views from Shin-Fuji* at London's V&A Museum until 7 May. The mountain is always visible in the distance – distinct or sometimes wraith-like – but it's the town of Shin-Fuji that's prominent: its unspectacular houses and apartments, its clutter of wires and cables, its patches of cultivation.

The show itself is small, and Riddy's photographs aren't large, but they're so full of detail and information, along with little harmonies of colour or geometry that Riddy has noticed, that they invite a long look ([www.vam.ac.uk/collections/photography/](http://www.vam.ac.uk/collections/photography/)).

Also at the V&A, until 4 June, is the latest of the temporary exhibitions staged with RIBA – *The Modern Shop: Architecture and Shopping between the Wars*. One item is a 1935 book, *Aluminium in Shopfitting and Display*, for modernity in this field was signalled by new materials more than anything else. But alongside such progressive designs as Simpson's, Peter Jones and Wells Coates' Cresta Silks, some architects still looked backwards – there's a 1930 perspective by E Berry Webber that has Venetian motifs. The show mixes drawings and photographs effectively – a shame it has to be shoehorned into this unsatisfactory space ([www.architecture.com](http://www.architecture.com)).

Another RIBA event is a film screening on 29 March which neatly ties in with the AJ's recent Thames Gateway issue (02.03.06). Saint Etienne's *What Have You Done Today, Mervyn Day?* looks at east London's Lower Lea Valley on the eve of Olympic redevelopment, with much the same eye for unlikely beauty that photographer Jason Orton showed in the AJ feature. Three other short urban films will complete the bill ([www.architecture.com](http://www.architecture.com)).

For forthcoming events visit [www.ajplus.co.uk/diary](http://www.ajplus.co.uk/diary)





## SITE SETS SIGHTS ON STUDENTS

You may remember I recently signed up, a tad cynically given its slickness and my patent non-studenthood, with the Belgium-based ArchiStudent site at [www.archi-student.org](http://www.archi-student.org). Why, I wondered, would any sane person want to spend lots of dosh on students?

The first issue turned up in my email box a couple of days ago and, eating a crust of humble pie, I have to say that at first sight it seems almost alright, even if it does take a while to change languages and sections. The monthly newsletter is a reworked version of the site and includes a portrait, a project (the refurbished Atomium – that giant atomic structure thing in Brussels), products, an extensive programme of current European architecture-related events, competitions, and book reviews. And all this in six languages.

Happily, the site now recognises the Bartlett's existence, though it hasn't yet got to grips with who its staff might be. There is a quiz, a job section and you can change the background colour (so far only from red to blue). The newsletter has details of a new ArchiStudent-sponsored competition and a small but potentially nice collection of others. Exemplary.

But that still doesn't answer my money question. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

## EXPERT ADVICE

Hitherto, the voice of dissent has rehearsed familiar themes, writes *Kim Franklin*. Adjudication was intended to provide rough and ready justice, quickly and cheaply during the construction process, lancing the boil of a dispute *pro tem* and leaving the parties to arbitrate or litigate at their leisure when the dust had settled. Whatever the merits of the original idea, eight years down the line it has not quite worked out that way.

Adjudication may be rough and ready. But whether or not it is justice depends on your standpoint. Even viewed objectively, the plethora of cases in which the courts have unpicked adjudicators' decisions for breach of natural justice suggests that justice is not always seen to be done or, in some cases, done at all.

Adjudication is not necessarily quick; in fact many adjudicators allow the parties as long as they like to exchange layer after layer of submissions, building up like a compost heap from which the adjudicator is expected to extract good, organic reasoning.

And the cost? Not only is adjudication protracted and formless, but the need to produce detailed information to short order is also good news for those who generate their fee income by doing just that. Startling sums of money are spent on adjudication and they are irrecoverable – win or lose.

For some unexplained reason, the legislators allowed adjudication 'at any time', permitting large, complex disputes to be referred to adjudication long after project completion. This enables referring parties to devote considerable resources to their cause, bombarding the adjudicator with voluminous documentation.

All this time and money is spent on a procedure with an uncertain outcome, which may then be challenged or overturned in court or arbitration. Why not cut out the middlemen, say the dissenters, and go straight to a final and binding tribunal?

Now a new voice has been added to the growing chorus of dissent enhancing the well-worn theme: that of the expert. It is not unusual for experts' reports to be used in adjudication. Delay claims are increasingly supported by critical paths or other network analyses. Claims against professionals ought, if the law is properly applied, to be supported by the opinion of a similarly qualified professional. No architect should be judged negligent on anything other than another architect's say so. Yet what is the status of that expert evidence in adjudication? Without comparable expertise, and remember most adjudicators are quantity surveyors, the adjudicator

cannot say whether the expert is right, wrong or plain deluded. Court procedure imposes strict duties on an expert – their opinion is tested in meetings with their opponents and then by cross examination.

There are no rules for experts in adjudication and no time. If the process is extended to allow for experts' meetings or a hearing, you end up with a semi-formal procedure without the teeth of the real thing. So, say some experts, adjudication is no place for expert evidence. If your case requires it, better take it to litigation or arbitration.

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



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Ref: 3392 (Mark/Phil)

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Ref: G2068 (Gemma)

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A fantastic career opportunity has been created within this Top 50 practice for an outstanding and experienced Design Architect. Heading up a team working on innovative Education projects, ideal candidates will have a flair for design, excellent presentation skills, and the ability to lead concept design and master planning. This is a great career opportunity to join a friendly practice and contribute to their role as market leader within this sector. Ref AJ9

**Yorkshire**

**To £18/hr**

## Architectural Technicians

Due to increased workload on a range of exciting new projects, our Chichester based client has a need for four Architectural Technicians to work on a 3-6 month contract basis. The projects range from Residential, Mixed use and Retail, and the role will involve producing working drawing packages. Candidates must have a minimum of 3 years' experience, be proficient on AutoCAD and have proven detailing skills and construction knowledge. Ref AJ1

**West Sussex**

**To £40k pa**

## Senior Landscape Architect/Associate

Due to our client's continuing success they are offering the opportunity for an experienced Landscape Architect (at least 4 years' + MLI) to join their market leading team. Reporting to the MD you will have broad experience of Landscape design and construction, proven staff and project management experience. Landscape and Visual assessment knowledge would be an advantage. In return you will be offered excellent career development opportunities plus a generous remuneration package. Ref AJ7

**London**

**To £19/hr**

## Architectural Assistant

Talented and Cad proficient Part 2 Architect urgently sought by established large City practice with an excess of Healthcare related work. Strong technical and design skills are essential to work on prestigious Hospital projects. AutoCAD experience essential. 3 month contract. Ref AJ2

**London**

**To £35k pa**

## Architectural Technician

Our client, a National House Builder is looking for a Senior Architectural Technician to work on large scale Residential schemes. The ideal person will have 5 years+ experience and a sound understanding of UK Building Regulations and NHBC standards. In return our client offers excellent company benefits including a Car, Pension & Bonus scheme. Ref AJ3

**Kent**

**To £18/hr**

## Assistant Architect

This large, International client specialises in the Hospitality sector and has an immediate need for a number of Assistant Architects. The roles will involve working on production drawings for Hotel and Leisure projects on a long term contract basis. Successful candidates will be highly proficient on AutoCAD and Photoshop, have previous sector experience and be technically minded. Ref AJ5

**Central London**

**To £38k pa**

## Senior Architectural Technician

This Multi-disciplinary practice specialising in the Residential and Education sectors, currently seeks a capable Senior Technician with experience of working on new build Residential projects. You will require good technical and job running abilities, together with a proficiency in AutoCAD. In exchange you will receive excellent career development opportunities and a market leading salary package. Ref AJ7

**Bromley**

**To £30k pa**

## Assistant Project Architect

This International Architectural practice is looking for an Assistant Project Architect to work on a large PFI Education project. The role will involve working in the London office with site visits to the Leeds area. This is an excellent opportunity for an Assistant Architect looking for site experience. AutoCAD and 4 years PP2 knowledge is essential. Ref AJ3

**Central London**

**To £50k pa**

## Project Manager

This hugely successful Multi-disciplinary practice situated in the heart of the City, seeks an experienced Manager to work with several prestigious clients on multi-million pound Commercial and Mixed use projects. Reinforcing their design and technical expertise, with a firm grasp on the financial and contractual issues and demonstrating the presence to drive the projects forward, they are in turn offering an outstanding opportunity to develop your career with one of the world most renowned practices. Ref: AJ8

**The City**

**To £22/hr**

## Architect

Our client is a large International practice who specialise in the Hospitality sector. They are currently working on a range of Hotel and Leisure projects, and have an immediate need for qualified Architects with a minimum of 5 years PP3 experience. These long term contract vacancies are available to candidates who are highly proficient on AutoCAD and Photoshop, with excellent design and technical abilities. Ref AJ5

**Central London**

**To £22/hr**

## Architectural Assistant

This large, prominent city practice with an outstanding International reputation, urgently seeks two Assistant Architects with strong AutoCAD skills for a major new Mixed-use scheme. You will require good technical and design abilities together with proficiency in AutoCAD. 6 months ongoing contract leading to a long term role for the right candidates. Ref AJ2

**London**

**To £22/hr**

## Project Architect

A long term contract opportunity exists for an experienced Architect with project management experience to work on Residential projects in the Fulham area. A minimum of two years experience and proficiency on Vectorworks is essential. In return our client is offering a 6 months+ contract. Ref AJ1

**SW London**



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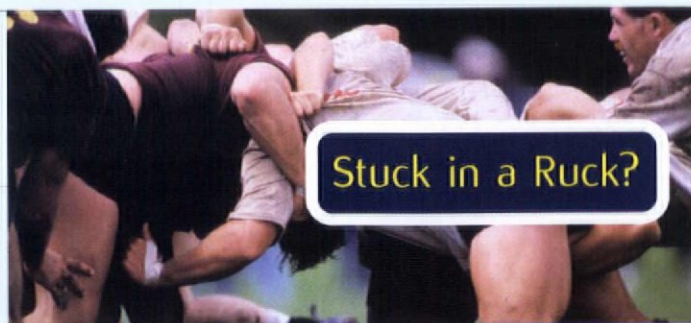
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For further information on this key post and opportunity contact Matthew Roberts (confidentiality and discretion assured) on: 07834 850215 or [matthew@minervaappointments.com](mailto:matthew@minervaappointments.com)



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**YOU SHOULD HAVE:** ■ a professional architectural qualification or equivalent ■ experience of practice ■ experience of teaching and/or examining practice and management ■ plus at principal lecturer level, proven ability to undertake good quality research within the department in one or more appropriate area(s).

Closing date: 7 April 2006

Ref for Senior Lecturer: 118/15734/BC

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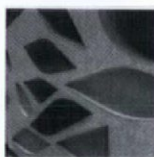
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Long term contract opportunity with a niche architectural practice specialising in Pharmaceutical and Laboratory projects. Autocad proficiency and a minimum of 5 yrs UK experience essential.

REF: 103403

**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.

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Mary Wrenn, Chief Executive, RIAS, 15 Rutland Square,  
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For more information and/or an informal discussion please contact Maureen Goodfellow on 0131 229 7545

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### Architectural Assistant (Salary: £30k) CHELSEA SW3

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Please forward an up to date copy of your CV to [georgie.georgiades@anderselite.com](mailto:georgie.georgiades@anderselite.com) or call 01223 451341.

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## TENDER

### Environment

## BESTWOOD WINDING ENGINE HOUSE, NOTTINGHAM



Nottinghamshire County Council has recently been successful in securing a Stage One HLF award for the restoration of the 1873 Bestwood Winding Engine House and Headstocks of the former Bestwood Colliery. The site lies within Bestwood Country Park, five miles north of the city of Nottingham.

Nottinghamshire County Council seeks expressions of interest from suitably experienced architects to develop the scheme to prepare and submit a Stage 2 bid to the Heritage Lottery Fund.

The cost of the project is estimated to be £1,200,000 and is to restore and open to public access the Winding House and headstocks of the former Bestwood Colliery.

The imposing brick built structure, in 19th century Italian Gothic style, is the last remnant of what was once one of Nottinghamshire's busiest collieries. The building is grade II\* listed and a scheduled ancient monument. It is considered to be of historic importance because of the early use of structural concrete, and the fact that the vertical winding engine remains in situ, being the only such engine known to remain in its original working situation. The engine has been restored to usable condition by local volunteers.

The questionnaire is available which sets out the information Nottinghamshire County Council deem relevant to prepare a short list practices who will subsequently be invited to tender for the architectural services.

The questionnaire is available from Nottinghamshire County Council (Environment Department) by e-mail to: [mike.stock@nottsec.gov.uk](mailto:mike.stock@nottsec.gov.uk)

The questionnaire must be returned by Friday, 7 April 2006.

## Nottinghamshire County Council



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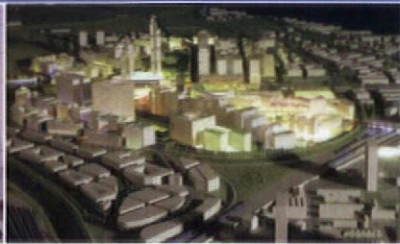
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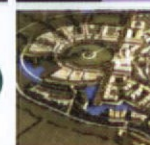
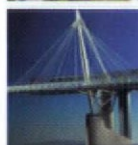
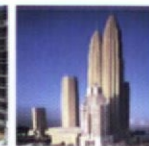
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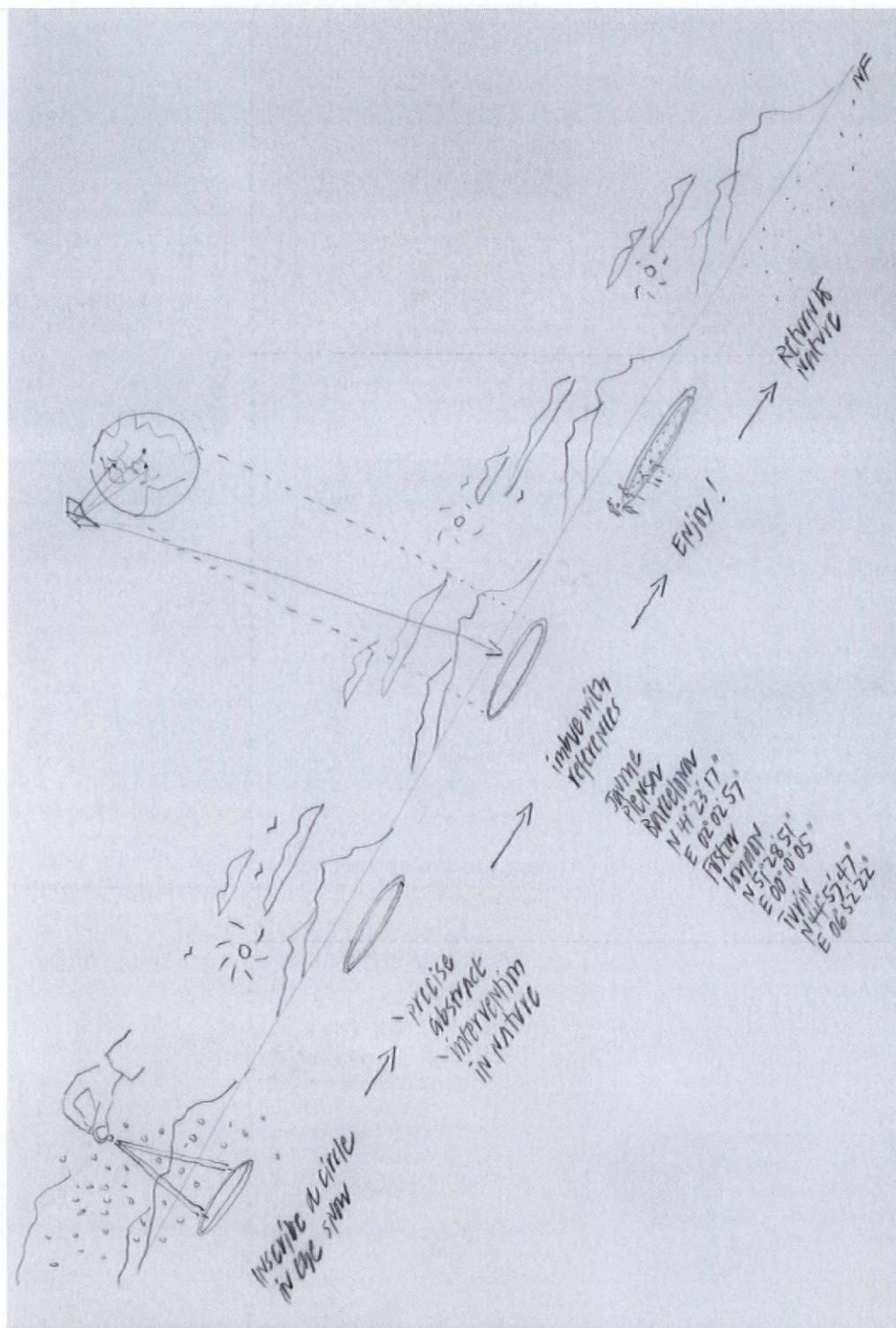
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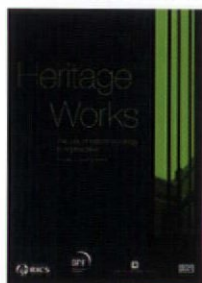
Snow Show sketch. By Norman Foster



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## ENGLISH HERITAGE



### AJ ENQUIRY 201

A new practical toolkit for successful conservation-led regeneration, *Heritage Works* is a one-stop checklist and free resource for professionals. It is the first publication of its kind to combine the expertise of English Heritage, the BPF, RICS and Drivers Jonas, and sets out ways to overcome common pitfalls.

## CLAXTON BLINDS



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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](http://www.claxton-blinds.com)

## EUROHEAT



### AJ ENQUIRY 203

The slatted back and sides of Euroheat's self-assembly log store air-dries logs so they are in the optimum condition for efficient burning in multi-fuel heating stoves. Each store holds up to 1.2m<sup>3</sup> of wood and the individual stores can be interlocked side by side. Visit [www.euroheat.co.uk](http://www.euroheat.co.uk)

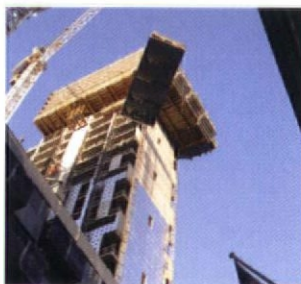
## MARLEY ETERNIT



### AJ ENQUIRY 204

Jamieson Associates Architects has used Marley Eternit clay tiles to help a residential school in Hertfordshire blend into its rustic surroundings. Over 60,000 Marley Eternit Hawkins Dark Heather clay plain tiles were used on the roofing project as a building was converted into an accommodation block.

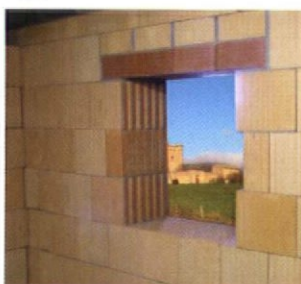
## CORUS KALZIP



### AJ ENQUIRY 205

The roof-installation programme for a new multi-storey luxury apartment block in Liverpool was dramatically cut to just two days, thanks to the use of the new Hi-Point roofing system from Corus. The 328m<sup>2</sup> Kalzip roof was equipped with 1.2mm clad stucco embossed Kalzip 400 aluminium standing-seam sheets.

## NBT



### AJ ENQUIRY 206

Ziegel Building Blocks, from ecological building-materials specialist Natural Building Technologies, are a thin-joint system that creates solid, load-bearing walls that easily surpass the latest building regulations. They are robust, and a shell can be built in under half the conventional time.

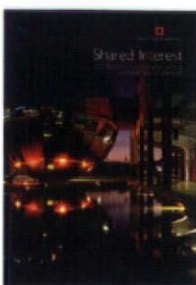
## MULTILOAD



### AJ ENQUIRY 207

At Wales Millennium Centre, dimming VoltMaster intelligent transformers from Multiload guarantee optimum lighting effect for 2,000 low-voltage light fittings. VoltMaster was used because it can be isolated up to 50m away from the light source and meant maintenance requirements could be met.

## ENGLISH HERITAGE



### AJ ENQUIRY 208

Richly illustrated case studies champion England's 30 best heritage-led development schemes in the Shared Interest publication. English Heritage shows how the flexible and collaborative approach of 'constructive conservation' is creating exciting possibilities for bringing old and new together.



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