



# 06.04.06 MANCHESTER TRANSPORT INTERCHANGE

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

**Editor**  
Isabel Allen  
**News editor**  
Ed Dorrell (020 7505 6715)  
**Senior reporter**  
Richard Waite (020 7505 6636)  
**Reporter**  
Rob Sharp (020 7505 6770)  
**Working details editor**  
Susan Dawson (015242 21692)  
**Reviews editor**  
Andrew Mead (020 7505 6717)  
**Art editor**  
Sarah Douglas (020 7505 6705)  
**Assistant art editor**  
Eriko Shimazaki (020 7505 6704)  
**Chief sub-editor**  
Angus Montgomery (020 7505 6708)  
**Editor, AJ Specification / Online**  
Ruth Slavid (020 7505 6703)  
**Managing editor online**  
Barrie Evans (020 7505 6609)  
**Editorial administration**  
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## THE RESPONSE OF THE CRITIC AND PHOTOGRAPHER IS ALWAYS A SURPRISE

By Isabel Allen

As AJ editor, you find yourself cast as an unlikely Cupid, brokering shotgun marriages between the buildings you choose to review and the people you choose to review them. In the days when the AJ relied on photographs commissioned by the architect, those reeling from the blow of an unwelcome critique could console themselves with the knowledge that the building had at least been presented in all its airbrushed perfection. The decision to commission our own pictures has made each building study the result of a transient triumvirate of building, photographer and critic. The result is always a surprise.

From time to time, those involved in the murky business of architectural publishing feel compelled to justify their existence by arguing that criticism has an inherent worth. The AJ's online columnist, Peter Davey, draws a distinction between 'grand criticism' as exercised by the likes of Ruskin and Corb, which prescribes what *ought* to be done, from the more mundane descriptive

criticism, which is content to review what *has* been done, arguing that the latter should attempt to conjure up a building in readers' minds using no more than two-dimensional photographs and drawings and the one dimension of linear prose.

Michael Collins' photographs of the Manchester Transport Interchange (see pages 25-35) show a striking building, but are shot with a realism which makes the absence of people look less like architectural conceit than evidence of underuse. The impression is compounded by Austin Williams' critique, which is concerned not so much with the architecture itself as with the wisdom of attempting to unite a collection of basic infrastructure requirements into a work of Architecture with a capital A. Together they have produced what, by Davey's criteria, would be a third strand of criticism; one which asks not so much whether the building has been done satisfactorily, as whether it should have been done at all.



### CONTRIBUTORS



Edwin Heathcote, who reviews the book *A New English House*: Jonathan Woolf, on page 45, is the architecture critic for the *Financial Times*



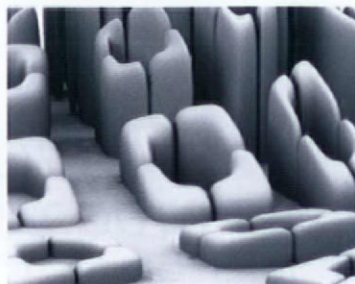
Austin Williams, who writes this week's *Building Study* on pages 25-35, is the director of the *Future Cities Project* and content editor for NBS



Michael Collins, who photographed Manchester Transport Interchange for the *Building Study*, is the author of *Record Pictures*, published by Steidl in 2004



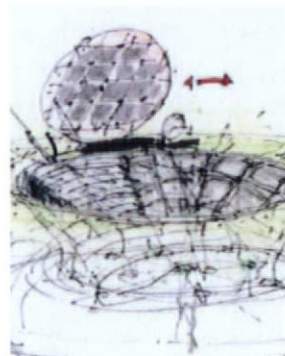
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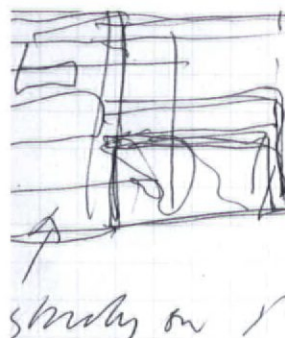
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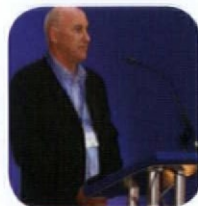
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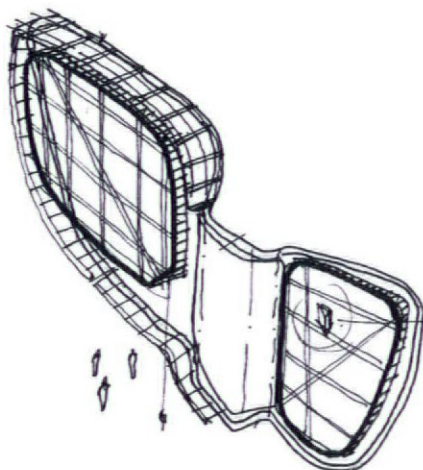
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#### THURSDAY 30 MARCH

- Vast Mersey crossing gets green light as backers turn to CABI
- Foster's Gateshead Sage centre heads list of Civic Trust award winners
- **Olympics legacy cost has not been thought through, LDA consultant warns**
- BPTW is on the way to Tipperary as practice jointly wins competition



#### FRIDAY 31 MARCH

- Arup: Scottish Parliament will be back in business by mid-May
- RIAS on cusp of leaving historic Edinburgh headquarters
- **Farrells moves in to Leeds with mammoth masterplan (pictured right)**
- Phoney architect sentenced for misleading client



#### MONDAY 3 APRIL

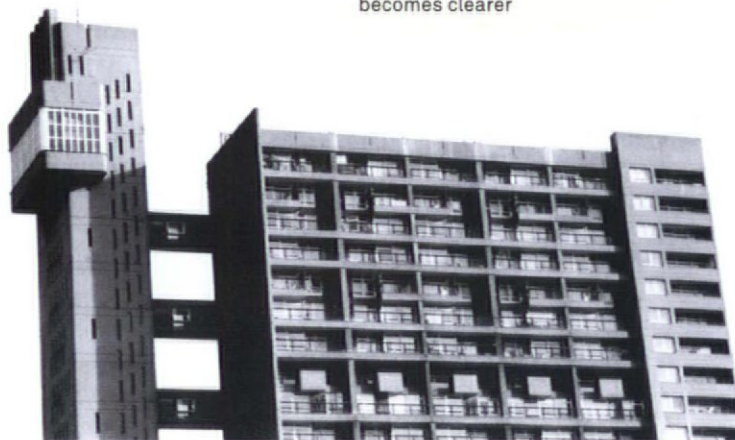
- Hackney caught up in more planning battles as Arup Associates wins green light
- Atkins mourns loss of staff in Bahrain boat disaster
- 'Mendelsohn-esque' Bradford department store listed
- **Reid goes for planning with massive Manchester scheme (pictured above)**

#### TUESDAY 4 APRIL

- Row ends as ADP wins planning for troubled Parliament project
- Make scheme could finish one of the last Festival of Britain buildings (see page 16)
- Piano's 'Son of Shard' wins planning permission in Southwark
- Listed Farnborough wind tunnels deal becomes clearer

#### WEDNESDAY 5 APRIL

- Celebrated acquitted architect Ingrid Morris faces fresh High Court battle
- Bob Allies and Jim Eyre to head up new CABI design review panel
- **Conservationists call for McAslan's Trellick Tower work to face planning inquiry (pictured right)**
- Foreign Office goes stateside with Cleveland museum shortlisting



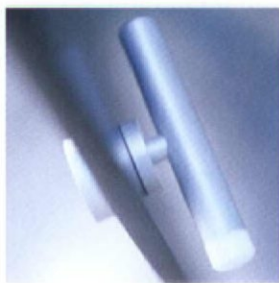




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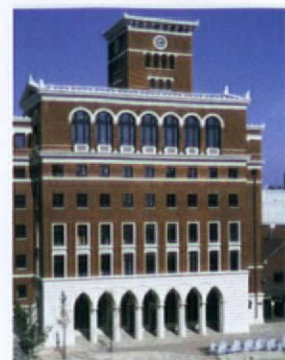
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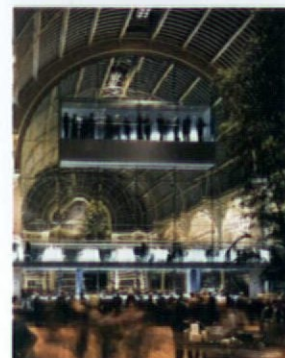
Registration fee for this event is £175 + VAT. Limited scholarship places are available.

For a full programme please contact  
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Royal Opera House, Photo by Dennis Gilbert/View

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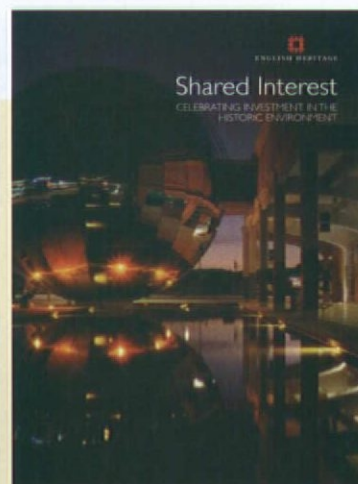
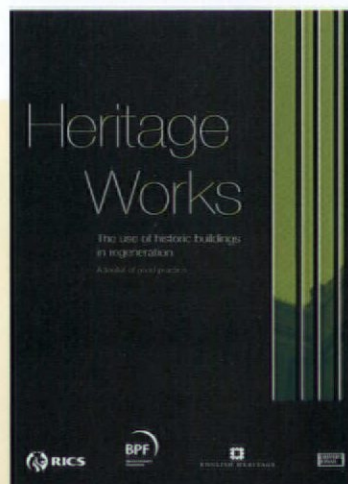
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### REM REVEALS SERPENTINE SCHEME

Rem Koolhaas' eagerly awaited designs for this year's Serpentine Pavilion have been released. The centrepiece of the Office for Metropolitan Architecture founder's design is an ovoid inflatable canopy floating above a walled enclosure. The enclosure will be used for daily cultural events. Made from translucent material, the canopy will be illuminated from within at night, and will be raised and lowered according to the weather. Koolhaas worked on the designs with structural engineer Cecil Balmond.



## UNAUTHORISED PART L PUBLISHED

By Ed Dorrell

The extraordinary fiasco surrounding the new Part L building regulations has reached a crescendo this week with a startling new revelation.

Hundreds of copies of the new document, which comes into force today, are in circulation purporting to be the official finalised version; but in fact they contain fundamental inaccuracies, the AJ can reveal.

The version published by privatised government agency, The Stationary Office (TSO), is littered with errors that could wreak havoc with building regulation applications for thousands of projects over the next few months.

Architects and construction professionals who bought the version of Part L from TSO last week should carefully check the details of the document they have procured.

It is understood that the ODPM, which did not sanction the publishing run, is considering legal action against TSO following the mistake.

The company published vast numbers of the 140-page regulations days before the ODPM had signed off the final proof, a mistake that means its version is littered with problems.

The TSO lifted the document from the ODPM website to print, confident that it was correct because it was labelled 'the final version'. However, this was a mistake by civil servants, and it had not in fact been finalised.

The errors in this version of the document came to light after officers working for RIBA off-shoot the National Building Specification (NBS) visited TSO's offices in Holborn and found the mistakes.

For example, there are two different definitions of how to calculate the extremely important 'simple payback' – recovering the cost of investment of services relating to energy efficiency.

Other errors include the numbering of paragraphs, which could leave architects citing the wrong clauses when making applications.

The NBS, which is the government's official publisher, is furious at this shambles. Speaking on Tuesday, Steven Cross, the publishing director, said: 'I am surprised at the action taken by TSO and the confusion that this will undoubtedly cause in the marketplace.'

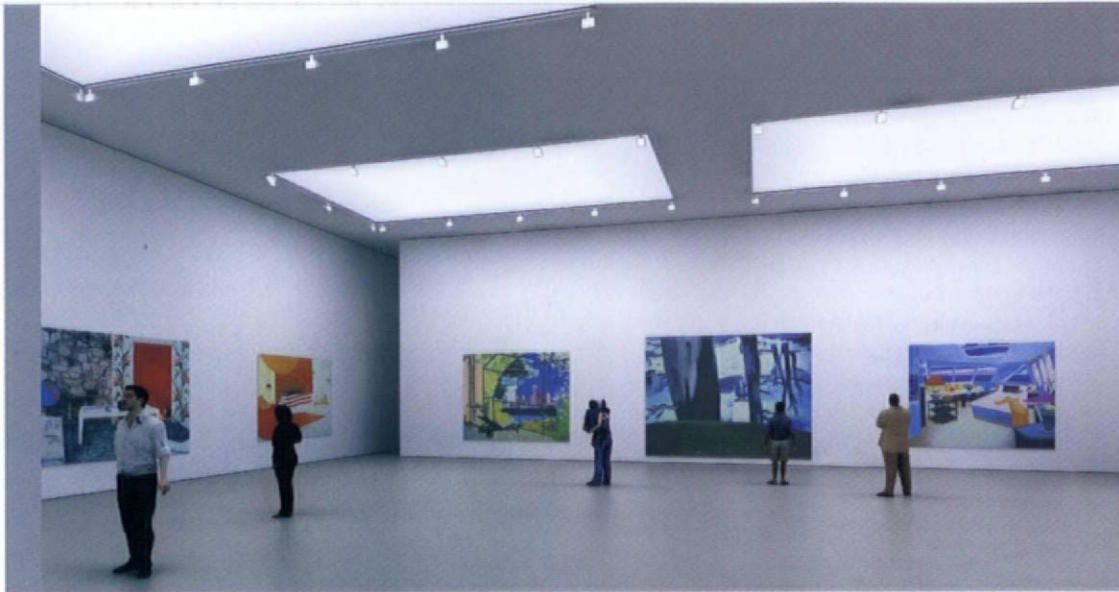
'The construction industry is looking for accurate, reliable information that can be used quickly and easily, especially

when you consider the extremely short timescales that they have to implement the new regulations.

'The process of refining Parts F and L has been long and tortuous, and has continued to the last minute. The delays have reflected the need to validate the information being supplied.

'I also understand that there are legal implications with regards to TSO's actions and the versions that they have launched, which are being reviewed by government lawyers,' Cross added.





1.



2.

1. A key part of the plan is to create room for the collection to breathe
2. New walls will conceal the original building's historic fabric
3. Cross-section of the gallery
4. The Grade II\*-listed Duke of York's barracks will house the gallery





3.



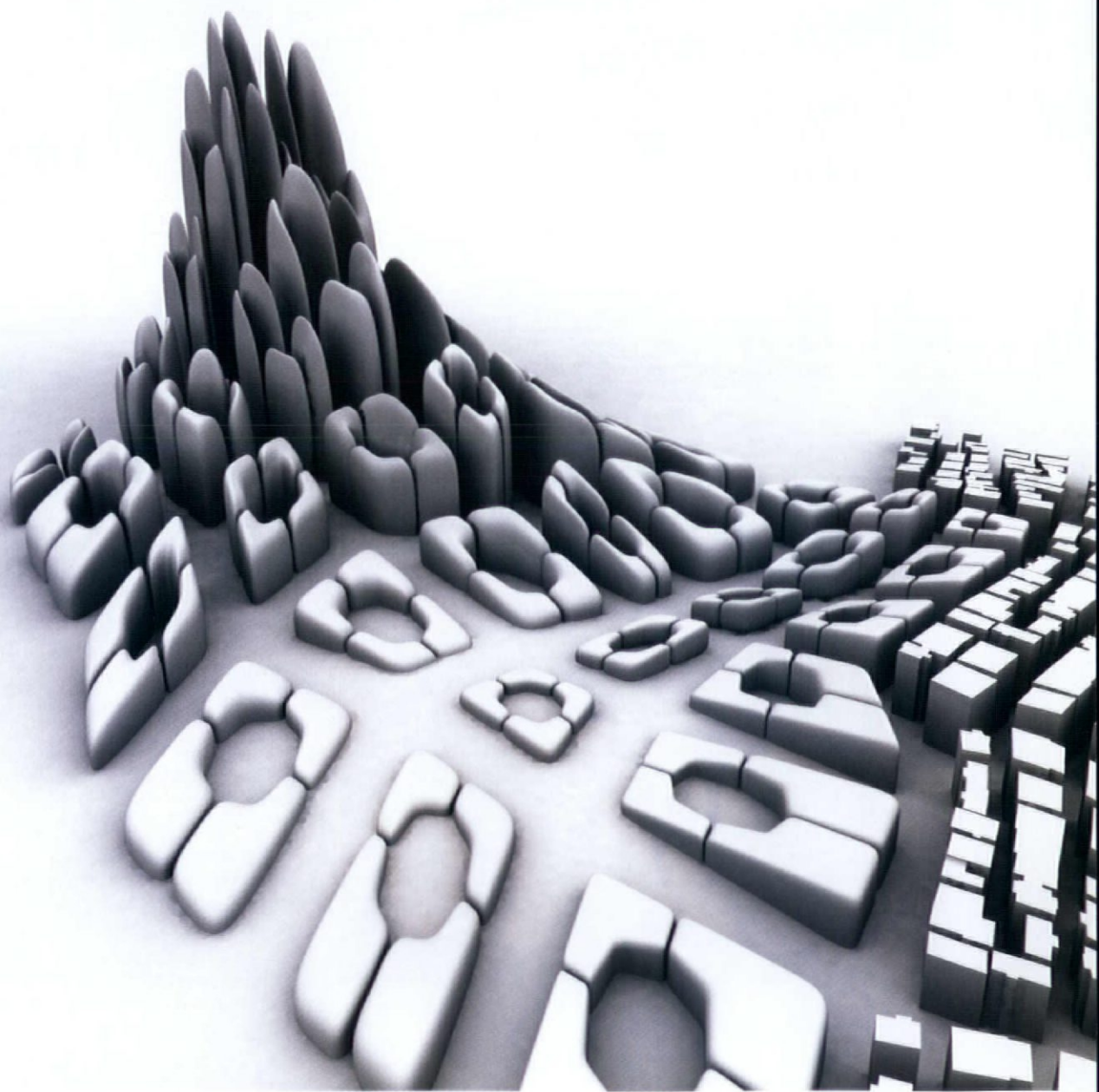
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### AHMM REVEALS SAATCHI PLANS

The AJ can exclusively reveal the first images of Allford Hall Monaghan Morris' (AHMM's) plans for the new Saatchi Gallery in west London. The practice was commissioned by Charles Saatchi himself to work alongside Paul Davis and Partners, the office working on the wider masterplan of the Duke of York's barracks in Chelsea, which will house the gallery. The scheme will see the interiors of the Grade II\*-listed building pared back to the historic fabric and then concealed behind new walls, that will give the gallery 'simplicity'. AHMM maintains that the aim of the scheme is in large part to make as simple a space as possible, to create room for the extraordinary collection to breathe. This is also exemplified in the lift shafts, which are made of simple exposed concrete. The lighting, always key in gallery spaces, will also follow this philosophy through the use of Barasole skins.

*By Ed Dorrell*





1.





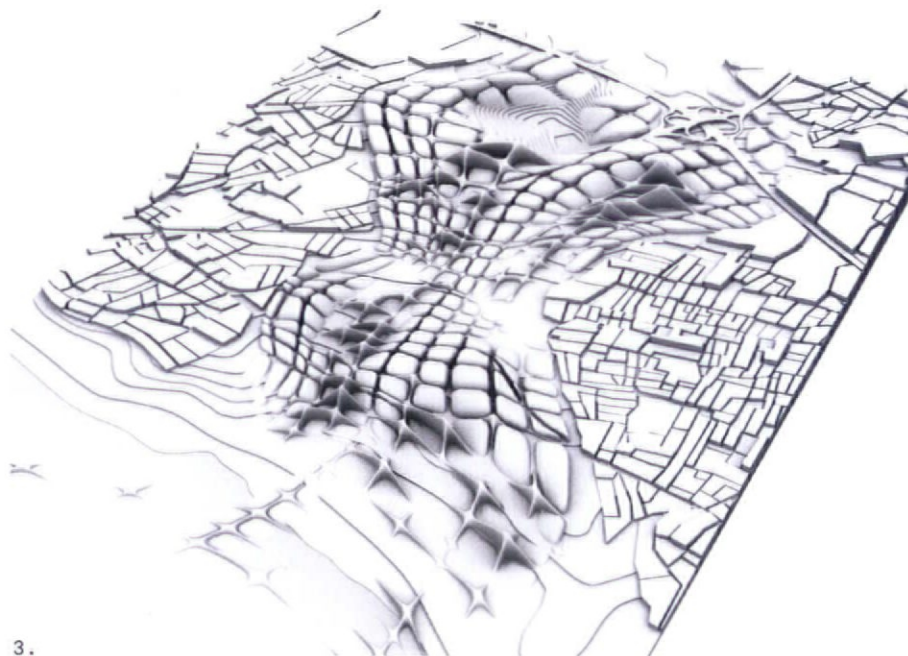
2.

1. The masterplan rises up to form a network of towers in some places, and fades away in others
2. Differing building typologies respond to varied demands
3. The scheme will create a new 'city centre' in an abandoned Istanbul industrial site

## ZAHA WINS ISTANBUL MASTERPLAN COMPETITION

Zaha Hadid has won an international competition with this fluid-looking masterplan for the east bank of Istanbul's River Bosphorus. The architect, working with long-term director Patrik Schumacher, has remodelled an abandoned industrial site in the Turkish city into a new 'city centre'. According to Hadid, a 'soft grid' underlies the plans, which rise up to form a network of towers in some places, but 'completely fade away' in others, to generate parks and other open spaces. Some areas of the proposal for the Greater Istanbul Municipality extend out into the water, creating a 'matrix' of floating marinas, shops and restaurants on the river. The 555ha masterplan includes room for a central business district, a luxury residential development, concert halls, museums, theatres, and a marina. Different building typologies respond to the varied demands of each district. The fabric of the design allows for a 'smooth transition' between areas outside the masterplan and Hadid's high-density developments. It is able to deal with detached buildings and blocks alike, the architect claims. The site lies at the meeting point of several infrastructural links, including the main highway connecting Istanbul to Europe and Asia, a coastal highway, and two types of rail link.

*By Rob Sharp*



3.





1.

## FESTIVAL LEGACY FACES THE END

By Clive Walker

One of the last remaining Festival of Britain buildings, the information pavilion at St Paul's Cathedral, faces demolition if a radical replacement scheme by Make Architects wins approval.

Make is proposing to replace the pavilion with a 150m<sup>2</sup> contemporary kiosk, which is described as a 'folded metallic envelope reminiscent of origami'.

Triangular in shape and oriented towards Christopher Wren's masterpiece, the new design is characterised by a striking stainless-steel roof and fully glazed frontage – a drastic departure from the existing circular facility.

Make claims the project has the backing of conservation watchdogs, despite being adjacent to one of London's architectural gems.

However, the Twentieth Century Society (C20), while not opposing the project in principle, is vowing to save the existing pavilion from the wrecking ball.

The society, which attempted to get the information point listed a couple of years ago, points at first to Pevsner, who was clearly keen on the structure as a representative of the era from which it came.

'The lightweight paired supports, glazing and cross-braced lantern still proclaim the Festival style,' he wrote.

C20 case worker Eva Branscome argues that the original structure, by Corporation of London in-house architect Albert Richardson, is of tremendous historic importance and should be preserved.

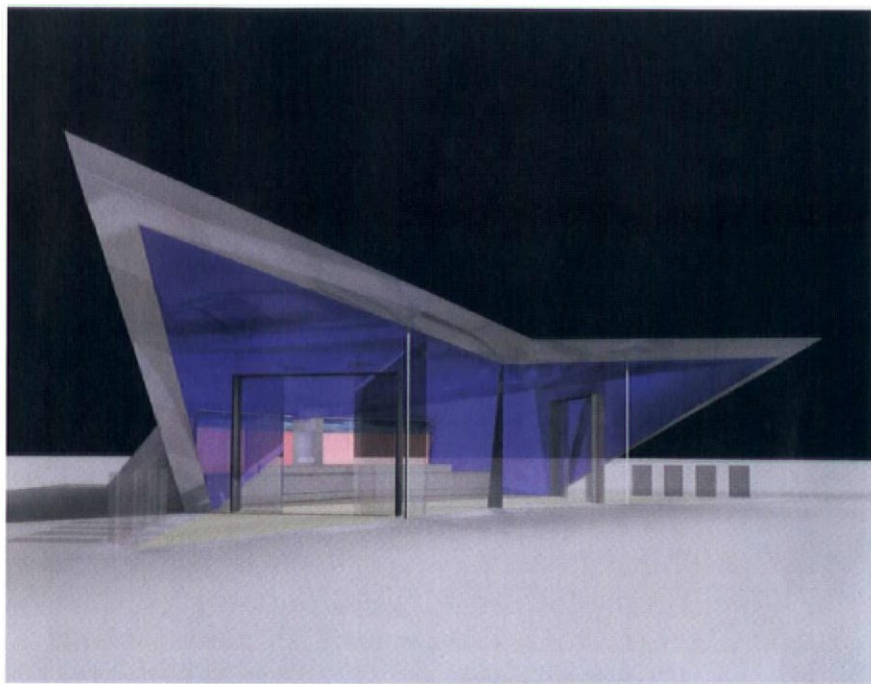
She says: 'Make's proposal is exciting, but the pavilion is of obvious historic interest – being only one of three structures surviving from the Festival of Britain, with the Royal Festival Hall on the South Bank and Lansbury Estate, Poplar.'

C20 is campaigning to have the building dismantled and rebuilt at Avoncroft Museum of Historic Buildings, Worcestershire. But this ambitious plan is already running out of steam.

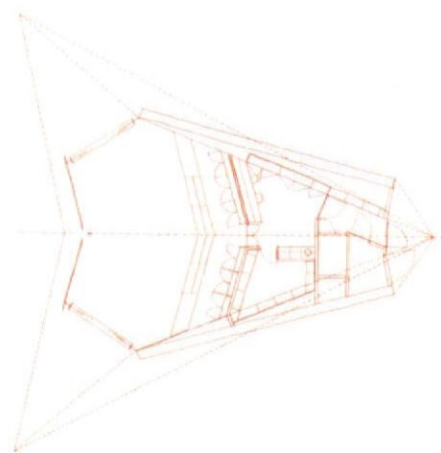
City of London funding for the move seems unlikely after planners confirmed the relocation cost would be prohibitively expensive to taxpayers. And doubts have emerged over Avoncroft's capacity to accommodate the pavilion.

Attempts to secure listed status have flopped because





2.



3.

too little of the original fabric remains intact. Much of the distinctive red, white and grey panelling, for example, has been substituted with brick infill.

Branscome though is confident the pavilion could be relocated without harm. She says: 'The building originally sat in Festival Gardens (Battersea Park) before being shifted in 1955 to its current site in St Paul's Churchyard, so it is clearly designed to be moved.'

Describing the new scheme, Make partner Sean Affleck says it would redefine public space around the cathedral.

'This will be a simple, elegant, geometric form, not a pastiche,' he says. 'Surrounding hard areas will be landscaped to provide a generous green space that invites visitors to linger and admire St Paul's.'

While its function may not be immediately obvious to passers-by, Affleck insists the glazed elevation will ensure the building's role is clear at all times of the day.

He adds: 'We are using modern construction techniques to ensure the design is environmentally friendly.'

Planning approval is expected in June or July of this year, with demolition potentially beginning in October. Make is confident the new pavilion will be open for business by April 2007.

Realistically, the original pavilion seems destined to go in the interest of progress. After all, the ethos of the 1951 festival was innovation.

Maybe there is a way to save this modest piece of post-war architecture. There are few enough examples remaining.

1. The existing Festival of Britain information pavilion at St Paul's looks set to either be demolished or, if the Twentieth Century Society gets its way, moved to the Avoncroft Museum of Historic Buildings

2. This new design from Make, oriented towards St Paul's Cathedral, will replace the original structure if it is given planning approval

3. Plan of Make's scheme



## AGENDA



1. The original, rejected proposal by RMJM, which would have retained some of the historic theatre's facade



2. The second RMJM design, given the green light by planners, would have seen the original structure demolished

# THE DUMFRIES DEBACLE

By Richard Waite

They are dropping like flies. First Snøhetta and Spence's Turner Contemporary in Margate, now RMJM's £7 million new Dumfries Theatre Royal. Both high-profile, cultural schemes trumpeted as indispensable catalysts for local regeneration.

The decision by Dumfries and Galloway Council to withdraw its £2.5 million grant for the project came out of the blue. As a result, the promised lottery funding and European backing were also pulled.

The move has devastated the Guild of Players, a group of volunteers which has spent the last decade working on a number of schemes to revitalise the historic theatre and create a visible focal point for the renaissance of the town.

Since buying the 18th-century building back in 1959,

the Guild has diligently carried out repairs to the B-listed structure. However, during the last 10 years, the group has turned its attention towards giving the Theatre Royal a whole new lease of life, and has worked with RMJM on a range of ideas to redevelop the site.

Among these proposals was a plan to retain part of the facade and build a new auditorium behind it.

This scheme was rejected last year due to overshadowing and overdevelopment issues. But the council maintained its cash pledge and a new design, which took in an extra house at the rear and involved demolition of the existing theatre, was drawn up and resubmitted.

This proposal came in at around £1.3 million more than the original scheme because of land purchase and rising

steel prices. The Guild asked the council if it could help towards this shortfall.

'That's when the unthinkable happened,' says Carol Godridge, a spokesperson for the guild. 'Not only did the council say it was unwilling to give any more money, but it also said that it was withdrawing its budget.'

'They used the excuse that the costs were escalating to get themselves out of a mess.'

For those who followed the Turner Contemporary debacle, it will all sound very familiar.

But that's not the end of the story. In an ironic and galling twist, the controversial new scheme was then given the green light by planners. The Scottish Arts Council also admitted to the campaigners that there was a strategic gap for the theatre in the area.

Godridge adds: 'Until the grant was pulled, the scheme was seen as the flagship of the Dumfries regeneration. Within 24 hours, it was airbrushed out.'

The group has spent at least £250,000 on the design process, not including the payment of two separate £7,000 fees to local planners.

'It is utterly frustrating,' agreed RMJM architect Neil McLean, 'that after four years of hard work and successfully gaining planning permission, funding has been retracted by the local council.'

There is, of course, the usual call for a petition demanding the council changes its mind.

It will probably fail. And with authorities across Scotland tightening their belts, don't be surprised if more 'landmark' cultural schemes bite the dust over the coming months.





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*'The realisation dawns that you have been taken back to a time when Britain was culturally irrelevant'*

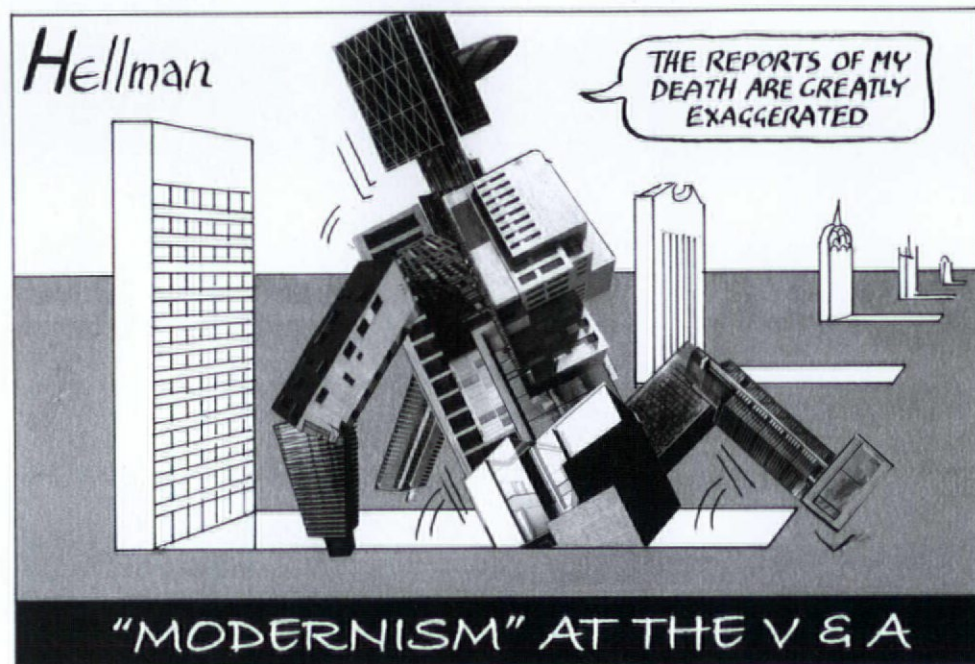
Deyan Sudjic on the V&A's new Modernism show. *Observer*, 02.04.06

*'I get depressed by the quality of so much of what's been built. Some of it looks as if it's been made out of chewing gum and string'*

Peter Wilson, director of Napier University's School of the Built Environment, on Edinburgh's new waterfront development. *Scotsman*, 30.03.06

*'He has the diplomatic skills of Attila the Hun'*

Simon Jenkins on Ken Livingstone. *Guardian*, 31.03.06



#### NAMING RIGHTS

When **Cullinan and Buck Architects Limited** added a new partner, **Clive Sall**, it knew that it would be changing its acronym from CABAL to SCABAL. Founder **Dominic Cullinan** was philosophical, saying: 'You have to reflect the names of the partners', but what he was not prepared for was being threatened with legal action. Belgium-based international tailoring company **Scabal** evidently feels there is some risk of confusion, and wants Cullinan to drop the new name. Shades of the **Apple/Apple** controversy? Perhaps the Belgians should think positively, and offer to outfit the practice with some new threads.

#### A CLASS ACT

Astragal and several colleagues attended a screening of popular

band **Saint Etienne**'s new film *What Have You Done Today, Mervyn Day?*, a romp through the post-industrial landscape of east London's Lea Valley. The cinematography and the point the film makes about the area's extraordinary architectural and industrial heritage are both excellent. But the trouble is the makers felt the need to construct a very loose fictional story around which to sit the amazing images. This involved following Mervyn – a middle-class child actor with the kind of haircut you'd expect – as he cycled around Hackney Wick on a paper round. If the contrived nature of this lazy attempt to create a story did not get to you first, the piss-poor attempt by the main protagonist to take on the role of an impoverished Eastender would certainly have annoyed.

#### A VIEW TOO FAR

Disturbing news reaches Astragal's horrified ears of what could be one of the most bizarre ventures in recent publishing history. Apparently veteran publisher **Andreas Papadakis** is on the cusp of producing a new book called *The Naked Gardeners*. This intriguing publication will feature an old friend of the architectural world, **Ian Pollard**. Those who don't remember Ian will surely be aware of his contribution to London's urban fabric; his unerringly awful Po-mo effort **Marco Polo House**, near Chelsea Bridge. Quite what the new book will involve is unclear at the moment, but if it involves the architect and his wife **Barbara** getting all naturist then Astragal will, possibly for the first time, be truly lost for words...



**Curtain walling: Trame Verticale**

Project: ECIT, Queen's University

Architect: RPP Architects

Technal's innovative Trame Verticale curtain walling system has created a striking fully glazed façade, which resembles the bow of a ship in Belfast's historic Titanic Quarter.

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## TIME TO STOP RIBA/ARB FIGHTING AND WORK TOGETHER

We write as the RIBA Presidents at the time of the passing of the Architects Act from which the ARB derives its authority to protect the title 'architect' and regulate the competence and conduct of those who choose to practice using that honourable title. We have both also served as architect-elected ARB Board Members.

Ten years ago architects showed how much they valued both registration and protection of title. Protection of function, however attractive it seemed to some architects, was, in our opinion, both unachievable and unworkable. The profession, after an epic struggle, was able to persuade parliament that protection of title should be retained and the interests of consumers should be protected with the formation of the ARB. The majority of lay members on the board is entirely consistent with its consumer-protecting watchdog role.

The logic of the current arrangement is simple. The ARB exists to speak for consumer interests. The function of the RIBA and other associated professional bodies is to advance architecture and architectural practice and thus develop the knowledge base of the profession. The schools of architecture have the critically important role of supporting the development of this body of knowledge and passing it on to future generations of architects.

These three functions are complementary and ought to be mutually supportive. Where interests and responsibilities overlap, differences should be resolved by debate and, if necessary, compromise. So much of the in-fighting we have seen since the ARB was set up has been a tragic waste of time and energy.

The ARB Reform group now has an agenda and a remit from the profession. We believe that this remit must be employed to resolve problems, not recreate them. Certainly it is not a remit to endanger protection of the title 'architect', which the great majority of the profession not only treasures but relies upon every day. The time has come to stop indulging in impossible dreams, whispering in corners, and throwing bricks over the fence that separates Portland Place from Weymouth Street. We appeal to the three parties, the RIBA, the ARB and the schools, to work together to further the art, science and practice of architecture in the best interests of both the public and the profession.

*Owen Luder and Frank Duffy, by email*

## UTOPIAN COMMUNITIES ARE RARELY A REAL-LIFE OPTION

Many thanks for the fantastic Building Study charting the history and resurrection of Isokon (AJ 30.03.06).

However, Isabel Allen is right when she states that the building was never suited to 'the drudgery of daily life'.

The key quote in the article describes an ageing Jack Pritchard 'hand-picking' tenants. This perfectly sums up the way in which the type of utopian communal living that was an integral feature of the early days of Isokon is so often unsustainable and incompatible with the demands of individualism.

*Jason Joshua, by email*

## AJ AND CORUS WIN SPONSORSHIP AWARD

AJ Corus 40 Under 40 has won a prestigious Hollis Sponsorship Award. The 16-month partnership between the AJ and Corus included a competition – judged by industry experts including Stirling Prize winners Will Alsop and Chris Wilkinson and television presenter Kevin McCloud – and touring exhibition to bring wider recognition to the UK's leading young architects. The 40 Under 40 exhibition opened at the V&A in London in June 2005 and was subsequently shown at the Museum of Scotland, Edinburgh and Urbis in Manchester. It is due to finish its tour at Interbuild in April. Nick Forwood, of Corus, said: 'We now look forward to working with AJ to nurture our partnership over the long term and develop more opportunities for young architects around AJ Corus 40 under 40.'

## INTBAU IS AN INTERNATIONAL CLASSICAL CONCERN

I read with interest your article on a bid to set up a Classical school of architecture (AJ 30.03.06), and the International Network for Traditional Building, Architecture and Urbanism (INTBAU) is grateful for your interest.

I must point out, however, that INTBAU is not just a 'pan-European' body. It has branches in India and Nigeria as well as the UK, Germany, Romania and Scandinavia. Other branches are in formation in Australia and New Zealand and we are associated with similar organisations in the USA. Through these branches and associations INTBAU promotes education in traditional architecture through workshops, conferences, training courses and academic programmes.

The establishment of a European School of Urbanism and Architecture is one of our major projects. Our proposal will be assessed by the EU representatives and a decision on funding such a project should be taken by May.

*Robert Adam, Robert Adam Architects*

## DO NUTCASES WITH PAINT REALLY PROVOKE 'TERROR'?

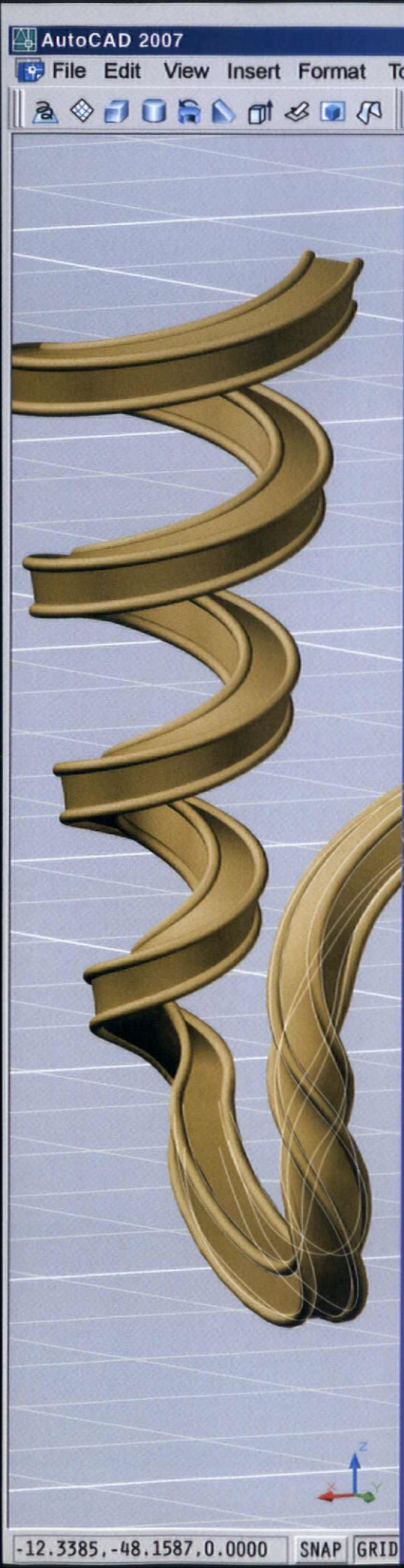
I recognise that journalists like to hook their readers in any way they can, but wasn't it pushing it a bit to use the word 'terrorism' in the story of the nutcases in Bedfordshire – the so-called Historic Buildings Liberation Front (AJ 30.03.06)?

Some graffiti and a few cans of white paint isn't quite al-Qaeda, is it? Perhaps you should cultivate a sense of proportion.

*Ivor Patterson, Banbury*

*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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# green roofs 2006



Enhancing the design and commercial applications of green roofs

**Thursday 1st June 2006**

Radisson Marlborough Hotel, London, WC1B

The implementation of green roofs or more specifically, intentionally vegetated roofs, is moving ahead full steam. Once considered more of an eco-fad than a serious business proposition, evidence is fast accumulating of the financial value that green roof integration can deliver to designers, builders and end-users.

Leading players in Europe and North America have demonstrated the environmental, social and economic benefits of green roofs, and yet the UK still lags behind. Hampered by a weak legislative framework and a lack of drive from those within the industry, it is imperative that green roofs become an integral design requirement before it's too late.

## Key benefits from attending

**Green Roofs 2006** is The Architects' Journal's unique event dedicated to driving green roof design into the mainstream. Delegates will have the opportunity to:

- Hear the latest insights and ground-breaking case-studies from a broad spectrum of experts engaged in green roofs
- Learn about the latest research on analysing the value uplift and whole life costing of green roofs and green space design
- Question and understand the big issues of the moment: collaborative working, working to planning guidelines, best practise in SUDS management and much more...
- Hear leading experts on green roofs report on the vital progress being made, and the potential for future wider adoption

## Hear from industry experts including:

- **Dusty Gedge**, Founder, **Living Roofs**
- **Roger Madelin**, Chief Executive, **Argent Group**
- **Mike Gibbs**, Director of Landscape, **Broadway Malayan**
- **Paul Shaffer**, SUDS Project Manager, **CIRIA**
- **Dr Alun Tarr**, Director, **Blackdown Horticultural Consultants**
- **Leon Yates**, Urban Design & Regeneration, **Lewisham Council**

## Outstanding networking opportunities

Don't miss this exclusive opportunity to network with leaders across the industry from architects to contractors, engineers, planners, roofing experts, ecologists and end-users. This is a fantastic chance to interact with other executives and get up to speed with all the current developments in green roofs.

### Sponsorship and exhibition opportunities

For details please contact **Toby Redington** on 020 7505 6634 or email: [toby.redington@emap.com](mailto:toby.redington@emap.com)

**To register - Tel:** 0845 056 8069  
**Email:** [constructconferences@emap.com](mailto:constructconferences@emap.com)  
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# MANCHESTER TRANSPORT INTERCHANGE





## IT LOOKED FOR ALL THE WORLD LIKE A RECLAD CONCRETE STRUCTURE ON A TIGHT BUDGET

*By Austin Williams. Photography by Michael Collins*

*Ian Simpson Architects was established in Manchester 18 years ago, and works in the cultural, residential and commercial sectors. There are 50 members of staff in Manchester, and 15 in the London office, which opened eight years ago. Jefferson Sheard Architects was established in 1983, and has offices in London, Sheffield, Manchester, Edinburgh and the East Midlands.*

The fact that the taxi driver had never heard of the Manchester Transport Interchange didn't bode well. He radioed in, but they didn't know it either. 'Drive around,' said the crackly voice from the control room, 'and ask someone.' Fortunately, I had a map.

'It's all changed around here since the bomb,' said the driver, wistfully. 'Everything is mostly glass now.' And as we drove past the mundane M&S, the anodyne Selfridges, the monstrous Urbis and the dated Arndale, I couldn't disagree with his astute architectural observation. In fact, I had come to see yet another of Manchester's glazed regeneration marvels. If only we could find it.

It was 7:30 on a freezing spring morning when I was eventually dropped off outside Rambo's body piercing shop (motto: 'fresh needles used for every client') and beside the derelict Manchester's Original Bookshop. Across the street was the building also known, but not to the city's cabbies, as the Manchester – or Shudehill – Transport Interchange. I had glimpsed it from Corporation Street on my magical mystery tour, and through the morning mist I had thought it was an office building; its green glass facades made iridescent by the brightly shining fluorescent tubes within. At close range, it looked slightly less appealing.

My initial impressions were that it is a building that is showy and coy at the same time, each sitting somewhat uncomfortably with the other. Perhaps that has something to do with the fact that it had been designed by Ian Simpson Architects (up to stage C) and completed by Jefferson Sheard Architects. Its glass facades are dramatic and yet refuse to express its functionality.

Viewed across the main bus entrance, the external dark glazing patterns seem to mirror the style of the 1960s CIS tower beyond. Even without the 45-year-old comparison, I found it hard to believe that this was a new building at all, as it looked for all the world like a reclad concrete structure on a tight budget.

The building comprises an existing tram stop (upgraded and brought back into mainstream service by this project), a bus depot and a car park. In 1999, John Prescott announced that the next big thing would be investment in 'easy interchange through transport hubs'. To its credit, this interchange-cum-NCP car park didn't piggy-back off government cash. The concept predated the transport 10-year plan by five years, with the intent of linking private car transport with buses and trams; although this morning, there didn't seem to be many people interchanging.

'It's a bit quiet,' admitted the station manager. 'There's not as many people using this place as we'd expected,' he said as another six people dribbled off a bus and filed into the interchange, before walking straight out the other side and off towards High Street. 'People don't seem to want to walk up the hill to come here, especially if they only work a little bit further in,' he sighed.





1. '... there didn't seem to be many people interchanging'

Perhaps things will change when the Arndale opens a new entrance/exit on the Shudehill corner, but until then, as a magnanimous gesture by the station staff, 'Way Out' signs have been placed at the entrance – to direct those passengers disembarking on the northern side, and going straight out to the south. The only multi-modal interchanging taking place seemed simply to be between public transport and pedestrian locomotion. And people certainly weren't using the facilities as anything more than a shelter from the biting wind.

Maybe the passengers hadn't read the Greater Manchester Public Transport website, which lists the excellent facilities that these people were casually ignoring. 'Whether you just want to grab a quick snack at Pumpkin café, a newspaper from Arden News or sit and relax over a coffee at Café Ritazza – Shudehill Interchange has it all and more.'

More? Yes, more: 'As well as offering travellers a safe and comfortable waiting environment, there's a Photo-Me booth, a cash machine, internet kiosks and a travel shop, where you can get impartial advice on local services.' Cancel the skiing holiday, Tarquin, it's too good to miss.

Quite simply, this building comprises a ramped access to a six-story, 777-bay car park above the bus station/interchange concourse, which is designed for 2,000 vehicular movements every day. It is effectively an island contained by the concrete busway, which in turn is encircled by a low concrete wall that continues around the perimeter of the main site. This wall is variously clad

in brick (on edge, stacked, soldier course) and ceramic tiles (mosaic, coloured, staggered), and is far too busy and pretentious. On first impression, it's like an inside-out scheme for a public toilet, designed either by a committee or as a school project for children with attention deficit hyperactivity disorder. Breaks in the wall on the north and west are infilled with glass or mesh, providing glimpses through to the bus depot but no access, so you can watch your bus disappear without having any chance of stopping it.

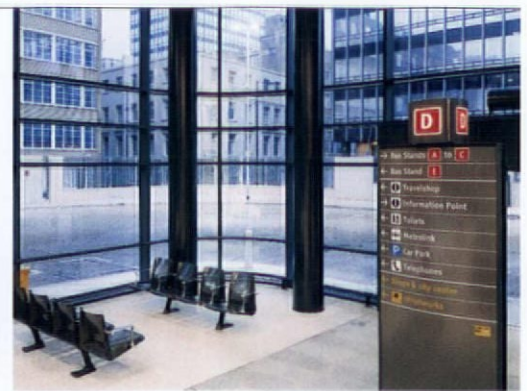
Around the southern perimeter, a long finned canopy supported on concrete and steel columns links the tram stop to the interchange – providing precious little cover from the weather but unifying the two elements. While the main bus station and waiting areas have been designed with dark and light-grey steelwork and glazing bars, externally it is the green glass elevations that give the building its distinctiveness, predominantly because you don't expect a car park to look like this.

The 2.8m-high glass panels, of 5mm heat-strengthened outer plane laminated with 12mm toughened and heat-soaked inner plane, are fixed flush on the gable end but staggered in the vertical plane along the main elevations (see *Working Detail*, pages 36-37). Fixed directly onto exposed steel struts that, in turn, are face-fixed to the concrete structure, the supports are clearly visible and, in fact, protrude below the bottom edge of the lowest panel on the north elevation. The staggered glass panels allow airflow around the edges to maintain the necessary car park ventilation rates, as well as permitting light into each deck. While most car





2.



3.

2. The tram halt

3. '... a safe and comfortable waiting environment'

parks do not build in such encumbrances in the first place – allowing the free flow of air and natural light by omitting cladding and having the bays open to external air – architecturally, the glass was intended to add to the visual interest by displaying the colours of each parked car diffused through the glass to the outside.

The car park layout has been designed by structural engineer Hill Cannon, using their TRICON frame system and patented VCM (vertical circulation module) internal circulation system. The entrance – a circular ramp that takes drivers in at first-floor level – is built in situ but within the main building. The TRICON reinforced prefabricated concrete framing system provided a fast-track construction programme. It also enabled remarkably slender structural deck and ramp sections. The first floor and upwards comprise independent columns, beams, floor slabs and stair cores with upstands and parapets, but the column pattern is not reflected on the ground floor, where massive concrete beams take the eccentric loads.

On each upper level, beams span from the edge to the central spine where they are spliced into the columns and held with reinforcement connector bars, providing a sculpted angular junction. The ribbed precast deck units sit on the beams with reinforcement bars tied into those along the top of the beam. The gap is filled with in situ poured concrete. In this way, say the engineers, it 'provides the continuity of an in situ frame with precast components, without the need for complicated and costly techniques such as post-tensioning'. The fact that the precast units

have been dried in the factory storage yards means there is no need for filled shrinkage joints between the precast units and the infill in situ concrete, leaving the space with a smooth, level surface.

The VCM system addresses the pedestrian usage of car parks and attempts to minimise the necessity for people to walk up car ramps, as is often the case in public car parks. This is done by making the centre the level crossover point for pedestrians, and having the deck rise or fall from this central location. In this way, one longitudinal half of the floor plate rises, the other half falls – effectively diverging from the centre – so that they are almost separated by a storey height at the ends. There is still a need for a ramp at each end, but it has a nominal rise since most of the storey height has been taken up in the falls in each car park deck.

The problem with this clever engineering ruse on this scheme is that because the slender concrete decks actually rise and fall along its length, but the external green glass has been designed to sit horizontally, the mismatch between the ambitions of the two elements jars. To a certain extent, if the cladding had not been translucent, maybe the optical illusion of badly aligned elements wouldn't have been so pronounced. As it is, it looks as if the concrete deck hasn't been laid correctly.

All in all, I was underwhelmed by this building's architecture – and even its ambitions. Admittedly, compared to the dated NCP car park to the south of the site, it's a fairly interesting building. But compared to any fairly interesting building, it's still just a glorified car park.





4. Pick your horizontal





5. Inclined floors contrasting with cladding alignment; and to the right, interchanging opportunities between bus and tram





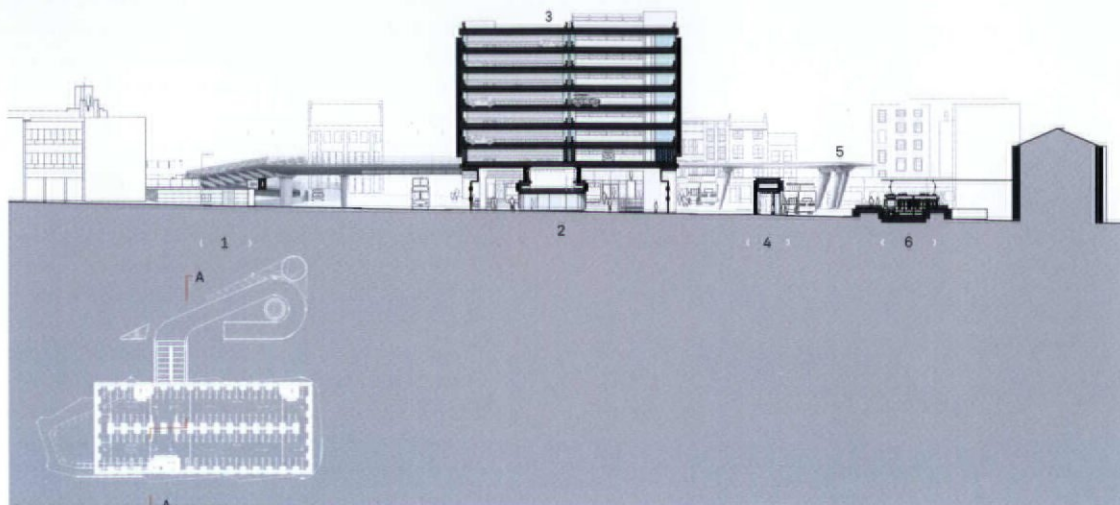
## STRUCTURE

The main in situ/precast concrete structure accommodates the bus station concourse at ground-floor level, with eight storeys of car parking above. From ground to first-floor level, it is effectively a substantial cast-in situ transfer structure, supporting the outboard and closer-spaced columns of the precast car park above. The size of the transfer structure is clearly visible within the first-floor concourse where, in accordance with architectural aspirations, the concrete structure is exposed as a feature, a theme that is repeated throughout all of the interchange structures. The decision to change from in situ to precast construction for the car park was based on the benefits to programme, quality of finish, and reduction in construction traffic that precast offered over in situ construction. The patented Hill Cannon Vertical Circulation Module (VCM) car park system was chosen for the interchange as it optimises the number of parking spaces for a given area by the efficiency of its vehicle circulation arrangement, while also providing a 'user-friendly' environment. One of the major challenges to the contractor in the construction of the structure was the tight tolerances required for the positioning of the precast Macalloy starter bars that had to be cast into the transfer structure to a tolerance of  $\pm 6\text{mm}$ . Tight tolerances were also a feature in the production and erection of the precast works, as perimeter elements were manufactured with cast-in channels to facilitate the fixing of the feature facade spaced glazing. Another key structure within the interchange facility is the feature aerofoil canopy, which provides a highly visible link between the tram stop and bus station. The glazed canopy is 8m high and has swept-back wings in excess of 36m in length. The wings are fabricated from steel hollow sections and laser-cut steel plate suitably profiled to resemble the typified construction of an aircraft wing. The interchange became operational on 27 November 2005 and can be considered one of the growing number of landmark buildings within Manchester city centre.

*Duncan Turner, Faber Maunsell*

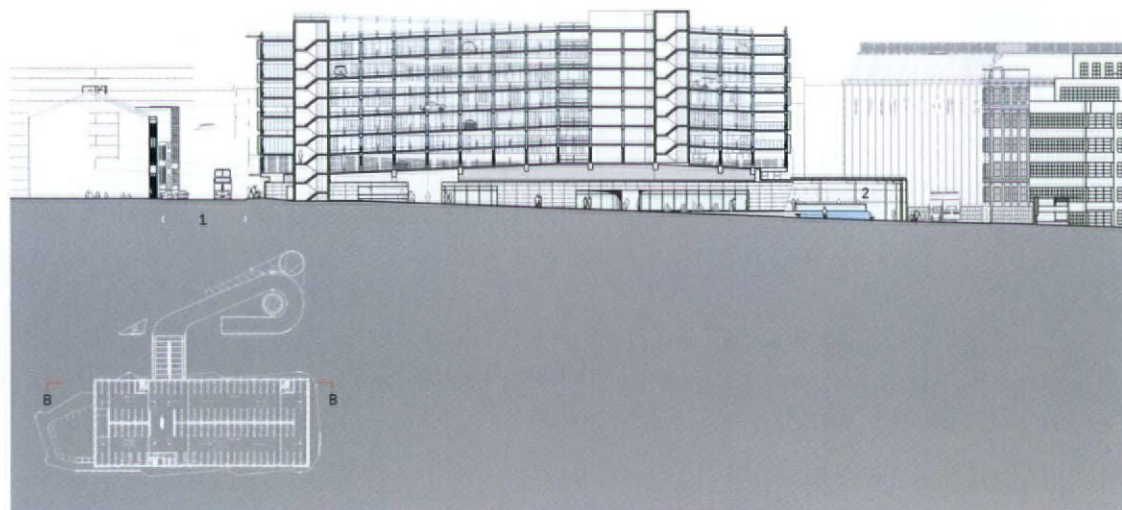


- KEY
- 1 CAR PARK RAMP FLYOVER
  - 2 MAIN CONCOURSE AND PARKING
  - 3 MAIN CAR PARK
  - 4 FINGER ISLAND
  - 5 LARGE GLAZED CANOPY
  - 6 METROLINK



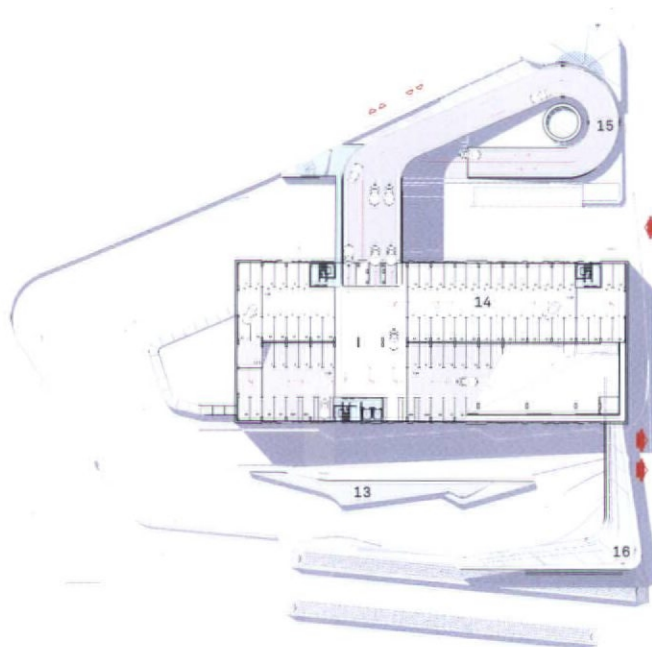
6. Section AA

- KEY
- 1 SHUDEHILL
  - 2 GLAZED CONCOURSE LEVEL



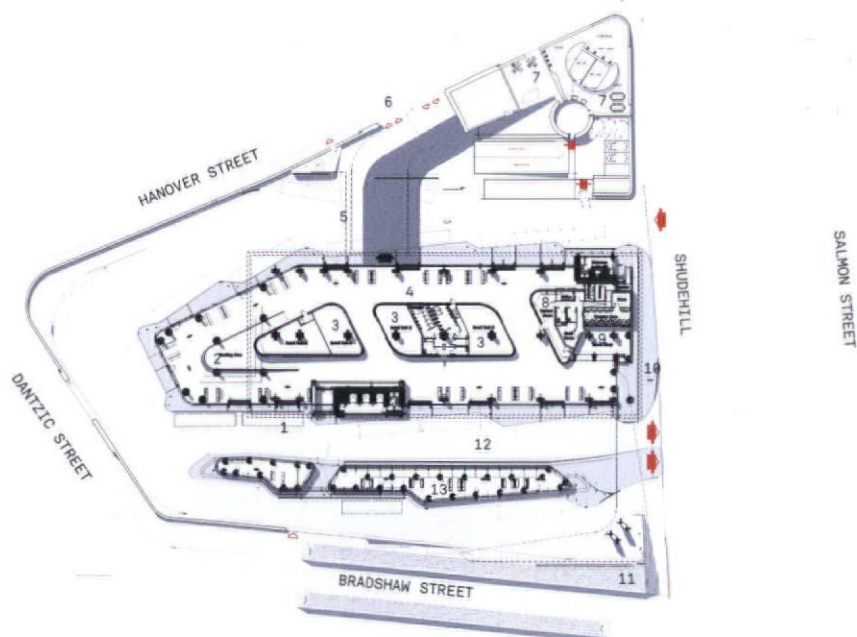
7. Section BB





9. First-floor plan

- KEY
- 1 24-HOUR ENTRANCE
  - 2 CAFE SEATING AREA
  - 3 RETAIL UNITS
  - 4 WC
  - 5 RAMP UP
  - 6 CAR PARK ENTRANCE AND EXIT
  - 7 SERVICES AND STAFF/ADMIN AREAS
  - 8 CONTROL ROOM
  - 9 TRAVEL SHOP
  - 10 MAIN PEDESTRIAN ACCESS
  - 11 METROLINK SHOP
  - 12 BUS LANE
  - 13 FINGER ISLAND
  - 14 GENERAL PARKING
  - 15 MAIN RAMP
  - 16 LARGE GLAZED CANOPY



8. Ground-floor plan





## Credits

Construction value

£24 million

Completion date

January 2006

Client

Greater Manchester Public

Transport Executive

Architects

Ian Simpson Architects

Jefferson Sheard Architects

Employers representative

GVA Grimley

Structural engineer

Faber Maunsell

Services engineer

Hoare Lea

Quantity surveyor

Gleeds

Contractor

Costain

Subcontractors and suppliers

*Metalwork* AMV Engineering; *CDM* Babbie Group;

*M&E* Axima Building Services; *roofing* Apex Direct

*Roofing*; *piling* Bachy Soletanche; *flooring* Bramhall;

*precast* Britannia Stone; *screeds* James Cadman;

*groundworks* Cara, Wrenco; *engineering* Hill Cannon;

*steelwork* Caunton Engineering; *fire blinds* Coppers fire

and smoke; *precast stairs* Hanson Concrete Products;

*rainscreen* Coverite Specialist Contracting; *roller shutter*

Crawford Amber; *ironmongery* Datim; *screens* Dorma;

*fire doors* Fendor Hansen; *mesh cladding* GKD UK;

*signalling* Manchester Engineering Design, *car park*

*glazing* Mero; *metalwork* Matrix Stainless Steel, MSW

Structural Floor Systems; *joinery* Nationwide Joinery

Contractors; *steel doors* Northern Doors UK; *curtain*

*walling* S G Aluminium; *canopy glazing* Solaglas; *lifts*

Thyssen; *tiling* The Tiling Company; *suspended ceilings*

Titan Ceilings; *balustrading* Turnquest

10. There's pedestrian space,  
if not pedestrian friendliness









## A FACADE OF FRAMELESS GLASS PANES ON PROJECTING BRACKETS

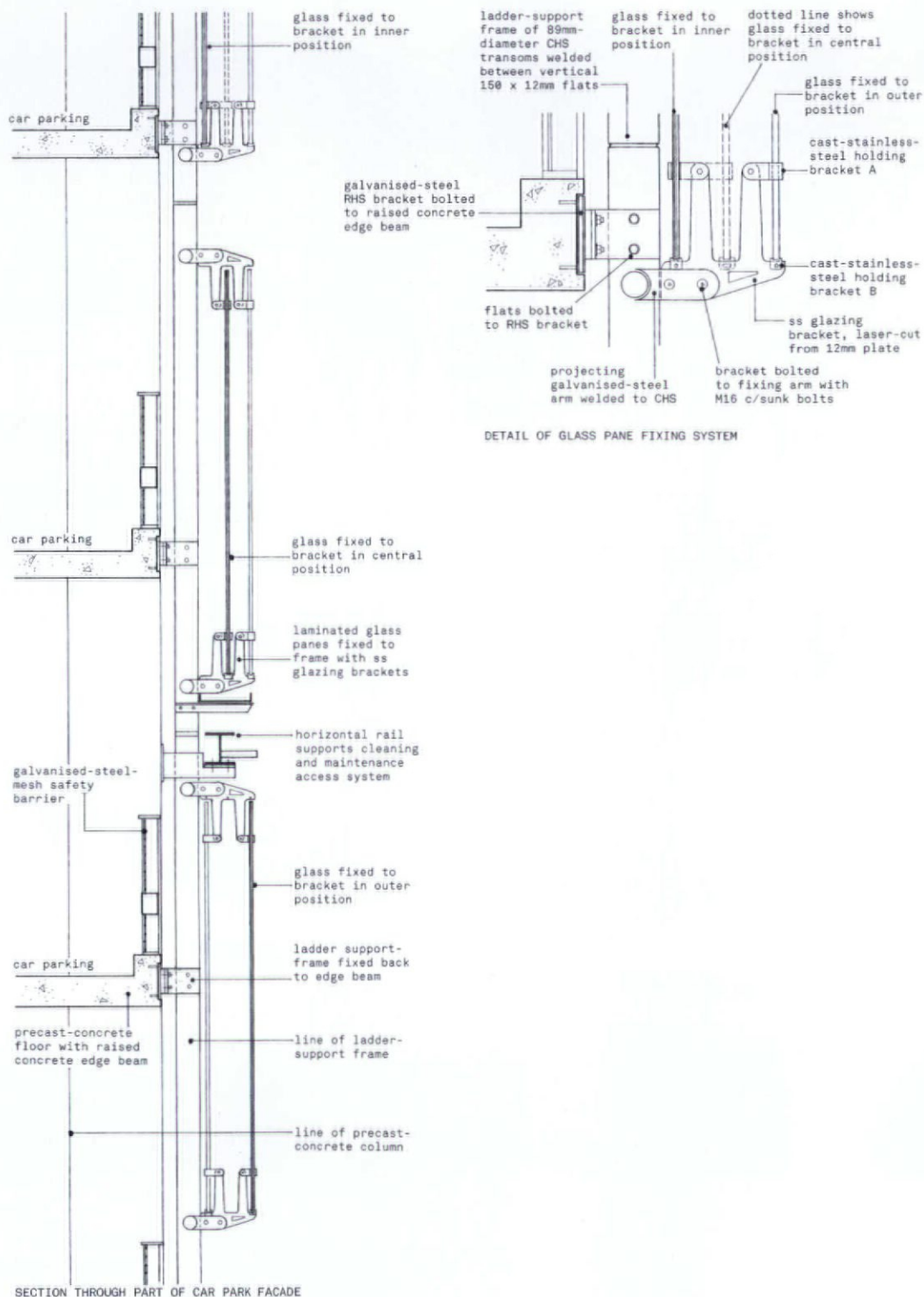
Above the interchange concourse is a seven-storey car park, supported on concrete columns and a cast-in situ first-floor deck. The structure is a system of precast concrete beams, columns and slabs, with rainwater draining internally through the centres of the columns. The floors slope to form a continuous ramp with parking on each side.

A series of frameless glass panes runs across the facades, 2.8m high but varying in width. The panes are positioned in three different planes by means of projecting glazing brackets; the air gaps between adjacent panes ventilate the interior. The glass is toughened, heat strengthened and laminated with a PVB (polyvinylbutyrate) interlayer.

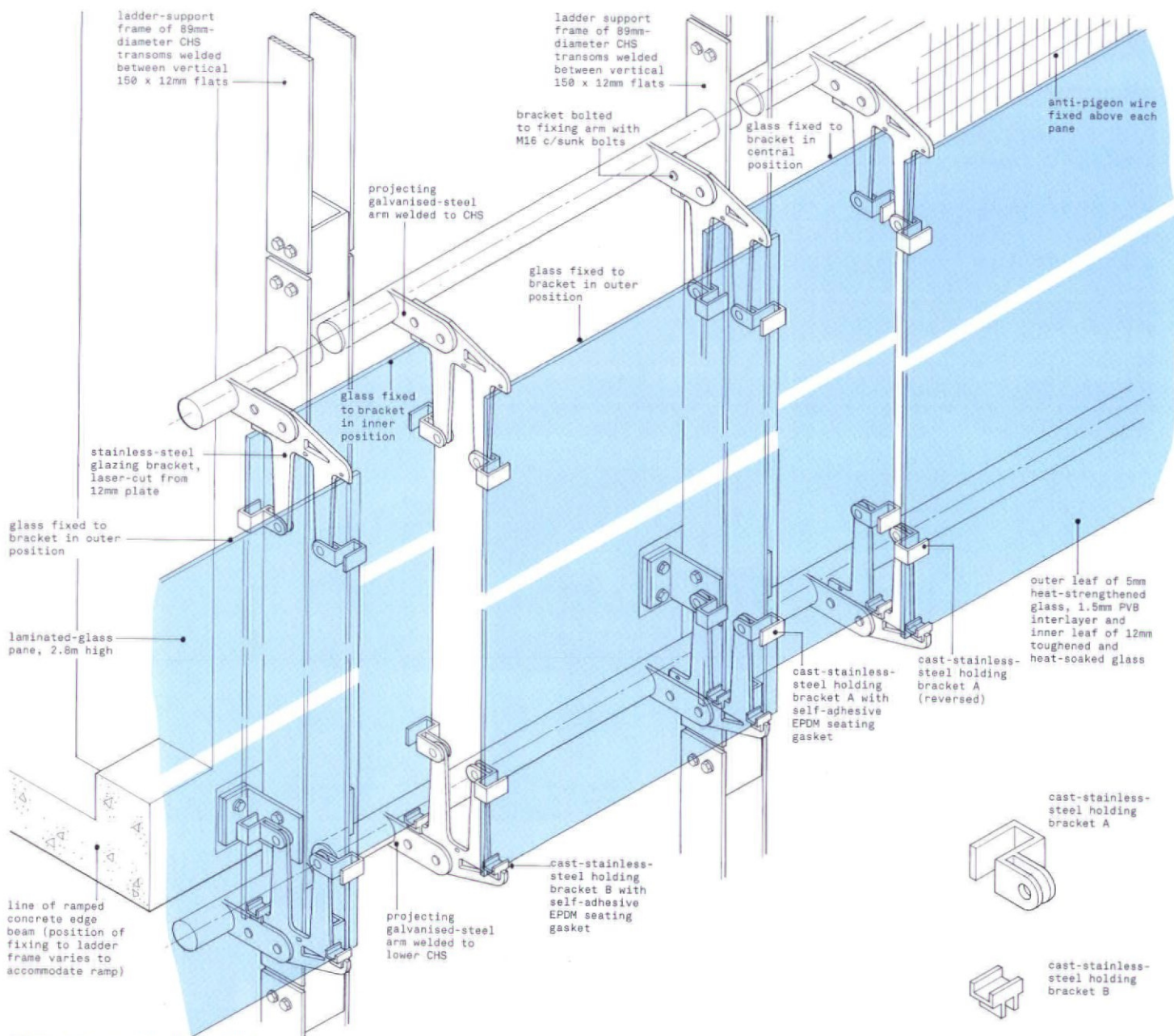
The glass is fixed to rows of ladder-support frames, bolted with brackets to the concrete edge beams (at different positions on east and west sides to accommodate the ramp). Each frame consists of a pair of 89mm-diameter CHS transoms, welded top and bottom between vertical 150 x 12mm steel flats.

Each pane is supported and restrained by eight cast stainless-steel holding brackets – four screwed to the top bracket and four screwed to the lower bracket. The holding brackets were cast in two standard shapes, which can be reversed or inverted depending on where the glass is positioned on the bracket.

*By Susan Dawson*

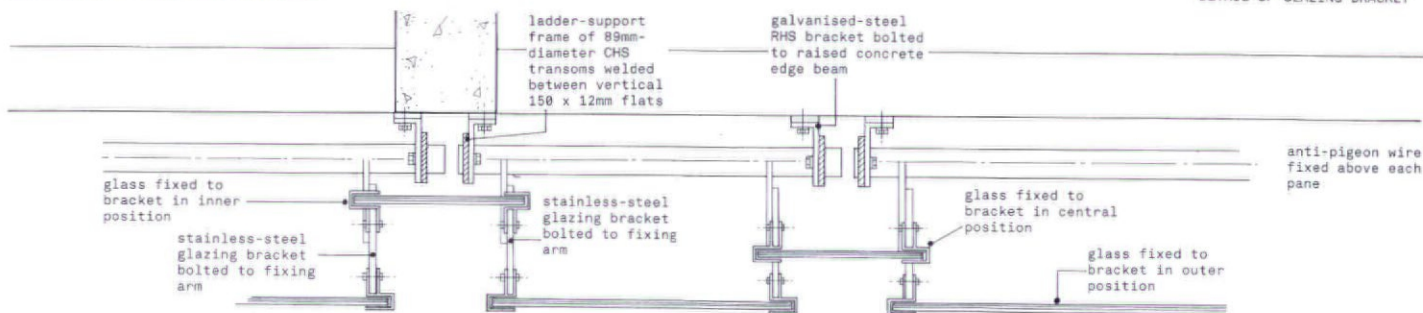






ISOMETRIC OF GLASS AND SUPPORT FRAME

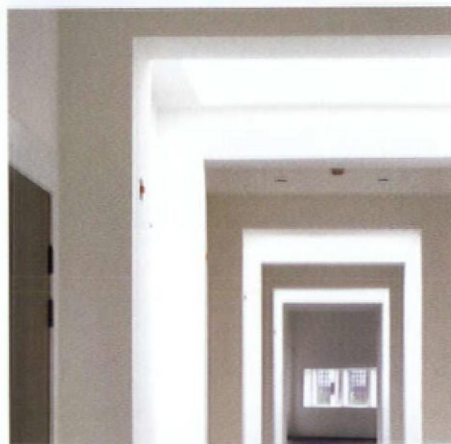
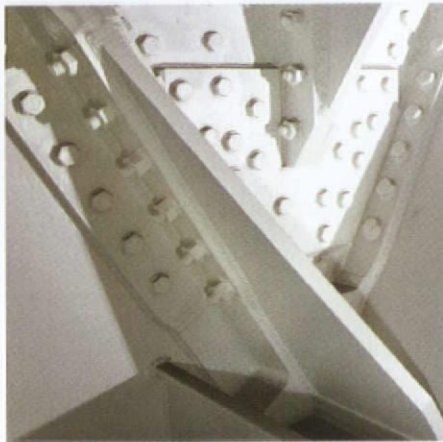
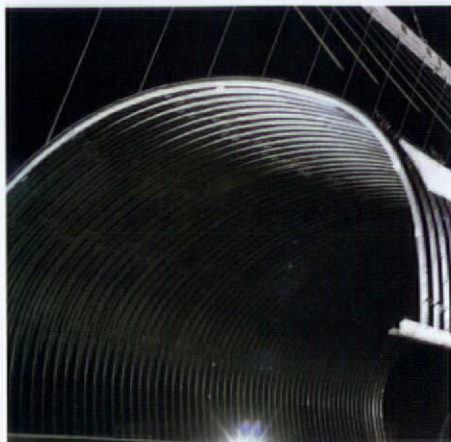
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## IT WAS TIME FOR YOUNG ARCHITECTS TO GIVE UP DEPENDENCY ON PRACTICES

*By Jonathan Foyle*

*Jonathan Foyle's study of the history of architecture reaches the 19th century – the age of John Soane.*

As is usual with historical studies, there is a roughly exponential curve of surviving evidence: the more current we get, the more material survives. It's therefore valid to present a concentrated account of the modern era of architecture. In the 1800s Britain suddenly developed a much greater population and became more urban – London transformed from a city of one million to six million – and we find a far more sophisticated architectural scene, one that can be called a profession for the first time.

Those who saw the last building sites for Georgian squares, with mews for ostlers and stables, and beheld the first railway stations channelling thousands through their smoke-filled glass halls must have been aware of enormous change in their own lifetimes. Thackeray looked back 40 years to his youth in the 1820s: 'It was only yesterday, but what a gulf between now and then... We who lived before railways and survive out of the ancient world are like Father Noah and his family out of the Ark.'

To judge the difference this made to the architectural profession, it might be useful to chart the formative events at the end of John Soane's life. Soane was born in 1753. His training began by going to London at the age of 15 and studying in the office of the Neoclassicist George Dance the Younger, working on the still-surviving dining room extension to Pitshanger Manor in Ealing, which Soane would later purchase for himself. He then

went to Henry Holland, whose short-lived masterpiece was the Prince Regent's Carlton House. Soane attended lectures at the Royal Academy (RA) and, in 1776, he won the RA's Gold Medal for the design of a Triumphal Bridge. This enabled him to take the Grand Tour, following in the well-worn footsteps of Lord Burlington, Robert Adam and many others, and so for two years from 1778 he studied continental architecture at first hand, especially ancient Roman ruins.

On his return, he married Elizabeth Smith, the niece of the childless George Wyatt, who held the lucrative contract for maintaining London's pavements. Soane took a house at 53 Margaret Street, roughly behind what is today John Lewis on Oxford Street. Upon Wyatt's death in 1790, his property was bequeathed to Soane and his wife, which yielded a sizeable rental income. Soane transformed one of Wyatt's old houses in Blackfriars into an office, as he could now afford to run a sizeable practice. Naturally, needing help, he took on architectural students. But not all of them could benefit from the same patronage Soane had enjoyed from the RA, so if they couldn't go to the ruins of antiquity, the ruins would come to them. Plaster casts of busts, mouldings, capitals and urns were brought into Soane's drafting offices. From 1792, work began on transforming the 17th-century house he had bought in Lincoln's Inn Fields for £2,100, into a museum-like resource for himself, his students and his sons, although they would prove to be uninterested in architecture. The present Students' Room at 12 Lincoln's Inn Fields was





1.



2.

1. The Reform Club, 1838-41, by Charles Barry

2. Lower Regent Street: Regency London

installed in 1821. Soane described it as 'well lighted, and peculiarly adapted for study... The place is surrounded with the marble Fragments and Casts, from the remains of antiquity, and from the Artists of the *cinquecento*; and the drawers are filled with architectural drawings and prints, for the instruction of the pupils.'

Metals could now be used in the mass production of building materials, as could larger sheets of glass. Iron encouraged a leggy, skeletal aesthetic of its own that was only gradually exploited for itself: Soane's contemporaries had done their best to disguise it. James Wyatt designed the Castellated Palace in Kew for George III in 1802 with cast-iron columns, windows and a staircase that were all clad in a multi-turreted masonry shell (the extra strength just made it harder to blow up in 1827). The vault of Francis Hiorne's church at Tetbury in Gloucestershire was raised on stilt-like columns of iron, which were set in the Medievalising gesture of a cluster (of contiguous columns), while St Alkmund in Shrewsbury was given iron-pointed window frames, but their tracery was a starved version of a late 14th-century design.

It's always easier to see trends in hindsight. But early 19th-century architects surely couldn't have seen where technology was taking them when the mass migration of populations had a sudden effect on the shape of towns and cities. The end of the Napoleonic Wars saw the release of a £1 million for new churches. It was the beginning of a boom, and the statistics are remarkably coherent. Census records show that between 1811 and 1821, England and Wales built 290,000 new houses. The national income

nearly doubled from 1821 to 1851, as more people were absorbed into manufacturing. In 1821, Liverpool had a population of 138,000; by 1851 it had risen to 376,000. Its housing stock rose from 16,000 in 1811 to 38,600 in 1851. To translate those statistics into experience, the Reverend JR Stevens observed recent changes to Ashton-under-Lyne in 1849: 'Within a narrow ring of what a few years ago was clay bed and moorland with a stretch of hill and a sweep of lovely dale, now swarm not less than a hundred thousand souls. Suddenly, as if by spell of fairy or fiend, stray hamlet, scattered township and straggling parish have run together and have become one vast unbroken wilderness of mills and houses, a teeming town...'

As streets of new houses constituted towns, then towns needed churches and synagogues, libraries and even universities, and suddenly the demand arose for both cheap houses and urban landmarks to satisfy a new sense of civic triumphalism. It was time for young architects to break from an expensive dependency on those rare practices such as Soane's, only to emerge with the precarious reward of the status of an architect which was still regarded as the occupation of a freewheeling gentleman, with few professional rules to adhere to (perhaps prefiguring the modern reputation of the estate agent). It was better to form something of a guild wherein they could influence their circle and be supported by peers. In 1817, a group of RA students formed an Architectural Students' Society, though nothing much transpired. But the intention lingered, and in 1831 the Architectural Society was born.

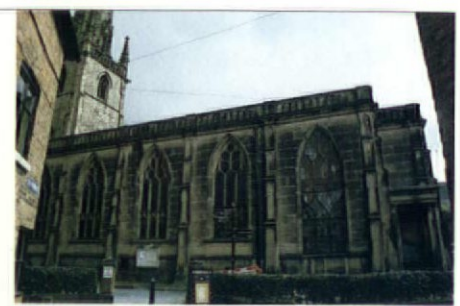




3.



4.



5.

3. Paddington Station - Victorian iron and brass  
 4. Houses of Parliament, by Barrie and Pugin  
 5. Iron window tracery - St Alkmund, Shrewsbury

Its aim was to nurture those with five years' experience and guide their professionalism by means of fortnightly meetings.

The group said: 'The primary objects of this Society are the advancement and diffusion of Architecture, by promoting the intercourse of those engaged in its study; the ultimate desire being to form a British School of Architecture, with the advantages of a Library, Museum, Professorships, and Exhibitions; thus to increase the opportunities already afforded for its cultivation by Institutions of the Country, and... acquiring a knowledge of those Sciences which are essential to the true education of the Architect.'

It provided meeting rooms which were open daily excepting only Sundays, Christmas and Easter Day, all for three guineas a year. This egalitarian ethos extended to a new attitude to caring about the public perception of the architectural profession. In 1833, a year after the Great Reform Bill brought in a bourgeois ruling class, TH Wyatt read a paper on 'the advantages likely to result from the establishment of the architectural society': 'I will venture to assert my belief that it would add much to the popularity of Architecture, if its Professors would study more the impression made upon the public by particular styles of building, instead of enforcing their own ideas of age and purity.'

This sensitivity to public attitudes was underscored by Edward Cust, a champion of the rebuilding of the Houses of Parliament after its 1834 fire. He said of architects that they were 'men, whom the very circumstances of their position have made mannerists, and induced them to despise the taste of the times'.

In 1816, Thomas Rickman published a compendium of Gothic architectural details presenting archaeologically precise illustrations in an orderly stylistic sequence. This (over)simplicity offered a clear mental map of a long-derided and (excuse the pun) rather niche style. In 1821, the elder Pugin's *Specimens of Gothic Architecture* persuaded many critics of the aesthetic quality of Medieval architecture, soon to be reinforced by Pugin the Younger's *Contrasts*, which associated Gothic with a moral rectitude and civic orderliness.

Stylistically, architects were stuck in the mud and out of touch, but Wyatt also recognised that part of making a good public impression was relieving the profession from 'the exercise of all ungentlemanly and underhand conduct'. Nevertheless, the Architectural Society foundered amidst backbiting. Following further experiments, and a preliminary meeting at Mr Rainy's Rooms on Regent Street on 4 June 1834, it was in 1835 that the Institution for British Architects was founded. Messrs Seward, Basevi, Barry, Gwilt and Burton were among a fascinating mix of 12 theorists, stylistic pluralists and pioneers of iron and glass, who sat to draft a constitution on how the architectural profession would be run.

The IBA had arrived to establish firm standards for 'uniformity and respectability in the profession'. It was only a matter of time before it received its 'R'.

*Jonathan Foyle is an architectural archaeologist and TV presenter*





## ENOUGH TO MAKE YOUR EYES WATER

Not all of Eric Morehouse's Eyecandy sites are of the first water – you could hardly expect otherwise. But he recently sent out two links to quite talented architectural practices whose websites are a great mystery.

One is the Swedish practice of Gert Wingårdh at <http://www.wingardhs.se/> and the other is that of the New York practice Desai/Chia (Architecture), at [www.desaichia.com](http://www.desaichia.com). What the two have in common is unreadably tiny, pale grey text – so pale and so tiny that I couldn't work out whether the squiggle on top of the 'a' in Wingårdh was actually an å or an ä. Or something else.

Maybe it is to do with Scandinavian Calvinism, modesty, vanity, cold weather, whatever, but Wingårdh's home/opening page is almost blank: just the faint grey section headings in two-point sans serif down the bottom: news, projects, Wingårdh and search. Obviously, the practice is so famous it can thus actively discourage surfers. Vanity then.

At least the Desai/Chia (Architecture) opening page has the practice name. Underneath are some small, very pale blue boxes. Slide the cursor across them and they change to black text – in eye-wateringly tiny type.

Vanity? Ignorance? Maybe I need new specs. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

# GETTING IT SETTLED

In the beginning there was dispute resolution, writes *Kim Franklin*. This was primarily litigation and its private, more technically knowledgeable bedfellow, arbitration. There were more colourful alternatives such as trial by combat, but their novelty wore off with the dissolution of the monasteries and the old stalwarts soldiered on for the next five centuries or so.

Then came alternative dispute resolution (ADR). ADR, the ultimate soundbite, was bandied about without any real understanding of what it entailed. It came from America, where the cost of formal dispute resolution was extortionate. The Americans suggested 'the mini trial', 'expert determination' and 'early neutral evaluation'. The chattering classes debated the merits of these procedures, but the upshot appeared to be a short-cut to the chase – the ultimate answer without worrying too much about what the question might be.

Grinding away in the background, between the traditional drama of the High Court trial and the opulent ostentation of international arbitration was mediation – the true alternative to logging it out – negotiated, commercial settlement.

Mediation, which focuses on the real obstacles to settlement and the commercial benefits of overcoming them,

had an enviable success rate. By contrasting the 'best-possible outcome' with 'the worst-case scenario', a mediator can shuttle between willing parties, forcing each to confront their 'worst fears' and thereby 'manage their expectations'.

The result is usually a marvellous 'damage limitation' exercise combining most of the clichés known to lawyers in one big 'blue sky' outcome.

Behind the hyperbole, an experienced mediator once confided that the essential component of a mediator's kit was an umbrella. Apparently, while the courts encourage mediation, they throw the parties out of the building at 7pm on the dot. If you want to commit an embryonic agreement to writing, in the rain, outside court, under a lamppost, you are going to need an umbrella.

It is against this background that the new proposed 'court settlement process' (CSP) must be considered. The judges of the Technology and Construction Court (TCC) suggest bridging the divide between traditional and alternative dispute resolution and have proposed a court-assisted mediation or evaluation process. The idea is that TCC judges may, at the parties' request, act as mediator or, if the mediation is unsuccessful, make a non-binding evaluation.

This, on the face of it, gives the parties the best of all worlds. If issuing proceedings does not prompt a settlement, the judge can intervene as mediator. If no settlement results, the judge gives his or her views on the merits at no additional cost to the parties. If the process is still unsuccessful, the action goes to trial but the judge is excluded from acting further in the case.

On the other hand, judges, as with rights-based lawyers, may not be natural mediators. Some, in fact, have a reputation for generating a fight if left in a room on their own, and any negotiated process depends upon willing participants for its success. Nevertheless, the proposals warrant consideration if only as another device in the dispute-resolution tool box.

Details of the CSP can be found at [http://www.hmcourts-service.gov.uk/docs/tcc\\_court\\_settlement\\_process.pdf](http://www.hmcourts-service.gov.uk/docs/tcc_court_settlement_process.pdf)

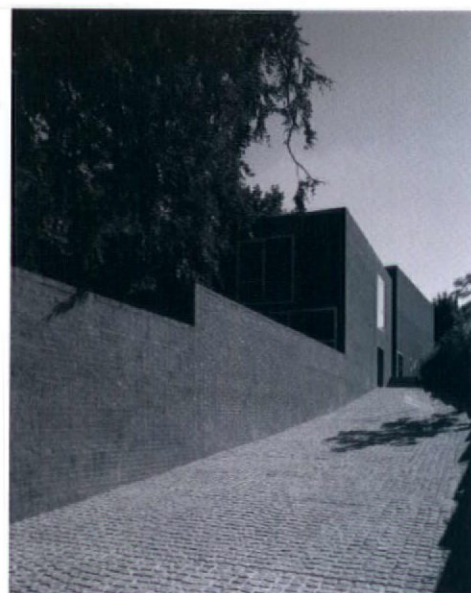
*Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers in London. Visit [www.crownofficechambers.com](http://www.crownofficechambers.com)*



# BOOK

By Edwin Heathcote

A New English House:  
Jonathan Woolf  
Categorical Books,  
2005. £24



PHOTOGRAPHY BY HÉLÈNE BINET

When I picked up *A New English House*, I'd just read an article about the end of books. Soon, it claimed, printed books on paper will be dead, their place usurped by digi-books and e-ink. What I held in my hands was the perfect antidote for any bibliophile who finds that idea profoundly depressing.

This book on Jonathan Woolf's powerful pair of north London houses has the same confidence, clarity and spare, muscular aesthetic as the architecture. From the inside cover, with its sparse, contoured ground plan of the edge of Hampstead Heath (just Robert Adam's Kenwood House and Woolf's posh semis in bold), the book is infused with a delicious arrogance and a fascination with the contrast between the sylvan and the urban; the texture of the rural and the

hard surfaces of the city, which characterises the architecture.

Hélène Binet's moody and typically uninhabited monochrome photographs announce a structure which evokes the texture and misleading simplicity of Lewerentz's buildings, lurking almost ominously in leafy settings. Amid the Queen Anne and Arts and Crafts stylings of this wealthy bohemian ghetto, Woolf's houses for two sibling clients somehow blend in, while adding an entirely new layer to an area which can seem smug, self-conscious and super-conservationist.

This is the kind of thoughtful domestic architecture that has flourished in Portugal, Germany, Holland and Switzerland, but which we see little of here. Woolf reflects simultaneously on the typology

of the semi, the country house and the traditions of Modernism. Combining standard (albeit large) windows and a self-evident expressed skin of non-structural brickwork, Woolf does not rely on sculptural tricks or customised elements, but rather uses space, texture and powerful rootedness to this dramatic, sloping site to articulate the architecture.

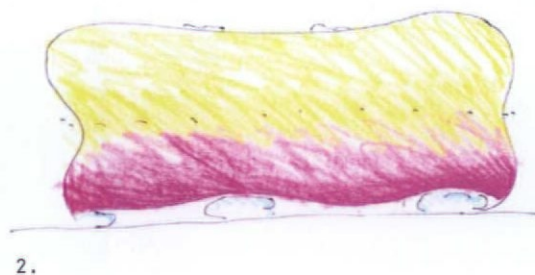
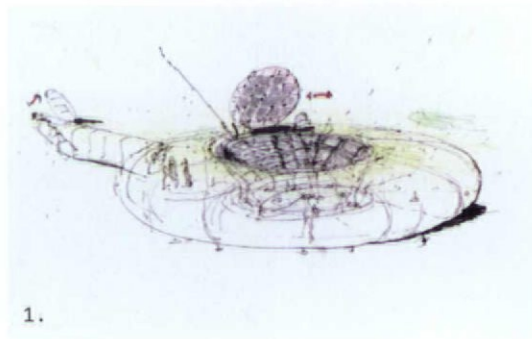
Pre-existing trees govern the way in which the houses sit on the site, but the ground plan is little more than the simplest of rectangles, cranked barely perceptibly to express the loose boundary between units. The interiors are as simple as the skin would suggest – complexity deriving rather from snatched views through to further spaces and from skylights that draw dramatic,

even theatrical streaks of brightness, most notably in the stark, almost painfully photogenic pool.

Inhabitation has stripped the house of that starkness, so evident in these pages, and softened it significantly, so that the book becomes a record of a fleeting moment, the pure and clear moment immediately after completion so enamoured of architects. That Tony Fretton's poetic essay is squeezed onto the dust jacket, and the text consists of a very short essay by Robert Maxwell and a brief interview with the architect, indicates the kind of confidence which comes from having thought long and deep about both building and publication. Superb.

*Edwin Heathcote is the Financial Times' architecture correspondent*





## BOOK

By Neil Parkyn

Czech Inspiration

By Jan Kaplický and  
Ivan Margolius. Fraktály  
Publishers, 2005. £9.90

Sketches

By Jan Kaplický.  
Alba Design Press,  
2005. £25.90

1. Doughnut House, 1985

2. Selfridges, 1999

Perhaps it takes a little distance and the passage of time to see things more clearly. In the case of Czech architect émigrés Jan Kaplický and Ivan Margolius, absence from their homeland has given them an ideal vantage point from which to select images of Czech design, creativity and invention for *Czech Inspiration* – a gem of an album, a pocketbook gallery. Ranging from prehistory to the present; their choice is both catholic and quirky, with some real surprises for an Anglo audience.

Alongside the more familiar Czech design icons, such as the apartments and stores from the 1930s that stand comparison with the best of European Modernism, can be found a patent drawing for what is demurely described as a breast support (1893) or the

poster for Jirí Menzel's *Closely Observed Trains* (1966). The humble sugar cube of 1841 – a Czech first – is partnered by a Skoda howitzer and the skeleton of the exhibition hall of Hiroshima, designed by Jan Letzel and Výstavní Hala. Gliders, photo collages and clutch pencils jostle each other in this emporium of images.

All the artefacts shown here bear a date, yet many defy their chronology. While Jarmila Friedrichová's radio set of 1933 would not be out of place as a modern must-have, a Cezeta scooter from 1959 seems caught in a design time warp, middle-aged compared to the elegance of the Czech 30s. Nothing is quite as it seems, and those looking for a distinct Czech design gene can do no better than scan these images as a starting point.

Further puzzles and possible clues abound in the pages of *Sketches*, a harvest of drawings by the co-founder of Future Systems, from childhood aeroplanes to 'childlike' images as the prelude to real buildings.

Many of Kaplický's floating images are immediately recognisable as the seeds of built projects. The Lord's Media Centre surfaces as an in-flight doodle *en route* to Prague – the elevated pod, the spectator stands, and a cluster of aerials – but then you turn back to find echoes of these forms in his capsule house sketches from the 1960s.

What fascinates in the presentation of *Sketches* is the wry juxtaposition of images page by page, no doubt intentional; same graphic style, same simple annotation, but so different in scale and scope.

Swirling concept sketches for a department store, the first inklings of Future Systems' Birmingham Selfridges, or another for the twisted office tower in New York, yield to Kaplický's very festive takes on a champagne bucket or a design for a high-stepping pair of ladies' shoes which would do credit to fellow countryman Manolo Blahnik.

And this is not a sanitised art album. The drawings have the gawkins of Edward Lear's menagerie: all blobs, spidery scrawls and crayon bursts *en route* to becoming a building – or, in one case, a bikini.

Neil Parkyn is a London-based architect and writer





Barbara and Julian Neski's Kaplan House

## BOOK

By Sarah Jackson

The 70s House

By David Heathcote  
and Sue Barr.

Wiley, 2005. £34.99

Wedged between Modernist certainties and Post-Modernist pluralism, the '70s was a rich transitional period. Private houses, with the freedoms and quirks that the type affords, show this schizophrenic and experimental nature well.

*The 70s House* is structured round six themes, each with a short essay and case studies. Although the classification and choices say more about the authors' tastes and budget than the eclecticism of the period itself, it is a well-chosen mix.

The houses are wonderful and often little known. Barr has photographed them beautifully, with the mismatched furniture and detritus of the owners (in many cases the original clients) on show, rather than their being forcefully overstyled. Some of the interiors give their age away, but the exteriors are

largely timeless. The shingled continuous roof/wall of Norman Jaffe's Perl Binder House (1972) and the diagonal and vertical boarding of the Neski's Kaplan House (1970), with their focus on form and surface respectively, could be in the journals today.

But it's unfortunate that there are no plans, particularly as Heathcote points out that the period saw an increasing importance in functional/private spaces (kitchens, bathrooms, bedrooms – all of which are easily commodified), in contrast to the free plan, a point not easily illustrated by images. The book is otherwise much better than the standard coffee-table offering, so its readers are being undersold.

*Sarah Jackson is head of design review at C&BE*



## CRITIC'S CHOICE

By Andrew Mead

In his review of Tate Modern's current eye-opening show on Albers and Moholy-Nagy, John Winter singled out Moholy's *Light Space Modulator* as the star attraction (AJ 23.03.06). While this wonderfully eccentric machine slowly revolves to cast changing patterns of light and shadow in the room, a film is projected on one of the walls, in which Moholy focuses on the mirrored and metal planes of the Modulator as they shift and recombine in a series of gleaming abstractions.

Being skilled in several media and exploring the connections between them, film-making was just one of Moholy's interests, but he took it sufficiently seriously to generate enough material for an afternoon of screenings at Tate Modern on Sunday 16 April ([www.tate.org.uk](http://www.tate.org.uk)). One promised film dates from his brief stay in London *en route* to the US – *The New Architecture at the London Zoo* (1936).

Another of Moholy's jobs in the UK was for the *Architectural Review*, taking photos and doing the layout for its July 1937 issue on 'Leisure at the Seaside'. One pretext for this was Bexhill's just-completed De La Warr Pavilion which, now restored, is putting on some fine exhibitions. The two latest, opening on 8 April, are devoted to the co-architect of the building, *Erich Mendelsohn*, and the recent restoration process, as captured in photographs by the then artist-in-residence, *Bridget Smith* ([www.dlwp.com](http://www.dlwp.com)). The Mendelsohn was seen originally at Manchester's CUBE (AJ 04.11.04).

When *Bridget Riley* first showed her paintings in New York in the 1960s, Albers called her 'his daughter'. Perhaps that remark makes most sense when one thinks not so much of the aggressive black-and-white Op Art pieces from her early career but the complex nuanced works in colour she went on to do, like *Close By* (1992), a detail of which is pictured above. By this time, much like Albers with his *Homages to the Square*, Riley had 'a palette of approximately 100 carefully selected colour values' – or so we learn in *Robert Kudielka on Bridget Riley* (Ridinghouse, £14.95), a book which should reward anyone interested in either colour or abstraction. Kudielka has studied Riley's work for decades and conveys its subtleties well.

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





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**Ref: 0604-15**  
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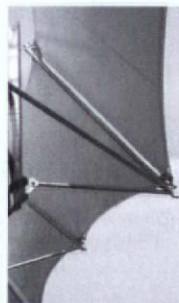
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## Apologies

Any applicants who applied to last weeks advertisement please reapply to the following email address quoting Ref No 06-ARCH  
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### Architectural Professionals - Wakefield

Award winning Wakefield Practice is looking to attract an experienced job running Architect and Technologist/Technician to work from their easily accessible offices located in Wakefield City Centre.

Joining a well established medium sized team, part of a multi disciplinary, you will be involved on a range of commercial projects including prestigious high rise offices, residential and mixed use developments.

With a deserved reputation for quality of design and delivery they are also actively involved in conservation, education, health and leisure schemes in Yorkshire and throughout other regions of England. The Practice offers an attractive array of benefits and has seen little or no staff turnover which is testament to the team's motivation, enthusiasm and commitment.

For further information on these and other opportunities contact Matthew Roberts (confidentiality and discretion assured) on: 07834 850215 or [matthew@minervaappointments.com](mailto:matthew@minervaappointments.com)



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Mobile: 07810 624036  
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### Lancashire Vacancy Technician/Technologist Vac Ref 0603-12 Permanent

My client is a medium sized private practice, specialising in the Residential, Commercial and Leisure sectors. They deal with projects with values up to £8m, taking them from inception to completion. They are now seeking a Technician or Technologist with at least 2 years experience to join them as soon as possible. Your background can be from any Architectural sector, but you will need to demonstrate excellent design skills and a desire to develop your career within a growing firm.



# Nationwide Architectural Recruitment

**To £40k pa**

## Project Architect

This well regarded Architectural practice with a strong worldwide presence seeks several Project Architects to work on a challenging selection of multi million pound office and residential projects. With strong design and commercial awareness and the ability to deliver buildings on time and to budget, this opening represents a truly first class opportunity to join a practice that is going places fast. Ref AJ8

**Central London**

**To £45k pa**

## Senior Architect

This large charitable organisation are looking for a Senior Architect with 5-10 years PP3 experience to head up a team of Architectural & Surveying staff. The role will involve taking projects from inception through to completion including both staff and budget management. ArchiCAD skills are highly desirable, but not essential. Ref AJ3

**Central London**

**To £70k pa**

## Practice Manager

Highly regarded, progressive, Architectural practice based in beautiful Cornwall seeks a qualified and experienced Architect to run the office, overseeing all work and staff. Candidates need varied project experience up to a partner level or similar, be highly motivated and able to present the practice to prospective clients well. AutoCAD proficiency is desired, as is experience in a medium sized practice. This is a fantastic opportunity for challenging career move yet living in a highly desirable rural county. Ref AJ9

**Cornwall**

**To £22/hr**

## Architectural Technicians

Small, yet established practice seek 2 talented Microstation Architectural Technicians, one temp-perm, one for 3 months, to assist with a housing development in London. This expanding company offer a social atmosphere and overtime. To benefit you must be competent in Microstation, able to start quickly, have UK Building regulations knowledge and a desire to run projects and deal with clients. Ref AJ6

**South London/  
Surrey**

**To £20/hr**

## Architectural Technician

A long term contract opportunity exists with a well established Practice located in Central London. The role will involve design and detailing for Residential Refurbishment projects, so proven technical skills and construction knowledge are essential, as is proficiency on AutoCAD. Ref AJ1

**London**

**To £22/hr**

## Microstation Technician

An experienced Architectural Technician is urgently sought by this large, centrally located, city practice for a major Commercial project. The role will primarily involve producing working drawings and detailing with some design input. Good construction industry knowledge and strong Microstation skills are essential. 3-6 month ongoing contract. Ref AJ2

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Must have exceptional design skills, imagination, be AutoCAD proficient and have worked on large scale mixed use projects.

**5 years experience plus**

### Part III Architect:

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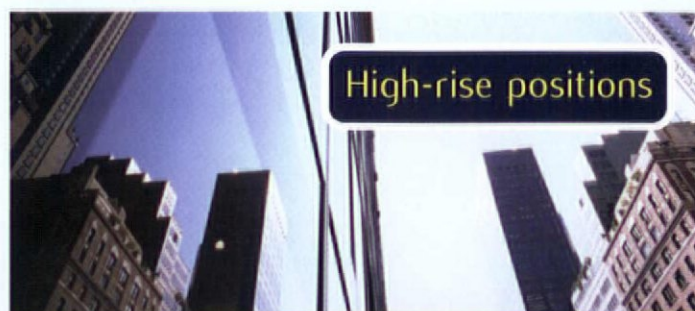
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We welcome applications from all sections of  
the community.

Please apply by 28 April 2006.



## High-rise positions

### Senior Architects/Technicians/Assistants Up to £35 Per Hour — Buckinghamshire

Our client requires architectural staff ranging from Architectural Assistants and Technicians to fully qualified Senior Architects. You must be proficient with AutoCAD and available for a minimum of 3 months' contract work. Residential and commercial experience would be preferred. This client is accessible from the train station and has parking close by.

Sarah Bradley t. 01908 681 260 e. [sbradley@bbt.co.uk](mailto:sbradley@bbt.co.uk) Ref. MKNSBRA

### Architect Up to £30,000 — North Birmingham

Our client, a friendly medium-sized architectural practice, wishes to expand their in-house design team. Ideally with 3-6 years' hands on experience, you will be working alongside the Director on a mixed range of interesting and exciting projects, including domestic new-build and extensions, commercial, luxury apartments and restaurants. You will be an ambitious team player and would welcome the opportunity to run your own projects. You must be eligible to live and work in the UK.

Sukhi Singh t. 0121 265 2555 e. [ssingh@bbt.co.uk](mailto:ssingh@bbt.co.uk) Ref: ssarchbhamhm



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### Ref: 0603-110 Architectural Technician Manchester £24-26K Permanent

A planning and design consultancy is seeking an architectural technician to work from their Manchester based office. The practice currently supports a number of the major house builders on luxury housing and apartment developments, and experience within this sector would be a bonus. AutoCAD skill is essential along with the ability to produce detailed drawings with minimum supervision.

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## Senior / Junior Technician Birmingham/Macclesfield £18 - £31,000k

Since its founding in 1983, this practice has developed into one of the busiest in the area with a current 'live' portfolio of around 150 projects including residential, sheltered housing, leisure, industrial and commercial. They are currently looking to employ a Senior and Junior Technician to join their team. You must be proficient in AutoCAD, committed to design excellence with a strong sense of mission. Ref: G2073 Gemma

## Job Runners / Architects / Technicians South London £Excellent Salary

This prestigious client has recently secured a wide range of exciting and high profile projects in the residential, commercial and public sectors and are looking for creative, talented and design orientated people to join them. If you are looking for a rewarding and challenging career, working among professionals who share your passion and commitment for quality and innovative design, coupled with a competitive salary / hourly rate along with career progression and prospects, then please call me and quote. Ref: 3393 (Philip)

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Year long contract opportunity with a large consulting engineering company, working on process installation projects in the Middle East. Microstation essential, as is relevant experience. REF: 104473



**Architect** East London  
to £45k p.a.

Medium sized architectural practice is looking for an architect or senior technologist who is able to run a construction package, and potentially a small team as well. Projects are residential, commercial and education. Excellent prospect for a candidate looking to move up a rung in his architectural career. Autocad proficiency essential. REF: 103805



**Architect** London  
to £40k p.a.

Our client is a small and increasingly busy architectural practice, with a number of large, nationally-based hotel and commercial projects. Candidates should be fully RIBA qualified and fluent with AutoCAD. An excellent opportunity to progress with a growing and ambitious company. REF: 104778



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Ref: 0604-6  
Senior Architectural Technologist  
Somerset  
Up to £33k  
Permanent/Contract

My client is a busy and progressive Architectural Practice located in the centre of the County Town of Somerset. They are currently looking to acquire a good Senior Architectural Technologist with solid UK experience, and sound knowledge of Construction, Design flair and AutoCAD. They would consider either permanent or contract applicants.

Chichester Nunns Partnership

## ARCHITECTURAL TECHNICIAN

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A widely-published international design firm of 60 in the heart of the West End are looking for architects, assistants & technicians to join their hugely successful multi-disciplinary team. Current projects include a major conversion of a legendary Central London superclub & an eco-friendly school incorporating 2 'teaching barns' with green sedum roofs.

Leading edge design in E2! £26,000 - £43,000 p.a./ £16.00 - £25.00 per hour.

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### Technician / West Midlands £35K

One of the premier design offices in the Midlands who are working on some of the best schemes and most high profile projects are looking to expand their technical team. 2 key positions are available, if you are interested in good architecture and quality design you must apply. Strong technical ability and relevant experience are needed.

### Architect & Part 2 / Manchester £25-£37K

Client is seeking to appoint an Architect and Part 2 with post qualification experience to join their well established practice. A passion for high quality design is essential, and familiarity with the education / residential or commercial sector would be desirable. AutoCAD or Microstation skills are required for both posts.

### Technologists / London & Sussex £38K

Technologists with 5 years or more experience with large scale projects, and an excellent knowledge of construction, are urgently required in both Sussex and London offices. You will join existing teams working on a number of projects including residential / retail / hotels and leisure. AutoCAD ability is essential.

### Part 2 Assistant / London £32K

Expanding medium sized practice are seeking an architectural assistant to work on prestigious residential developments. The current workload is very high with schemes ranging from city centre commercial to city living multi million pound developments. They are also involved in other areas including retail, health and education.

### Design Architect / London £38K

Client is looking for Architects who are already making an impression at the early stages of their career. You must have a passion for architecture, an understanding of how buildings are put together and strong AutoCAD skills. You must have the ambition to forward your career where your skills will be developed to the fullest extent.

### Technician / Hampshire £35K

This large, highly successful architectural practice seeks skilled, Architectural Technicians with a sound understanding of construction and building regulations. The role includes compiling tender packages and advising on superstructure details for large international projects. Experience of residential projects preferred but not essential.

For further information please contact

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- The Contract will be based on the Council's Model Agreement for the Engagement of Consultants.
- Achieve best value throughout the project.
- Work commencement dates are varied but the earliest being July
- The successful Contractor is expected to be fully conversant with relevant legislation and best practice in working with Local Government.

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- Price
- Quality
- Delivery/Timescales
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Tower Hamlets is an Equal Opportunities Employer. However, the Council does not undertake to invite all applicants or bind itself to accept the lowest or any Tender.

This advertisement is to seek expressions of interest only at this stage. Interested parties must apply in writing to: London Borough of Tower Hamlets - Central Contracts Section, 5th floor, Mulberry Place, 5 Clove Crescent, London E14 2BG  
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An information pack, which will contain a Business Qualification Questionnaire will be issued for your completion and returned no later than 16.00 hrs 18 April 2006  
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# KPF

## Requires motivated Project Architects

for a number of existing and new long term projects in the UK and Overseas. The successful applicants will be based in our London office and must possess a relevant architectural degree and a minimum of 12 months experience and have excellent drafting, design and drawing skills. Large scale project experience is highly desirable as is knowledge of the necessary and relevant building codes, practices and regulations. MicroStation skills are advantageous.

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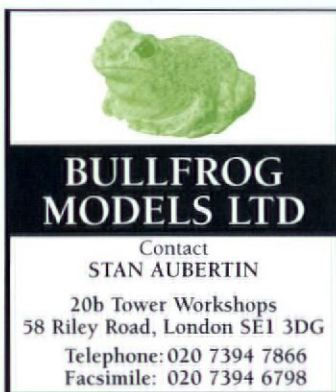
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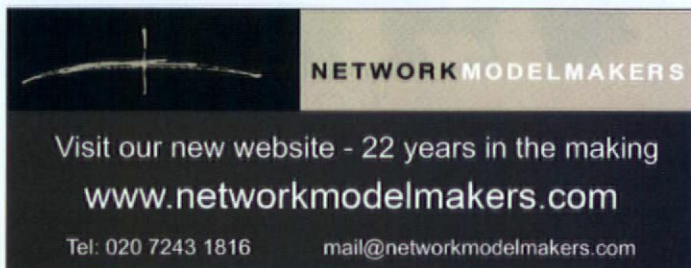
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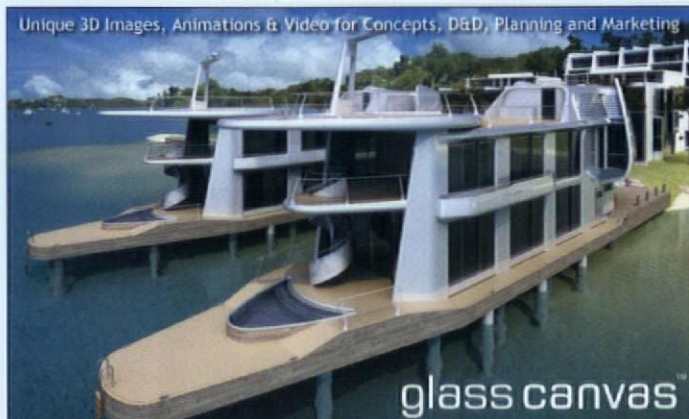
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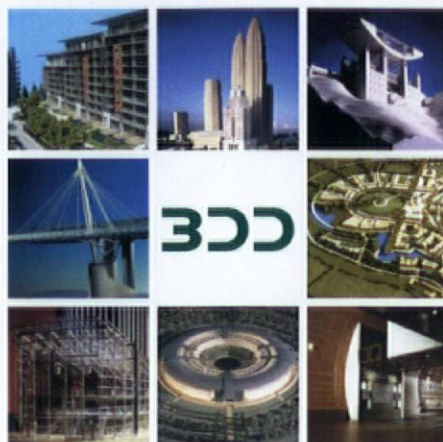
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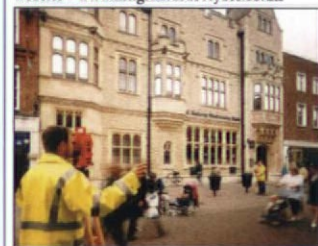
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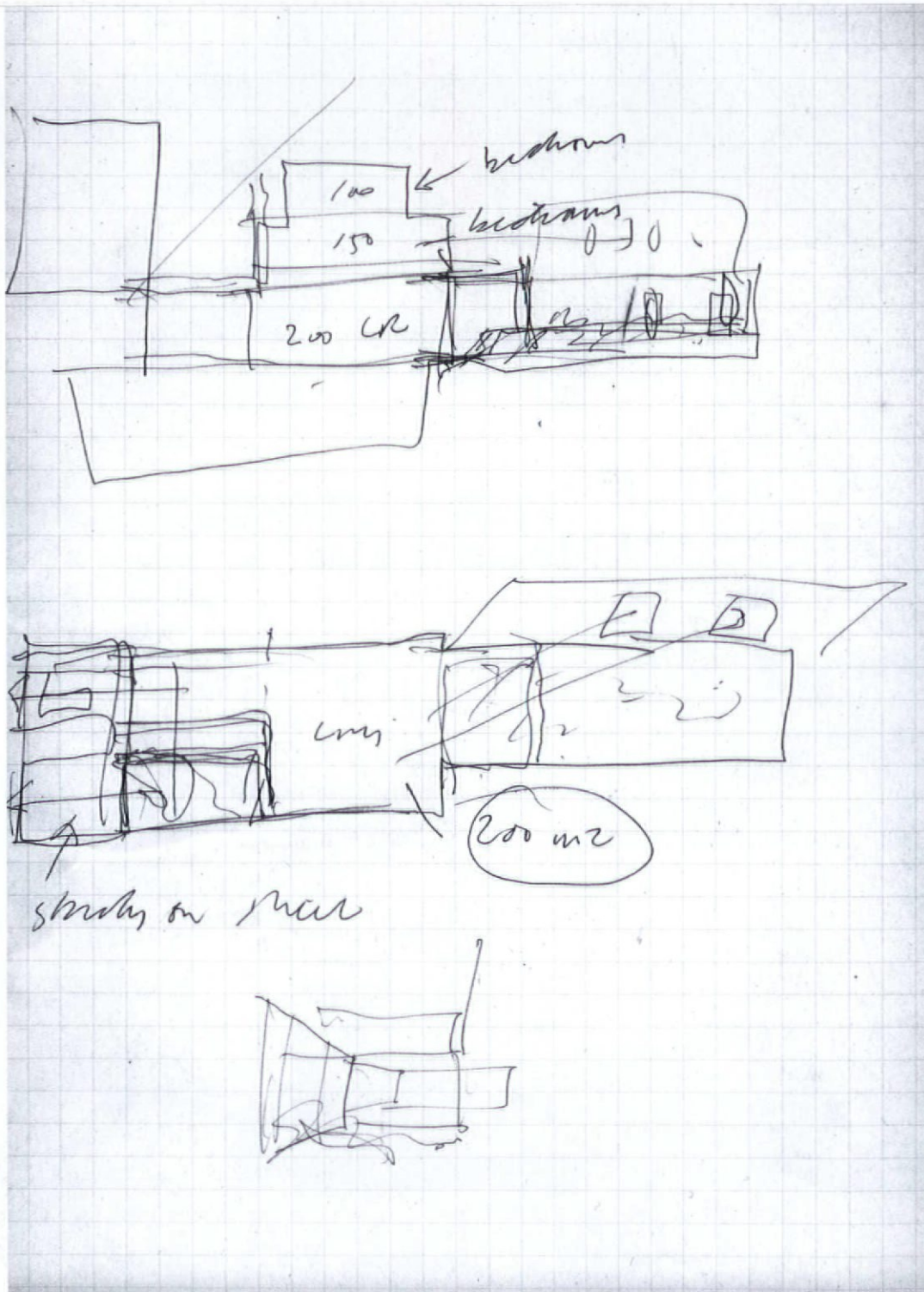
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**RICS**





Sketch for a house for artist Anish Kapoor. By Tony Fretton of Tony Fretton Architects

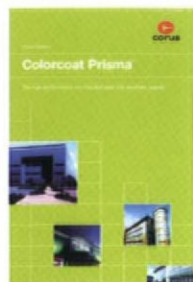


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The Pageant, from Hacer Lighting's Desire catalogue, is a die-cast aluminium powerspot available in surface, single and three-circuit track versions. Four light sources, three reflector beam widths and various wattages make the product eminently suitable for accent lighting in retail environments.

## DAVID BAILEY



### AJ ENQUIRY 203

David Bailey Furniture Systems, a leading manufacturer of specialist fitted furniture for the healthcare and public sector, was awarded a £63,000 contract to supply a range of bespoke fitted furniture for the refurbishment of the maternity department at Northwick Park Hospital, Harrow.

## PENDOCK



### AJ ENQUIRY 204

A total of 27 square and circular section casings, finished in Formica high-gloss white laminate with contrasting black inner collars, were installed at a new BMW dealership in Worcester to conceal structural columns. Several casings had to be installed at an 80° angle, requiring precision cutting.

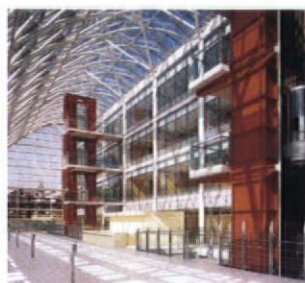
## TYCO



### AJ ENQUIRY 205

Raychem electric self-regulating heat-tracing systems from Tyco Thermal Controls are being employed for temperature maintenance to hot-water services and for frost protection to cold-water feeds at the new Emirates Stadium, being built by Sir Robert McAlpine for Arsenal FC in Islington, north London.

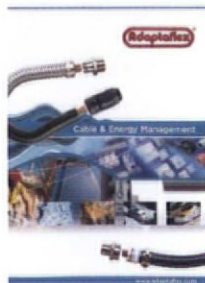
## KEIM MINERAL PAINTS



### AJ ENQUIRY 206

Keim Concretal Lasur was specified at the new £60m Evelina Children's Hospital, in London, to ensure the overall harmonisation of concrete throughout the building. Keim Concretal Lasur is a low-pigmentation colour stain, ideal for unifying colour and texture variations in concrete.

## ADAPTAFLEX



### AJ ENQUIRY 207

As the range of products from Adaptaflex, the UK's number one flexible conduit manufacturer evolves, there is a new 84-page, easy-to-use, colour-coded catalogue filled with invaluable reference information. It sets an industry benchmark, bristling with new products, technical specifications and data.

## INTERFACE



### AJ ENQUIRY 208

Refreshed with new colours and a yarn that hides dirt more effectively, Palette 2000 from Interface sets the standard as one of the best plain cut-pile carpet tiles on the market; one that has a 20-year track record of performance and cost efficiency supported by millions of square metres that have been installed.





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