

AJ

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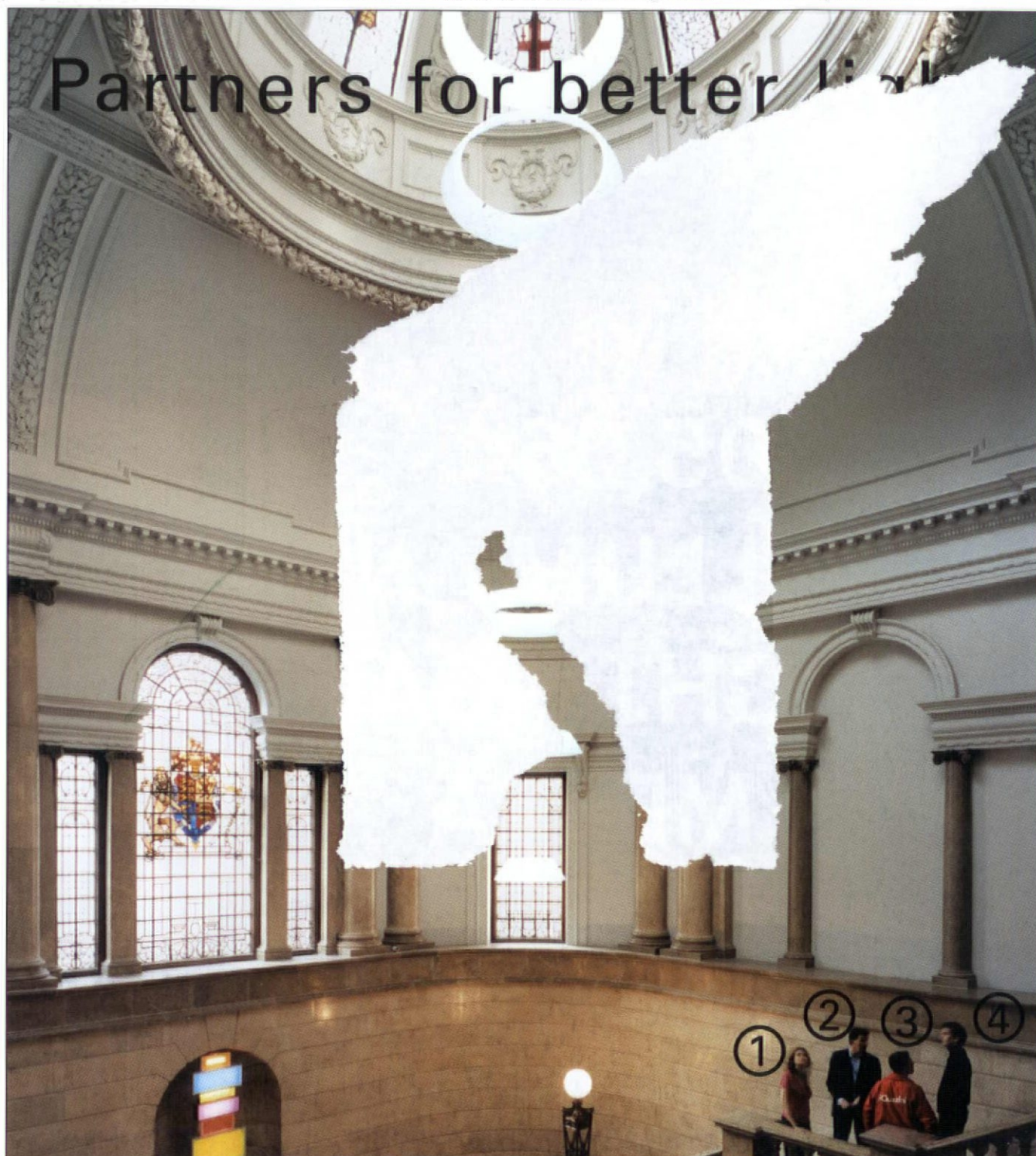
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## BRITAIN'S CITIES HAVE BEEN TRANSFORMED SINCE PRESCOTT ARRIVED

By Ed Dorrell

So farewell then. After nearly a decade, it has finally ended. Architecture's unlikely and turbulent affair with the former shipping union rep has come to an abrupt halt. John Prescott's tenure at the helm of his supertanker of a department, the ODPM, was suddenly terminated in a Cabinet reshuffle at the end of last week. So how would a school report for Hull's favourite son read at the end of his nine-year term?

It is sometimes easy to forget that Britain's cities have been transformed since Prescott arrived. Once again, people live in urban centres. CABE exists. Design is an important part of the planning process. These are no mean feats.

Architects may have been horrified when Prescott visited Seaside in Florida; Modernists will certainly have had palpitations about his unlikely relationship with the Prince of Wales; many will understandably be reticent about design codes; puritans will no doubt be disgusted

at the extra-marital indiscretion that ended his ministerial career.

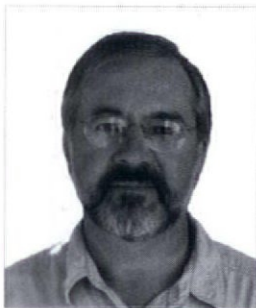
But let's not forget the surprisingly incisive Urban Task Force report; the occasionally successful regeneration initiatives; the new-found importance of urban design; the encouragement of mixed-use development; the acceptance that architects and architecture have an essential role in developing flourishing communities.

There are still problems, of course. Much of Britain's urban fabric is falling apart; many towns and urban areas are still ghettoised; far too many sub-standard buildings wind their way through the planning process. But the critical list is undeniably smaller than it was in 1997.

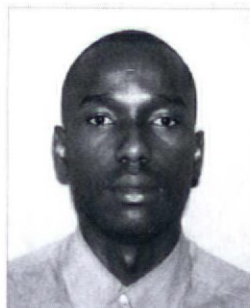
The ODPM at times appeared lacking in rationale, organisation and coherence. At times it seemed out of touch – and some even said it was pointless. But it is difficult to put the case that British cities would have been better off without it and its eccentric boss.



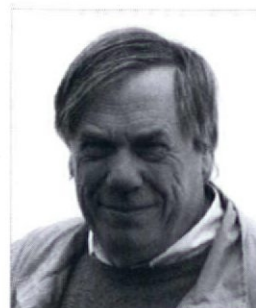
### CONTRIBUTORS



Colin Davies, who reviews the book on Eva Jiricna on page 45, is a professor in the department of architecture and spatial design at London Metropolitan University



Tom Sanya, who writes about the British High Commission in Kampala in the Building Study on pages 23-35, is a Ugandan architect based in Norway



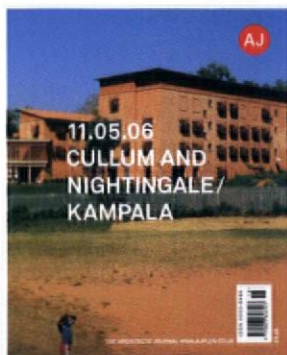
Adrian Hobbs, who photographs the High Commission in Uganda on pages 23-35, is an international photographer who works mainly in London and New York



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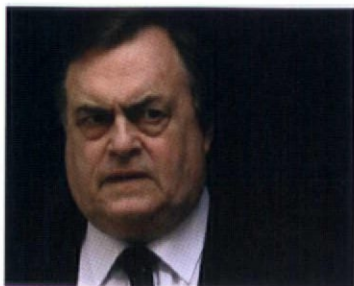
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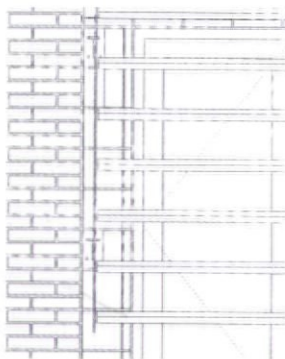
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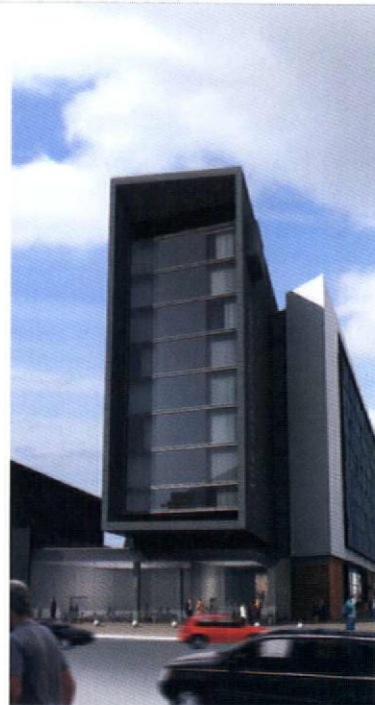
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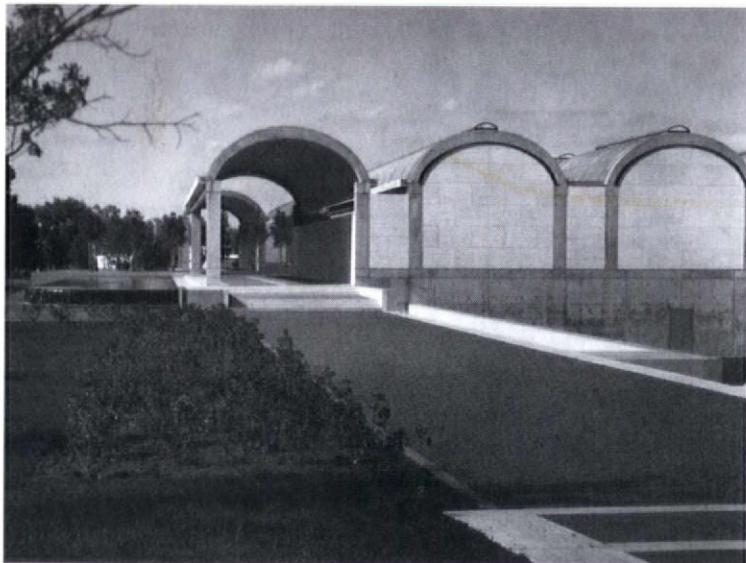
**THURSDAY 4 MAY**

- Major Modern building finally underway in Georgian Bath
- RMJM set to build big in Moscow
- **Leach Rhodes Walker scheme starts in Manchester conservation area (right)**
- The AJ enjoys double publishing awards victory



**FRIDAY 5 MAY**

- Pathfinder under threat as Prescott is stripped of department (see pages 14-15)
- Valerie Owen makes second bid for RIBA top job
- **Kahn's Kimbell masterpiece to grow (below)**
- Scottish Parliament chamber set for early restart



**MONDAY 8 MAY**

- Liverpool's much-maligned tall buildings policy killed off
- RIBA launches monumental opinion poll
- Dublin looks to Britain for design review expertise
- World Trade Center Memorial plans hit by spiralling costs

**TUESDAY 9 MAY**

- MacDonald steps down from Glasgow Lighthouse
- **Aukett Croydon scheme (right) faces fresh uncertainty with Tory council victory**
- ARB retention fee 'could see huge hike'
- City planners throw weight behind contentious KPF project



**WEDNESDAY 10 MAY**

- Huge leisure scheme on Rotherham coal mine site mauled by countryside campaigners
- Supreme Court proposal finally submitted for planning
- Heritage lobby fears over St Paul's office scheme rejected
- **EU ruling on Crystal Palace Park set to shake up planning**

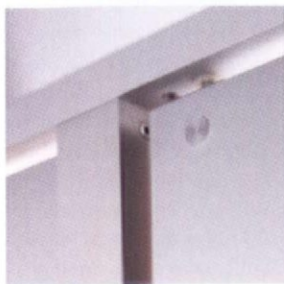


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Hope VI: Baltimore

Courtesy of Urban Design Associates ©2005 www.udp.org Mark, Thomas Architects, Baltimore, MD

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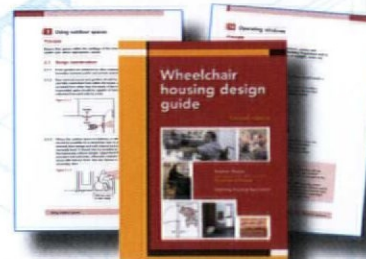
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### ZAHA REVEALS BARCELONA SPIRALS

Zaha Hadid has designed a new mixed-use office, university and exhibition development for Barcelona's waterfront. Dubbed the 'Spiralling Tower', the Edifici Campus scheme will house 12,150m<sup>2</sup> of commercial space and 8,500m<sup>2</sup> of educational facilities, including a new auditorium. The project, which has been drawn up in collaboration with Max Fordham and Adams Kara Taylor, will also incorporate 7,000m<sup>2</sup> of car parking. The development has been supported by the neighbouring city of Besos. This story appeared first on [www.ajplus.co.uk](http://www.ajplus.co.uk)



## WILKINSON EYRE LOSES LEA BRIDGE

By Rob Sharp

Artist Thomas Heatherwick has dramatically replaced Wilkinson Eyre, the firm behind the Stirling Prize-winning Gateshead Millennium Bridge, on a huge bridge project in east London.

The practice has been ditched in favour of Heatherwick on the important crossing – part of developer Ballymore's massive mixed-use development plans for the Leamouth Peninsula.

The switch came after CABE mauled Wilkinson Eyre's original designs early last year, forcing Ballymore into a major rethink of its proposals.

It is also understood that London Mayor Ken Livingstone was less than enthusiastic about the plans.

As a result, the developer decided to double the size of the crossing, which will connect

Canning Town on the north side of the Lea to the new development on the south.

It is understood Heatherwick's new design will extend into Canning Town, rather than finishing at the tube station as previously envisaged. The scheme looks set to be submitted for planning in early summer.

CABE's comments about the initial proposals did not pull any punches, claiming the plans lacked 'freshness'.

A design review report issued in January 2005 read: 'While the architecture of the [SOM-designed residential building] seems fresh and exciting, the design of the bridge does not.'

'It bears little visual relation to the architecture or landscape design of the peninsula. The vertical

circulation on the north side of the river appears unresolved, inelegant, and not necessarily very convenient. The present proposals are inadequate.'

'This aspect should be rethought, taking more account of the wider connections.'

However, despite the knockback, Wilkinson Eyre chief Chris Wilkinson denied there was any animosity over the developer's decision to replace his team, which won the Stirling Prize in 2002 with its groundbreaking 'winking' bridge over the River Tyne.

He said: 'The brief changed. We were originally appointed some time ago to design a bridge that would stretch from bank to bank.'

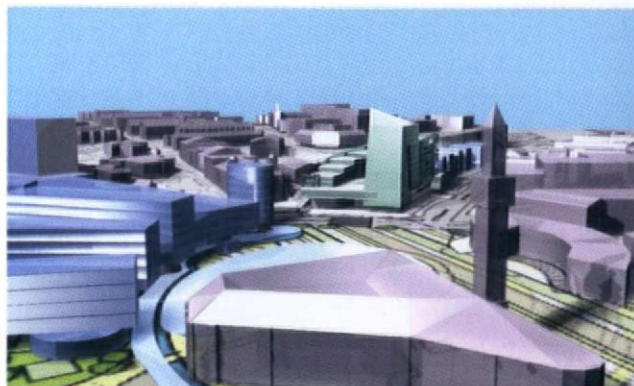
'Various people wanted the peninsula to be connected through to Canning Town. They're [now] not designing

a bridge as such. It's more a "high-level peninsula" from Canning Town to the other side of the Lea.'

Located on a high-profile site opposite Richard Rogers' Millennium Dome, the Leamouth Peninsula project will include 4,000 new homes and 25,000m<sup>2</sup> of 'cultural exhibition space', according to Ballymore.

The developer is also working with SOM, Martha Schwartz and BDP to work up the plans for the development, in which the bridge will play a key role.





1.



2.

## TRIPLE BILL FOR BRADFORD ODEON SITE

These are the first images of the shortlisted schemes in the high-profile Bradford Odeon competition. Studio Egret West, with developer BioRegional Quintain; Dyer, with PPG Land; and Carey Jones Architects, alongside the Langtree Group/Artisan, are all battling it out to redevelop the controversial former cinema site. The winning project will be built in the heart of Will Alsop's ambitious city-centre masterplan and will replace a much-loved 1930s building, believed to be the last surviving theatre by renowned 'moviedrome' architect William Illingworth. Only Studio Egret West, whose founding partner David West was involved in the drafting of the Alsop masterplan, intends to keep any of the original red-brick Odeon building – its famous domed towers. Carey Jones proposes to build four new buildings, including a 100-bedroom hotel, offices and affordable housing, around a 'vibrant' public square. The Dyer scheme, dubbed the Bradford Pivot, will create a leisure and retail-led mixed-use development to include a level of education accommodation and a new 'bridge of knowledge'. All three shortlisted projects will go on public display on Friday (12 May) at the National Museum of Photography, Film and Television in the city, and competition organiser Bradford Centre Regeneration hopes to pick a winner later this year. The successful scheme is expected to start on site in spring 2007.

*By Richard Waite*

1 & 2. Dyer's Bradford Pivot scheme will include a 'bridge of knowledge'

3 & 4. Studio Egret West's is the only proposal to include part of the 1930s Odeon cinema building

5. Carey Jones' plan is based around a public square





3.



4.



5.

# THE POST-PRESCOTT ERA BEGINS

*By Ed Dorrell*

As the dust settles on the most radical cabinet reshuffle since Tony Blair's astonishing 1997 election victory, the fallout for the world of architecture is far from clear.

What is certain is that John Prescott has had his enormous, sprawling department, the ODPM, taken away from him and in his place on the housing front we now find Ruth Kelly, the new secretary of state at the Department of Communities and Local Government (DCLG).

Many of the details of this change are not yet agreed and will probably only become clear over the forthcoming weeks. For example, at the moment no-one is entirely sure who is going to replace Prescott as the politician who decides the ultimate outcome of planning inquiries and appeals.

Pointers suggest that it will be Kelly, but the government has, so far, not ruled out former ODPM minister and rising political star David Miliband, who has taken over at the Department of Environment, Food and Rural Affairs as part of the break-up of Prescott's old department. And traditionally it would be the environment secretary who would decide on this issue.

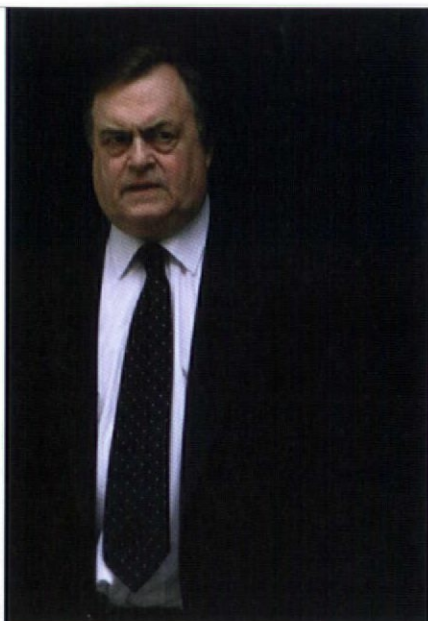
But what is most critical for observers in this profession is that, as yet, no-one knows where either of these politicians stand on architecture. Would they, for example, have acted like Prescott did and approved Broadway Malyan's contentious Vauxhall Tower if the inspector's report into the skyscraper had landed on either of their desks?

The policy consequences of the change from ODPM to

DCLG have not come to light just yet either. One of the key questions is whether Kelly will decide to drop the Pathfinder Initiative. This week speculation has been rife that the government will take departmental shake-down as an opportunity to ditch the highly controversial plan, which would see thousands of homes in the north of England demolished as a way of forcing up depressed house prices.

One observer summed up this speculation. 'Think about it,' he said. 'With the government embroiled in controversy in almost every other area, it would make sense for Kelly to look at the Pathfinder Initiative and decide to quietly drop it. The last thing they need is yet more argument – and that's what they're going to get from residents.'





Former education secretary Ruth Kelly has taken on responsibility for housing after Deputy Prime Minister John Prescott's 'super-department', the ODPM, was broken up

This makes even more sense when you take into account the fact that Kelly's constituency, Bolton West, is in the heart of England's post-industrial North West, one of the areas most affected by Pathfinder.

And a source who works on the initiative in Liverpool lent even more weight to this thinking. 'I reckon we'll be OK because our proposals are so far advanced,' he said of his own Pathfinder area. 'But if I was working on one of the less advanced ones, then I'd be worried.'

It is well known that Prescott was one of the driving forces that kept the Pathfinder initiative on track, despite hostility from within and without government.

There is also the wider Sustainable Communities

Plan, the policy which would mean hundreds of thousands of new homes built in the South East to ease the perceived housing drought, for Kelly to consider.

While this strategy has triggered much local nimbysism it has not been criticised to the same extent as Pathfinder, and as such is likely to be retained.

But with the government now in an almost constant state of flux, does anyone really believe the vast Thames Gateway development is going to get off the ground?

And then there is possibly the most unlikely story of Prescott's nine years in charge of the ODPM: his bizarre alliance with architecture's old nemesis Prince Charles.

This manifested itself most prominently in the recent addition of design codes to the

plethora of planning regulations – a policy that had the Prince's fingerprints all over it.

While observers believe that these changes are probably beyond the point of no return, there will be many who hope this 'double act' – illustrated by the frequency with which Prescott visited Poundbury – will not be repeated.

Certainly it will take time for Kelly or any other minister to build up the kind of relationship with HRH that Prescott enjoyed – and that can be no bad thing. If only for this, architects can breathe a deep sigh of relief.

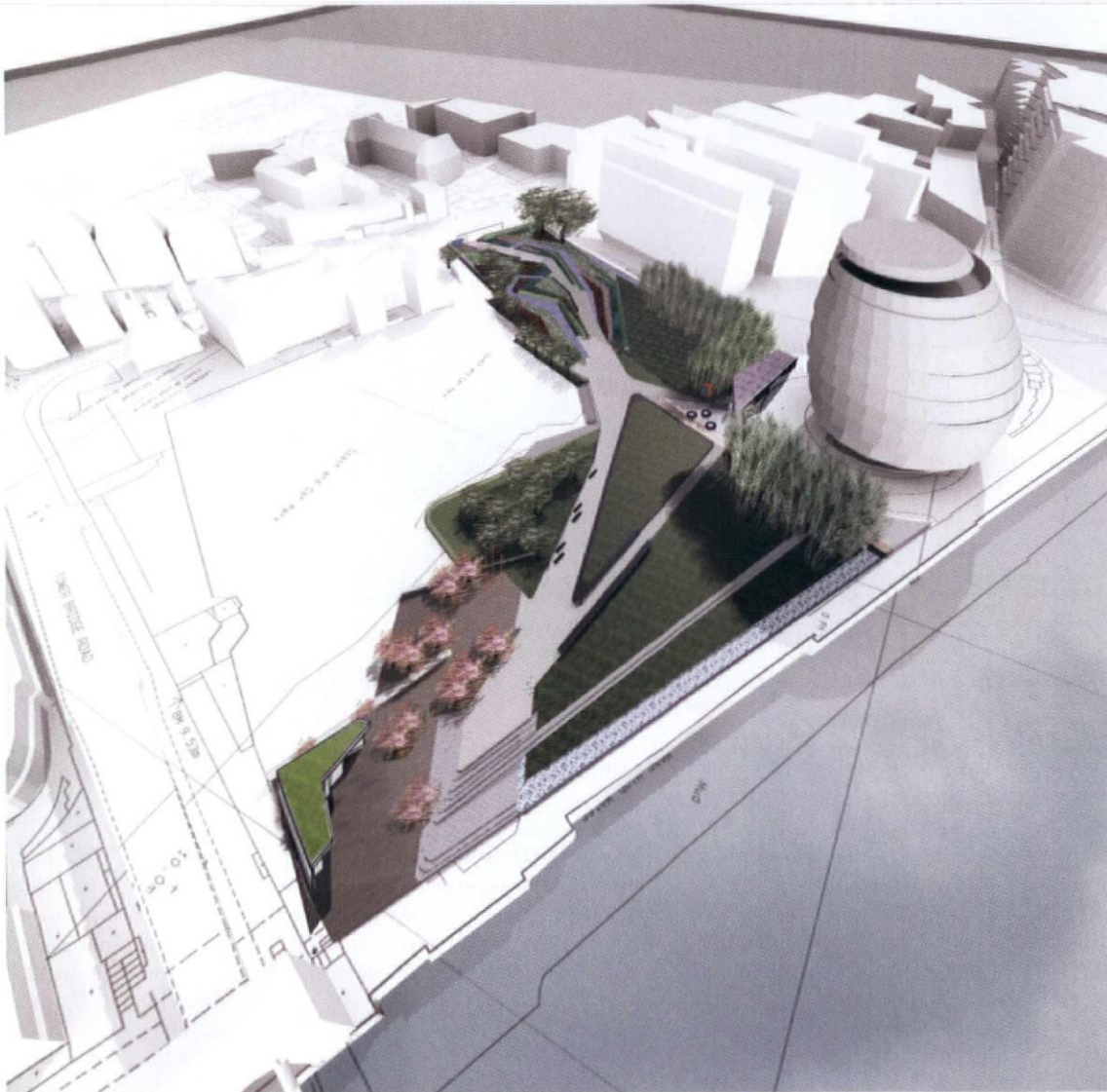
But perhaps the final word on Prescott's departure and Kelly's arrival should go to the planners themselves. The Royal Town Planning Institute is clearly in mourning for the loss of 'Two Jags'.

Rynd Smith, the institute's new head of policy and practice, said planners had genuinely benefited from the prominence of the discipline in Prescott's personal agenda.

'The planning function in the ODPM under John Prescott held a more important place than before,' he told the AJ in the aftermath of the reshuffle. 'And I suppose that the most important thing we could say right now is that we hope that Ruth Kelly understands that this should be continued'.

What can be in no doubt is that Prescott's departure does signal the end of an era for both architects and planners, and that from here on in nothing can be guaranteed.





1.

1. Visualisation of the new park,  
between Tower Bridge and City Hall

2 & 3. The kiosks will be downplayed so as  
not to compete with the existing landmarks



2.





3.

### SOUTH BANK TO FEATURE 'MODERN GROTTO'S'

DSDHA has been appointed to design these two kiosks on a hugely sensitive site on the south bank of the River Thames in London. The structures will sit at either end of a new park by landscape architect Gross Max – one adjacent to Norman Foster's City Hall and one next to Tower Bridge, with both projects inspired by the concept of a 'modern grotto'. The schemes form part of the Section 106 deal that was agreed between More London and Southwark Council. The park sits between the Thames and Potters Field, the plot of land that will host Ian Ritchie's 'cluster of mini-towers', which recently won a planning appeal. Parkside kiosk will be situated to the rear of City Hall and adjacent to the More London office development and will accommodate a retail area, public conveniences, an ATM point and auxiliary storage space for the local government building. The second kiosk, at Blossom Square, adjacent to Tower Bridge, will provide retail facilities and a sheltered seating area. It will also have an extensive green roof. Deborah Saunt, one of DSDHA's founding partners, said both kiosks were deliberately downplayed because of the nature of the site. 'You don't want to be competing with Tower Bridge or City Hall, do you?' she said.

*By Ed Dorrell*



*'Of all England's once-benighted Victorian cities, Leeds has the best hope of getting Jane Jacobs right because it has destroyed its fabric least and understood its urbanity best'*

Simon Jenkins. *Guardian*, 05.05.06

*'The first building that might happily be described as computer baroque'*

Jonathan Glancey on UN Studio's new Mercedes-Benz Museum, Stuttgart. *Guardian*, 08.05.06

*'Scotland's Angkor Wat'*

Architect Alan Crumlish on Gillespie, Kidd & Coia's derelict Cardross Seminary. *The Herald*, 02.05.06



#### CAMPBELL SOUPÇON

The AJ100 Awards went off in their usual splendid style; everyone attending seemed to enjoy themselves thoroughly. After dinner speaker **Alistair Campbell** managed to tell a few anecdotes before engaging in something of a rant about politics and journalism. But Astragal did suspect that the master Labour spin doctor was walking a thin line when he called AJ editor **Isabel Allen** a 'bitch' for (quite accurately) accusing him of not knowing anything about architecture. Fortunately, it soon became apparent that this was an example of Campbell's famously robust humour and giggling ensued. And he was soon back in Astragal's favour, firstly by joining the growing chorus calling for **Sara Fox**, the super client on the Gherkin,

to be given a role in the Olympic programme. Quite right too – and something that could benefit everyone in construction and architecture. Then, the morning after, Astragal was surprised to hear Campbell on Radio 5 defending the government and, more surprisingly, citing the festivities of the previous night as an example to the nation's breakfasters. Association with Tony's cronies may be a double-edged sword at the moment, but all publicity is good publicity. Thanks Al.

#### 24-HOUR PARTY PEOPLE

The local elections didn't stop Manchester's architectural scene from hosting a raft of booze-fuelled parties last Thursday. Nor did it deter the city's inimitable chief executive **Howard Bernstein** from turning

up for champs at the official opening of **HKR's** new(-ish) Manchester office. Elsewhere, **PRP** filled the Manchester Art Gallery with people interested in sustainable things, and the city's society of architects (the MSA) dished out gongs – mainly to **Stephenson Bell** – as people came close to fainting in the oven-like Cube. Meanwhile, the local newspapers turned their attention to **Ian Simpson** who was pictured hugging trees in the penthouse of the recently topped-out Beetham Tower. The 'King of Manchester' has had mature olive and lemon trees lifted up to his new home, perched high above his architectural empire. Yet Astragal has learned that the unusual latticework louvres, which rise over his palace, hum noisily in high winds. It's tough at the top.



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### GLOBAL SCHEME DEMANDS CRITICAL APPRAISAL

I don't know what is more depressing; the prospect of 'a new, exemplar "industrialised" residential scheme... rolled out across the globe' or the entirely uncritical nature of the coverage of this ManuBuild project in a professional journal (AJ 27.04.06).

How, for instance, does one reconcile the idea of an 'Airbus-style pan-European collaboration' and components being transported across the continent with the idea of sustainability?

Sustainable housing and communities demand solutions that are robust, adaptable over the long term and suited to the topography and climate of the locality, as well as its culture and materials. Moreover, this initiative is apparently based on a 'closed manufacturing system', so inevitably it will limit the involvement of local suppliers and contractors.

Substitute Wal-Mart for Corus and you will get my point. In fact we already have a competitive Europe-wide construction market, with open systems, covering practically all elements of house building: windows, framing, cladding, sanitaryware, plumbing etc.

It is the scarcity of land and the cost of infrastructure, not the economies of construction, that drive the price of housing, and it is the time taken to get planning consents and not the technology that often determines the speed of delivery.

Surely the issues are about increasing and renewing our existing housing stock, making the best use of land resources and the existing infrastructure.

They are about providing adaptable and energy-efficient homes for the future and not about industrialised housing with designer labels.

This subject deserves more serious coverage than the AJ, with its obsession with personality and fashion, seems able to provide. At the very least it might remind its readers of the results of the last attempt at European collaboration on industrialised housing: Ronan Point.

*John Waldron, Bristol*

### CHARITY CHOICE AN INSULT WHEN MILLIONS ARE DYING

It can be no wonder to anyone that the public regards our profession as remote, self absorbed and arrogant when a charity entitled Architecture for Humanity, promoted by architects, chooses to support a flower-drying facility in Romania (AJ 13.04.06) when half the world's population are dying for want of adequate food, water, medical care or shelter, without even hope of such basic human rights in their or their children's lifetimes, short as they will undoubtedly be.

*John Roberts, Anders Roberts and Associates*





### ONGOING PFI CAMPAIGN IS A TEAM EFFORT

It is flattering of you to say that I was 'largely the author' of the RIBA campaign on design in PFI, but wrong. Based on his work in Northern Ireland, John Cole made a hugely significant input, as did Ewan Willars, RIBA Head of Policy, all led by a 'hands-on' Jack Pringle determined to pursue 'smart PFI' (a term coined by Paul Finch). I played a key role but as part of an effective team. By the way, it's not over yet!

*Sunand Prasad, by email*

### HANDING OVER PRESIDENCY BID TO NEW GENERATION

Although I have been asked to stand again for the RIBA presidency to represent small practices (outside the M25), I have decided, reluctantly, that it is time to stand down and let the next generation take up the challenge. I understand one of the candidates is Valerie Owen, who came second to my third in 2004.

I have been on the national council for six years and known Valerie for at least three of those.

I have stood twice for the presidency, in 2001 against Paul Hyett and in 2004 against Jack Pringle, and although it might well have been third time lucky for me I am placing my support behind Valerie Owen, whom I believe to be a worthy candidate.  
*Brian Godfrey, by email*

### MORE AWARDS SUCCESS FOR THE AJ

The AJ won two major categories at the 2006 PPA (Periodical Publishers Association) Awards which were announced last week. Isabel Allen won Editor of the Year and Sarah Douglas won Designer of the Year, both for business and professional magazines. The judges called the new AJ 'brave and intelligent', adding: 'The winner must be influential and this is. It should inspire through relevance, innovation, flair and confidence.'

### CORRECTIONS

In last week's AJ100 feature (AJ 04.05.06) we incorrectly stated that Llewelyn Davies had been ranked 12th in the 2005 AJ100. It was ranked 13th, and so kept the same place in this year's ranking, not dropping by one place as we stated. We also referred to Chapman Taylor picking up 135 new projects in 1995. This should, of course, have read 2005.

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

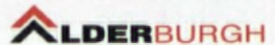
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- **Dr Alun Tarr**, Director, **Blackdown Horticultural Consultants**
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# **CULLUM AND NIGHTINGALE/ KAMPALA**





## THE BEAUTIFUL UGANDAN SOIL OFFERS A RICH PALETTE OF CONSTRUCTION MATERIALS

*By Tom Sanya. Photography by Adrian Hobbs*

*Established in 1985, Cullum and Nightingale is a London-based team of eight architects with projects throughout the world. Its current workload includes an eco-resort on the coast of Mozambique, a masterplan for the Grade I-listed Combe House Hotel in Devon and a private house in Dulwich, south London.*

From the very start, the new British High Commission in Kampala, Uganda, sets out a low-key theme. Located in Kamukya, a pulsating suburban centre to the north-east of the central business district, it announces itself only by brick planters that hint at the red fired clay forms glimpsed through a preserved fig tree. The steeply sloping site is shaped like an arrow with the short shaft abutting the street. The shaft is reserved for guest parking and entry while the remaining space accommodates the building and staff parking, leaving the arrow-apex free for landscaping.

The pedestrian visitor goes through a security check in the cramped gatehouse before entering through a concrete canopy and proceeding through a stepped walkway which ends in a second walkway which adjoins the building. Here, the courtyard a storey below holds your attention, but you must turn left to come to the reception door. The cream paint inside contrasts with the red exterior, while the fired-clay floor pavours in the reception and main circulation areas bring the outside to the inside.

The High Commission reads like a group of three buildings, each of which is composed of a concrete frame with a brick masonry envelope and hollow-clay-block floors. The main

building is composed of two rectilinear masses separated by a courtyard and connected by an elevated walkway. It runs counter to the direction of the steep site contours to create a dramatic rise from two storeys at the entrance side, through three storeys at courtyard level to four storeys at the lowest end. The visa-consular building is connected to the main building by another bridge and lies on an axis askew to the courtyard's orthogonality.

In this trio of buildings, fired clay is displayed in all its red glory in the walls, the roofs and parts of the floor. The bricks in the external wall are laid rough face out, contrasting with the generous grey-framed glass windows. The brick is given a subtle tripartite articulation, completed by the clay pot screens that ventilate the roofs. The same subtlety is carried through in the articulation of the window surrounds with special bricks and in the repetitive vertical roll mouldings that modulate the walls. On the main building, this polished aesthetic is completed by the monopitch clay-tile roofs that slope towards the courtyard. The roof of the wider visa-consular building is also clay tile, but double pitched with a clerestory vent.

In each wing of the main building, rooms are arranged in a row off a single-loaded corridor that faces the courtyard, allowing for cross-ventilation. Each room is simple, with a wooden door off the circulation spine, opposite which is a window to the world. The walls and ceiling meet crisply without adornment and are plastered plainly to receive cream water paint, whereas the floor is covered in grey carpet.





1. From the southern tip of the site looking north

Entering the visa-consular section is a curious experience. As a visa or consular services-seeking visitor, for whom no parking provision is made, you must go down a path bordering the dusty road that marks the western site boundary. A sharp left turn brings you up to shallow steps leading to the direction from whence you came into a guardhouse. You then proceed along a covered walkway, shielded from the main building to the left by a brick wall and offering a glimpse of the dusty road to the right through a metallic grille. That walk must surely feel like the lonely trudge to solitary confinement. Yet it brings you into a spacious hall – with a high ceiling and exposed trusses – with a feeling halfway between a church and a warehouse. Waiting areas are furnished with spartan wooden benches and separated by a glass screen from the visa-consular open-plan office space ahead, and the more private offices to the left and right. The visa-consular building is adjoined to the western wing of the main building by a bridge at courtyard level. In the late morning, this bridge was a pleasant space, awash with light filtered through the red-clay screens that define its sides.

Overall, this is a simple design which achieves richness by a series of surprises: the landscaped court; the resplendent bridge and the pergola-covered terrace (which is an extension of the cafeteria located a level below the courtyard). But the nice touches are rather weakly connected, leaving a lingering aftertaste that the general site composition is feeble. One gets the sense that the courtyard could have been conceived as a physical and visual

heart to the building, with overspill activity from circulation areas. Presently, it is rather stark, with just the odd person moving about in it. When the vegetation is fully grown it may be that the shade and semi-privacy will encourage more social use of the outdoor space. Still, that will not take away inexplicable idiosyncrasies like the concrete entrance canopies that could have probably been better conceived as pergolas to blend better with the relaxed feel of the building.

Many of the problems with this building are due to the compromising approach that a Kampala site requires in dealing with sun, view and air, and – of particular importance to this project – security. The Kampala sun is hot and the cool breeze welcome. How to let in daylight, air and views without letting in too much heat and compromising security? Add in the need to deal with the sporadic driving tropical rain and you have a series of catch-22 situations. Positioning the main building along the north-south axis places the longest elevations smack in the sun's path, which means it can be quite hot inside. As an ameliorative measure, fired-clay louvre sun breaks are used over the windows, but these obstruct views without preventing heat gain through the walls. To escalate matters, the anti-blast window design required for security reasons means that the windows cannot be opened even a quarter of the way. In the end, the building reads like an open one but is effectively used like a closed one. That is not to deny that the site layout, with its see-through metallic perimeter fence, is far from fortress-like. Still, it is lamentable that with planted surroundings





2.



3.

for a cool microclimate and interiors that could be cross-ventilated, the building can be so hot that most users find air-conditioning indispensable. Coming from Kamukya centre (large parts of which are disorganised informal developments) into the air-conditioned serenity of the High Commission underscores the point that outside it is Kampala and inside is British territory.

This building seems to have been designed to heighten the rainfall experience. The jagged mound in the courtyard floor corner catches and dramatises rainwater from the sole valley gutter. The rest of the water from the roofs flows unobstructed to hit the ground hard and percolate through perforate pavements. For workers on the top floors, the deafening noise made on the roof makes communication impossible during a downpour. This could be just as well because, for at least a while, it causes the people to shut up and let nature do the talking.

The approach to design and construction are laudable. The building projects its Britishness while remaining responsive to the local context. The timber was sourced locally and in a sustainable manner. Brick, the building material of choice for a burgeoning Ugandan vernacular, is used in new ways to experiment with dimensions, novel applications (like the louvres) and appearance. Furthermore, by choosing to expose the bricks, the project demanded a level of attention to detail that runs counter to a growing tendency to bury mistakes behind shiny finishes.

Whether the resulting red brick aesthetic is acceptable to Ugandans is another matter. Said one person: 'the finishing is too

basic for my liking.' This leads to the speculation that given the prevailing admiration for glossy finishes in the country, convincing the ordinary Ugandan to accept unadorned brickwork is like convincing your typical teenager to shun pulp fiction in preference for literary classics. As if to support this conjecture, the neighbouring facing-brick-clad Wild Life Authority Centre, also a new building, seems to insist that lies can be more appealing than the truth.

By gracefully stating that this is not business as usual, the High Commission has, in process and aesthetic expression, contributed to the illumination of architectural possibilities innate in Uganda and also focused attention on some existing questions. The possibilities being to use the courtyard to break up functions into small buildings, as is the case in local tradition, and in the beautiful Ugandan soil that can offer a rich palette of construction materials. Also, by expressing brick so boldly, this building must have jogged the minds of the public into considering the relative suitability of veritable fired clay *vis-à-vis* applied finishes. In all this, its shortcomings notwithstanding, the most refreshing aspect of the High Commission remains that it stands neither as a monument to the British Empire nor to the architect but as a simple place to work that is a product of the soil in which it exists.





4.

2 & 3. When the trees in the courtyard are fully grown the shade might encourage greater use  
4. View of entrance building from guest car park





5.

- 5. Unadorned construction
- 6. The visa-consular waiting area;  
halfway between a warehouse and a church

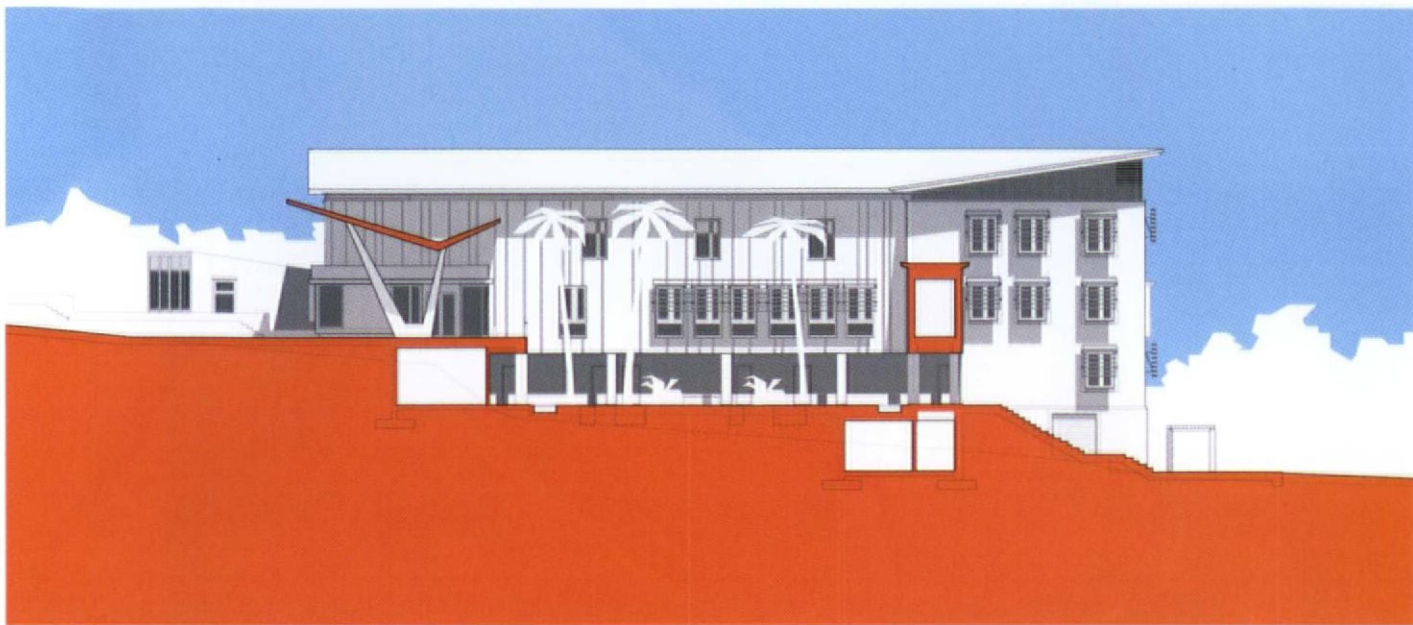


6.

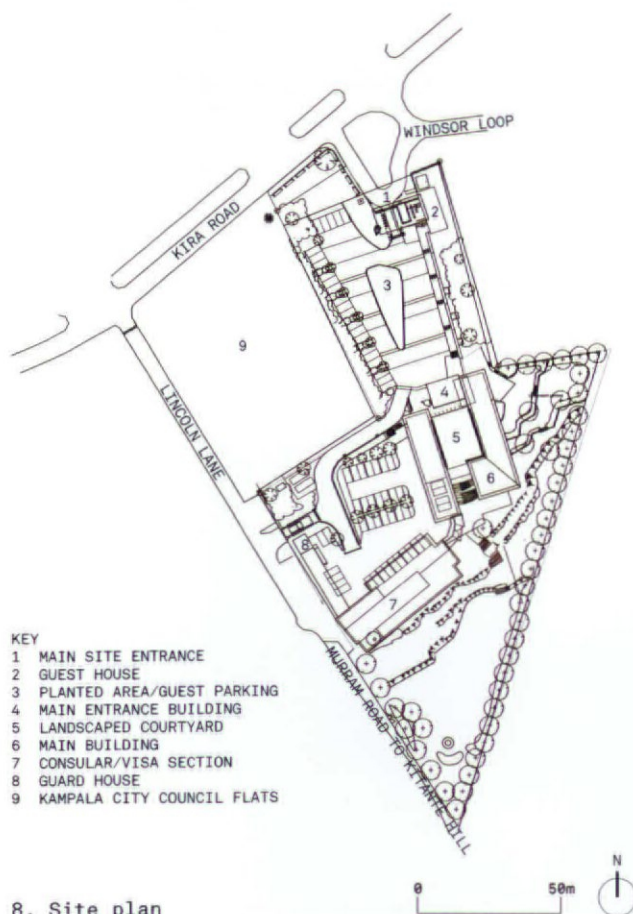








7. Section through courtyard of main building



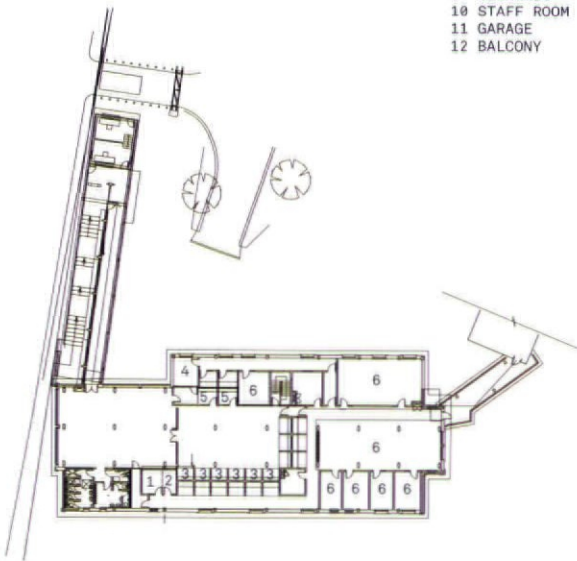
8. Site plan



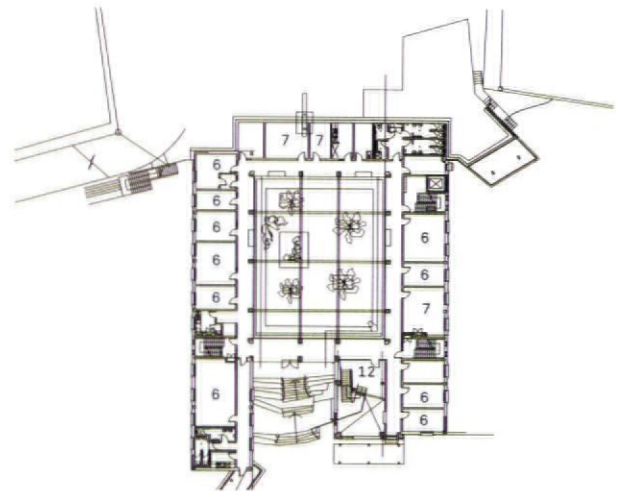
9. Aerial sketch of the site



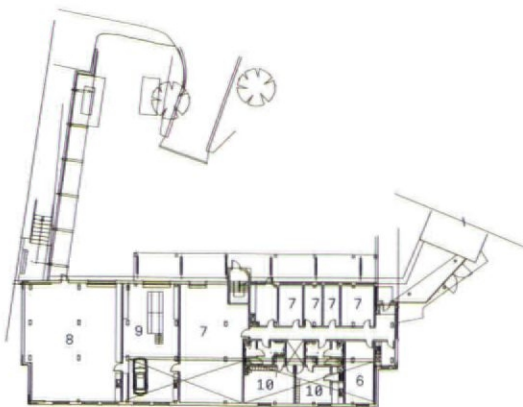
- KEY
- 1 CASHIER
  - 2 DROP BOX
  - 3 COUNTER
  - 4 CONSULAR WAITING ROOM
  - 5 INTERVIEW ROOM
  - 6 OFFICE
  - 7 STORE
  - 8 WORKSHOP
  - 9 MECHANIC
  - 10 STAFF ROOM
  - 11 GARAGE
  - 12 BALCONY



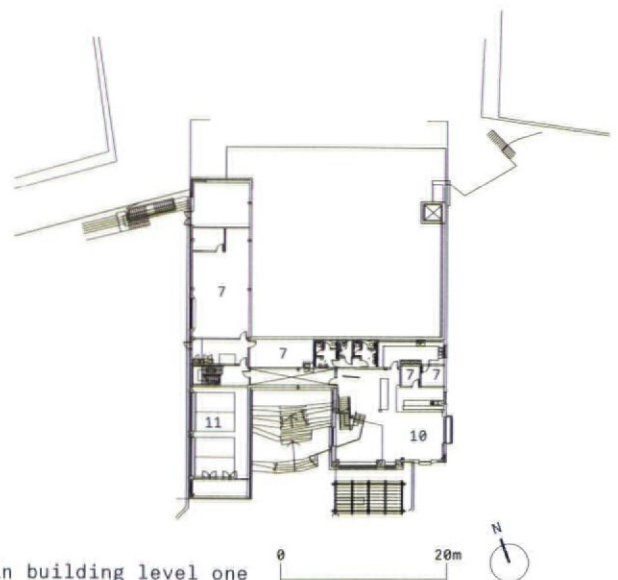
11. Visa-consular building level two



13. Main building level two



10. Visa-consular building level one



12. Main building level one



## BUILDING THE BRITISH HIGH COMMISSION, KAMPALA

The road in from Entebbe airport to Kampala is rich with trade and small industry. When we first came to Uganda we were struck by the variety of buildings lining this road and the types of activity taking place along it. About halfway into the city there is a large brickworks, itself surrounded by small kilns and stacks of hand-made local bricks. Further in there is a row of coffin makers and a group of metal workers, their wares propped up outside their workshops. Many of the suburban buildings are built in brick, and much of that brick is produced on site for the particular building. Roofs are tin; screens are bamboo or wood; and windows are simple shutters or claypots arranged for maximum ventilation.

We were inspired by these local materials and the way in which they are used. Kampala has numerous examples of '50s and '60s architecture designed to suit the equatorial African climate. Windows have sunshades; staircases are naturally ventilated; walls are tiled for coolness. Many of the offices are airy and light and the climate is cool enough that cross ventilation provides a good working environment. The trend with more recent buildings, however, is for sealed and featureless glass cladding with the consequent necessity for constant air conditioning (this in a country where electricity is expensive and often cut off for long periods).

We visited the new American Embassy, relocated like the British High Commission on the outskirts of the city centre, largely for reasons of security. The walls and gates and guards around the embassy were to be expected, but what seemed less understandable was the totally enclosed and windowless interior.

We were keen to learn from the best of local architecture and to provide an environment where the building's users would be in touch with nature, views, natural light and, in short, with the beauty of the host country. Wherever possible internal spaces are capable of being largely naturally ventilated with big opening windows. The main circulation spaces are semi-external, around an open and shaded courtyard at the centre of the complex.

We were inspired by the landscape – the soil is a deep red and the plants are lush, colourful and abundant. The new building is integrated with its garden and the construction (random vertical ribbing in the courtyard brickwork, banana-leaf shuttering to the concrete canopies) reinforces this close relationship. We sought to make the most of local skills and materials, the primary example being the use of brick and terracotta for the exterior and parts of the interior of the new building. We worked closely with the contractor through a process of experimentation and prototypes (and a certain amount of trial and error) to develop a range of clay products for walls, window surrounds, sunshading, perforated screens, etc.

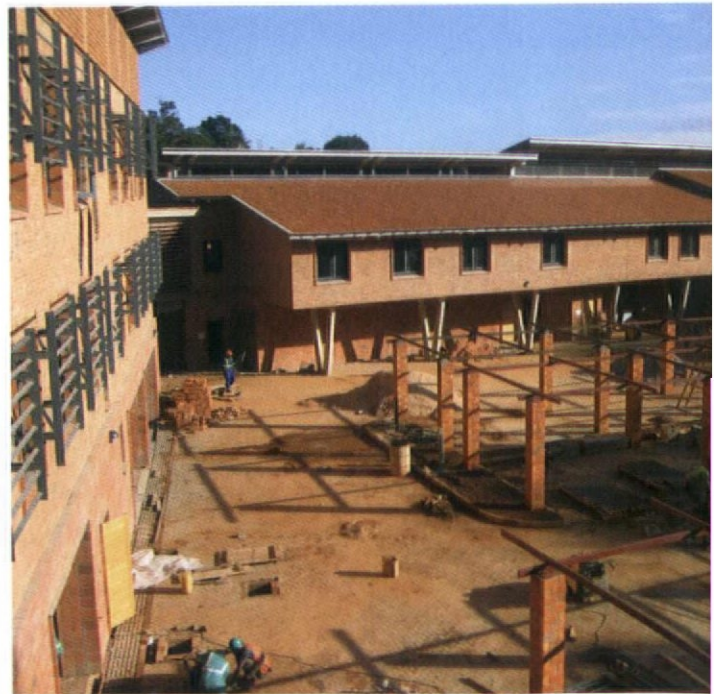
The design and construction process had to be responsive and flexible – not only to accommodate the changing client requirements to do with security but also to allow the process of trial and experimentation involved in developing local techniques. To a certain extent the process still continues – it will take time for the landscaping to provide the surroundings and shelter envisaged and minor adjustments have had to be made to respond to issues of weathering and shading. We hope that the result will be a building whose users enjoy working in, and an environment which makes the most of its particular African location and beautiful setting.

*Cullum and Nightingale*



15.

18.







16.



17.

15. A typical example of the local use of brick  
 16, 17, 18 & 19. The High Commission under construction  
 20. Local brickmaking



19.



20.



## Credits

### Client

Foreign and Commonwealth Office  
Estate Strategy Unit

### Project Manager

Ridge

### Contractor

Cementers, Kampala

### Architect/Lead Consultant

Cullum and Nightingale Architects:  
Richard Nightingale, Ben Kilburn,  
Rafael Marks, Edward Rutherford,  
Carolyn Steel, Melanie Brunning,  
Lucy Pritchard

### Architect and Structural Engineer (Kampala)

FBW

### Structural Engineer

Price and Myers

### Environmental/Services Engineer

Rynba

### Environmental/Services Engineer (Kampala)

Multikonsults

### Landscape Architect

Melanie Richards



21. Clay block screens provide natural ventilation and create a dappled light







## WINDOWS WITH FIRED-CLAY SILLS, LINTELS, JAMBS AND LOUVRES

The three-storey building has a cast in situ concrete frame with a load-bearing outer leaf of locally made bricks, an inner leaf of blockwork, and a steel roof structure.

Bricks and clay products – tiles, ventilation grilles and decorative pieces – are a vital part of the indigenous vernacular architecture of Kampala. The local clay products have been developed and adapted by the architect for roof tiles, grilles, loadbearing walls, sills, lintels, jambs and shading louvres to windows.

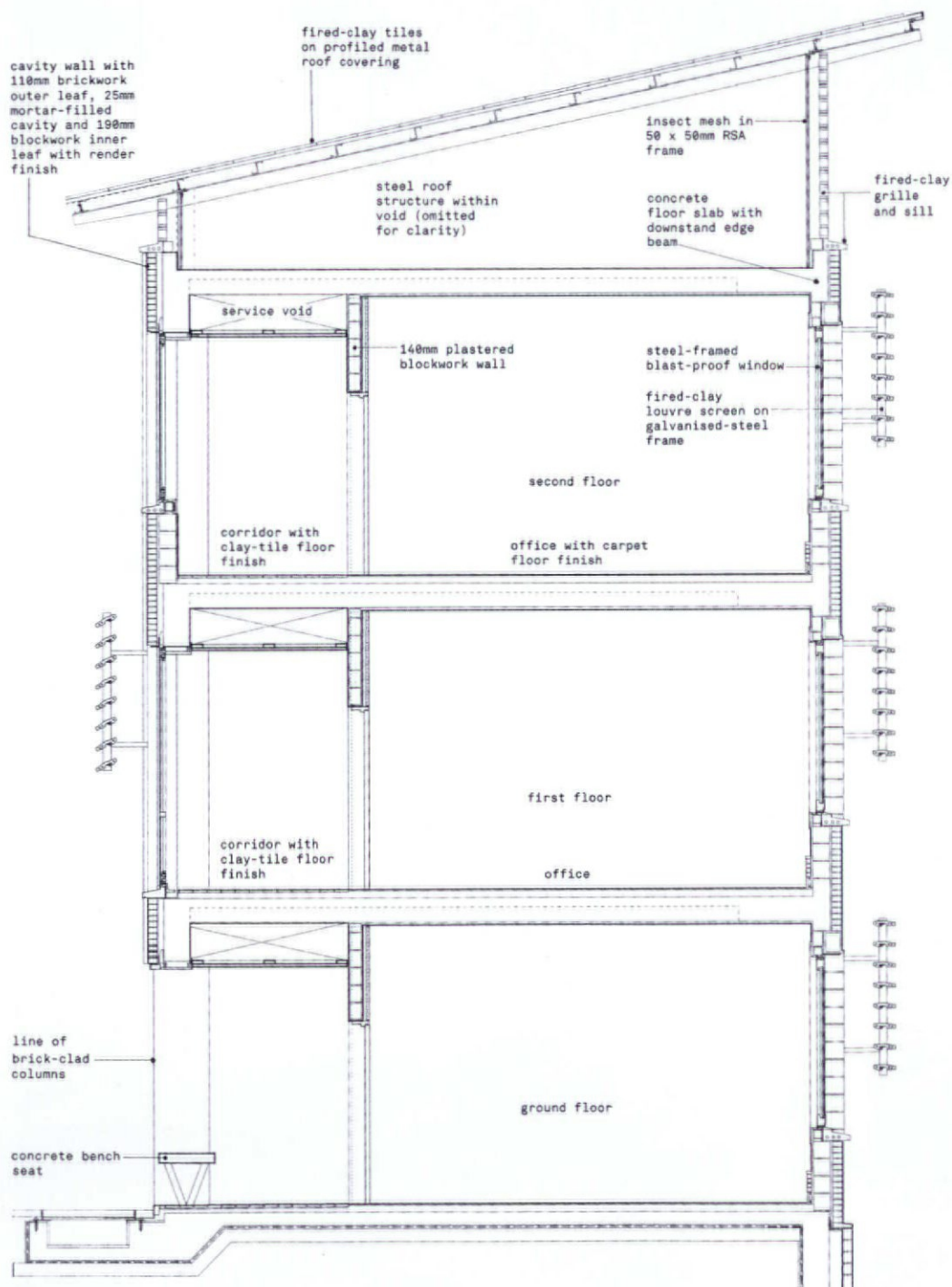
The bricks were made to special sizes, with a plinth of larger 120mm 'rusticated' bricks at the base and thinner 55mm bricks above.

The window openings are lined with fired-clay surrounds, co-ordinated to align with brick courses. Sills were cast as single fired-clay units. Lintels and jambs/reveals were made up of two fired-clay units to avoid warping when fired, and fixed on site to the cast-in-situ concrete lintels and jambs.

Each window is shaded with a series of horizontal fired-clay louvres fixed to a projecting steel frame. The frame consists of a pair of 100 x 50mm T-shaped arms, each supporting a vertical 100mm steel flat, with a series of 40 x 20mm RHSs fixed between them to support the louvres. The windows are reinforced with a steel frame to resist blast damage.

*By Susan Dawson*

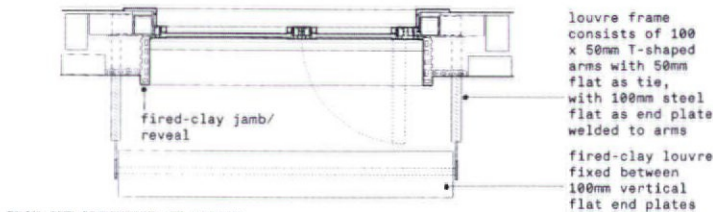
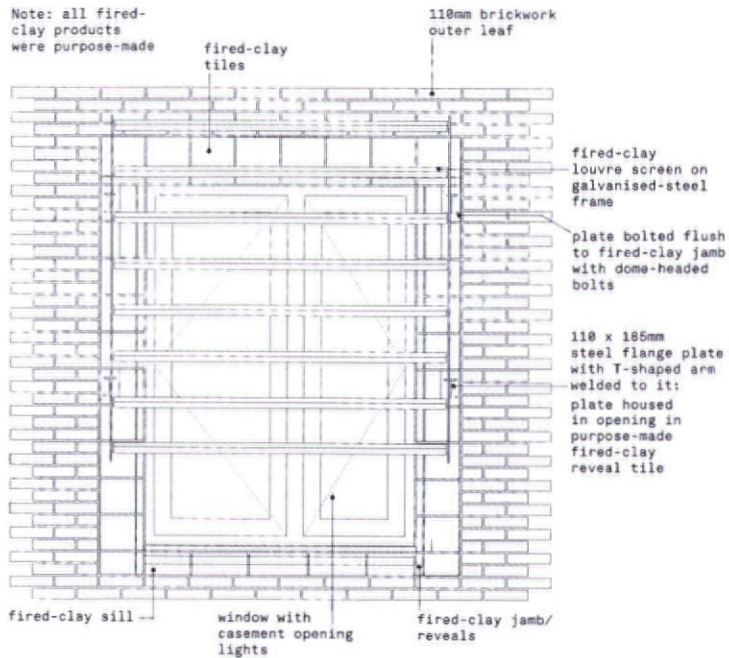
Note: all fired-clay products were purpose made



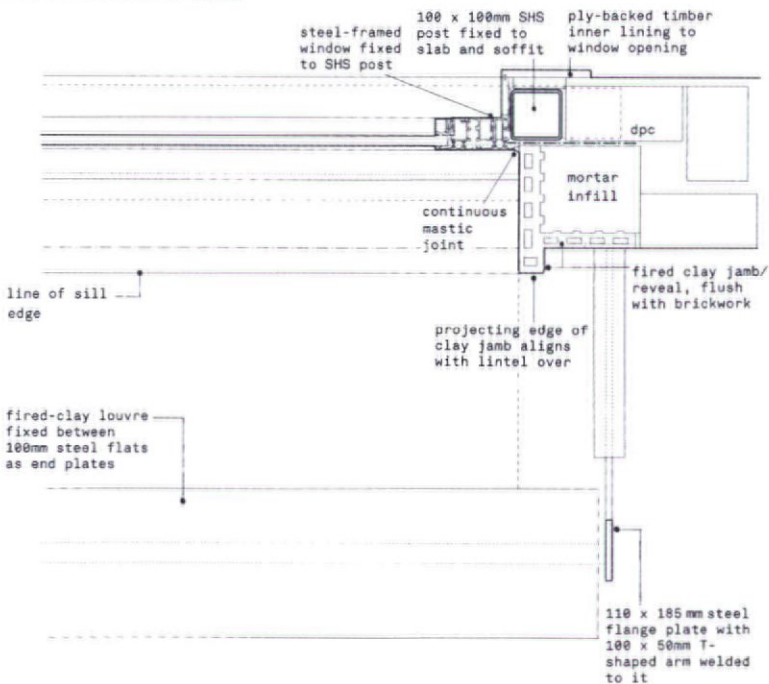
KEY CROSS SECTION



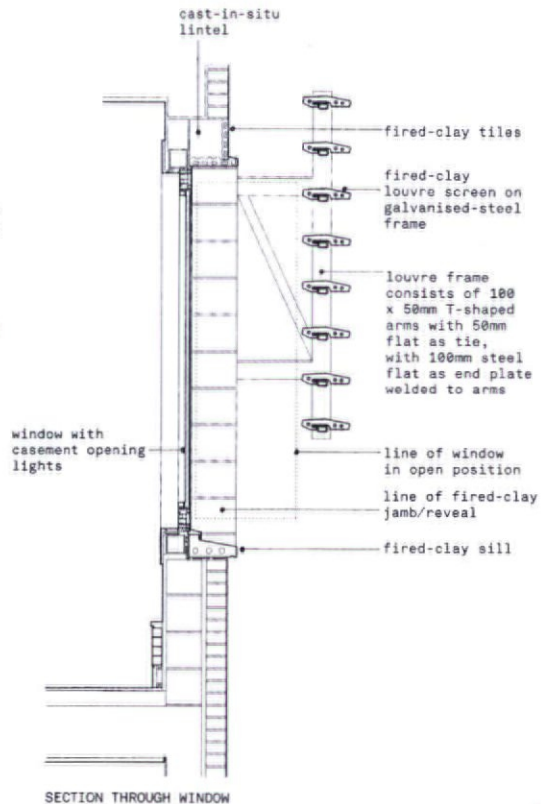
Note: all fired-clay products were purpose-made



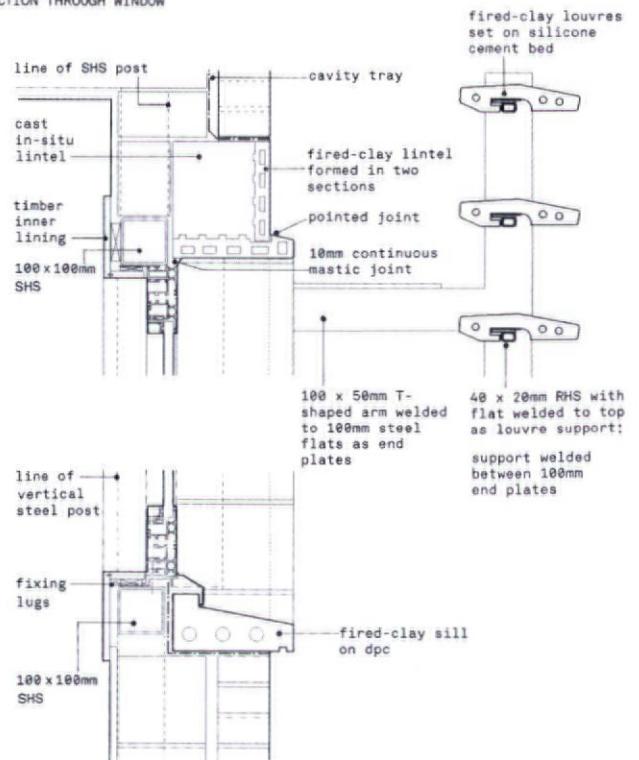
PLAN AND ELEVATION OF WINDOW



DETAIL PLAN AT JAMB/REVEAL

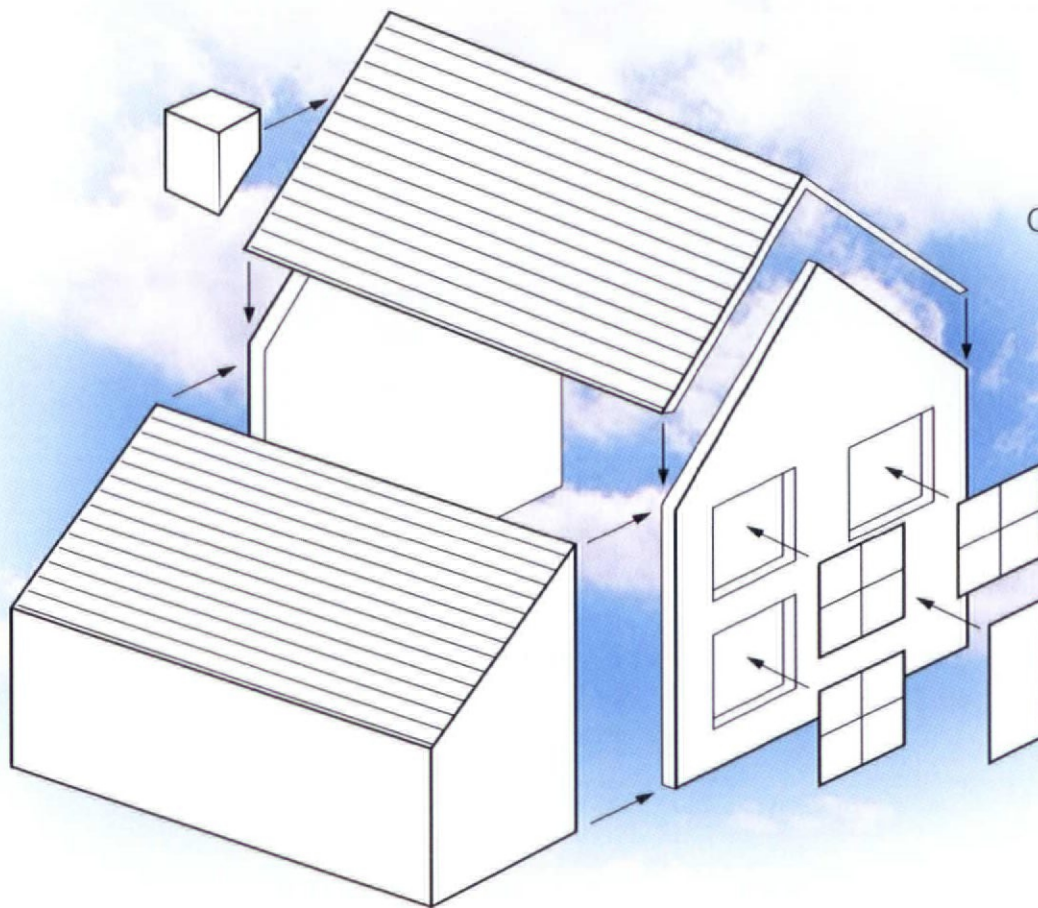


SECTION THROUGH WINDOW



DETAIL SECTION THROUGH HEAD, SILL AND LOUVRE





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## THESE VACUUM INSULATION PANELS COULD BE OPAQUE, TRANSLUCENT OR EVEN TRANSPARENT

*By Jan Cremers*

*Vacuum insulation systems are relatively well known, but for certain building types their use could be extended to the creation of complete cladding systems that would provide ultra-slim facades.*

Most applications of vacuum insulation systems<sup>1</sup> are based on the substitution of conventional insulation material in standard facade construction. Here, the reverse approach has been chosen, to develop and study facades that are designed to match the specific criteria that are set by the new and highly effective insulation systems.

Vacuum Insulation Panels (VIPs) are characterised by several properties, which are:

- having very high insulation capabilities at minimum thickness;
- being able to withstand pressure only if applied across the surface;
- being ductile to a certain extent; and
- being impenetrable (ie for mounting).

This list of specific characteristics supports the conventional approach, which is to apply the new systems as insulation on the outside of load-bearing walls or as a core, inlaid within sandwich-like elements.

But there is another possibility, which is outlined here. The first three properties in the list above suggest the material could be used in suspended facade constructions (contrasted schematically with ground-bearing facades in fig. 1 overleaf) if there is a desire to limit the number of other layers and elements needed.

This possibility of using suspended facade construction and the decision to use two layers of VIPs are the basis for the following details.

Creating a 50 per cent offset between the two layers of rectangular VIPs will provide regular point locations for penetrations that can be used not only for fixing and stabilising the VIP layers, but also for connecting the VIPs to a supporting substructure.

If the vacuum insulation systems can be exposed to the outdoor climate and the joint between them is resolved adequately, only a supporting structure would be needed to keep the layers in place. This could well be a linear structure (such as a post-and-rail system) or a planar one (a supporting-wall construction).

However, using cable structures on one or even on both sides would provide a more interesting and potentially more promising alternative construction, shown here as types 1 and 2 (figs. 3 and 4 overleaf).

If the envelope of the VIP cannot withstand outside conditions, then an additional insulation-protective element could be applied between the insulation layer and the supporting structure on either one or both sides. This is exemplified in type 2 (see 3 in fig. 4 overleaf). The alternation of high and low point joints not only optimises the cable structure but also helps to avoid up to 50 per cent of the point fixing thermal bridges if the pressure load on the high-point joints can be absorbed by the protecting elements and the VIPs.



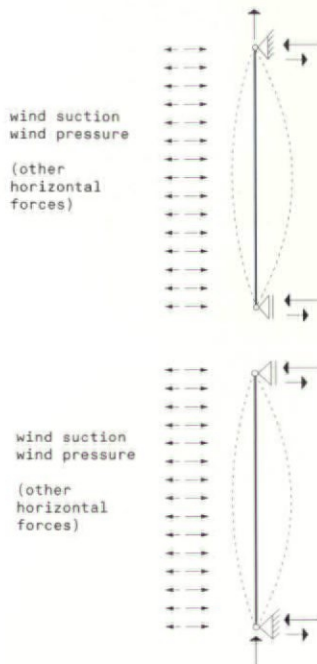


Fig.1 Standing and suspended facades (schematically)

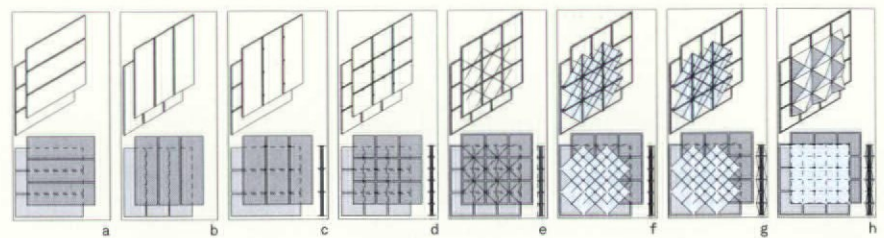


Fig.2 Development of type 3 construction

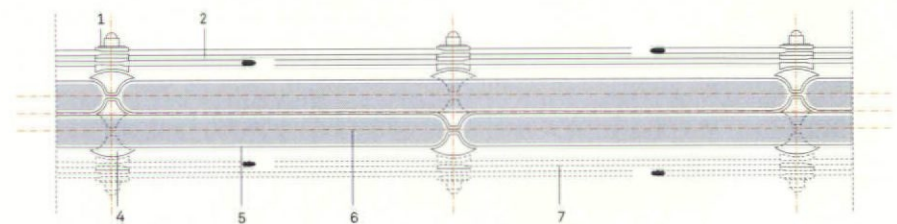


Fig.3 Type 1 construction

For type 3 (fig. 5 overleaf), this idea has been further developed by replacing the cable structure on both sides (and potentially also the protective elements) with membranes. The theoretical sequence of developments is visualised in fig. 2.

## OTHER ASPECTS

All variants are designed for panels measuring 50 x 50 cm. Due to the lack of a specific building projects and therefore of real-world constraints, the proposals can only be examined in principle.

The unknowns include:

- the overall dimensions;
- exterior conditions (such as wind pressure and suction); and
- building constraints, particularly lateral connections.

Every proposed construction relies on a certain bowing allowance of the VIP, which is directly dependent on the amount of cable or membrane prestressing.

In all three examples given here, the VIP could be opaque, translucent or even transparent. The most intriguing options would be to use translucent or even transparent VIPs, as these would make it possible to see the structural system.

At present VIPs are not available in those forms, but they are feasible in principle and the subject of current research and development.

Although the construction methods outlined avoid linear penetration, the point fixing joints constitute significant thermal bridges that would require careful and precise detailing. One would

recommend using materials with low thermal conductivity, such as fibre-reinforced pultrusion plastics.

The proposals show the ratio of thickness to thermal insulation to be very close to the technological optimum. The resulting U-values are determined predominantly by the thickness of the VIPs used. Lateral connections have a minor influence, depending on the overall dimensions.

## TYPE 1 CONSTRUCTION

Two layers of joint VIP (off-set by 50 per cent) are connected on either one or two sides to a cable structure that will deal predominantly with the horizontal forces. If used on both sides it might also take vertical forces. Fig. 3 above depicts a schematic horizontal section.

The envelope of the vacuum insulating system forms both the outer and the inner skin of the wall system. Therefore, it has to satisfy the resulting requirements (resisting the weather, mechanical forces, UV radiation etc.). Currently available conventional VIPs are not suitable, but future modifications and improvements to the laminates used might result in appropriate materials.

As a matter of principle, cable constructions require very high prestressing forces, depending on the overall dimensions.<sup>2</sup>

## TYPE 2 CONSTRUCTION

This method differs from type 1 because it introduces protective elements that follow the geometry created by the gaps between the



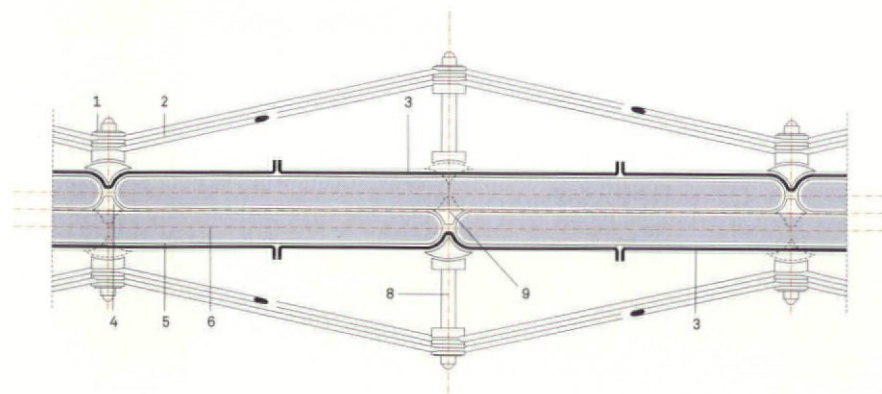


Fig. 4 Type 2 construction

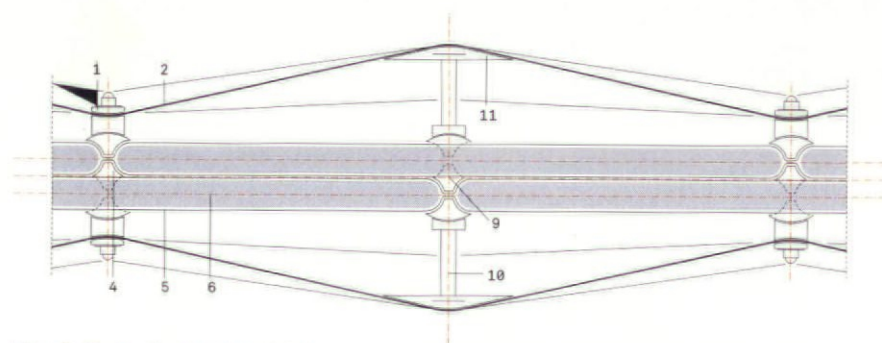


Fig. 5 Type 3 construction

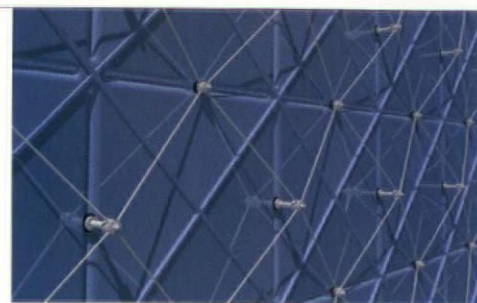


Fig. 6 Computer-rendered view of Type 2 construction

- KEY
- 1 JOINT
  - 2 CABLE LAYER/MEMBRANE
  - 3 PROTECTIVE ELEMENT
  - 4 INSULATING FORMED PART
  - 5 VIP ENVELOPE
  - 6 VIP CORE MATERIAL
  - 7 ALTERNATIVE CABLE LAYER
  - 8 PRESSURE BAR
  - 9 POTENTIALLY OBSOLETE PENETRATION
  - 10 PRESSURE JOINT (HIGH POINT)
  - 11 SMOOTHED HIGH POINT SUPPORT

VIPs. The protective elements are also rectangular, but are rotated by 45° and stabilised by a pleat in one direction, thereby separating the VIPs. Elements lying on top of each other are rotated by 90°. Their edges and the joints are continuously tilted by 45°, which helps to avoid the infiltration of water.

The protective elements could be manufactured from metal plates. Alternatively, plastics such as polyester, or even translucent or transparent materials such as polycarbonate (PC) or polymethyl methacrylate (PMMA) can be used, because there are no requirements for higher vapour tightness.

The introduction of high and low points in the cable construction significantly reduces the prestressing forces in the cables and leads to a differentiation of the joints between those subject to pressure and those receiving tension forces.

Fig. 4 shows a schematic horizontal section, Fig. 6 a computer rendered view of this type.

A speciality of this variant derives from the high pressure-resistance of the VIPs and the pressure-distributing effect of the protective elements<sup>3</sup>. Thus we can avoid penetrating the insulating layer at the pressure joints. Thereby the amount of point fixing thermal bridges could be reduced by 50 per cent.

Due to the very low thermal conductivity of the vacuum insulating systems, the outer layers will be strongly heated by solar radiation. This must not lead to a deterioration of the material and of the envelope of the VIP. Therefore a light colour and a high reflectivity of surface is recommended.

Depending on circumstances, an additional thermally separating layer (eg a thin glass-fibre layer) has to be inserted.

Furthermore, the consequences of thermal expansion have to be taken into account, especially in the design of the joints of the protective elements. The objective is to avoid asymmetrical deformation (bulge) of the whole construction.

The exterior and interior parts of the cable structure are exposed to a very different range of temperatures. The difference between the two sides leads to unbalanced thermal expansion of the cables and therefore to uneven prestressing forces.

However, the short circuit at the tension joints (low points) ensures that these disparate forces only cause minor deformations in the between sections.

The overall dimensions of the construction are limited by the necessary prestressing forces taken by a primary structure.

The prestressing of the cable construction can be carried out in several different ways, depending on the intended span and overall dimensions. An adequate solution could be to increase the crest of the arch in the areas of penetration, by lengthening the pressure bars (8 in Fig. 4) or alternatively by shortening the tension bars at the joints.

### TYPE 3 CONSTRUCTION

The stabilising of this particular variant (Fig. 5) is not effected by a cable structure, but by using buckled membranes (see p42) on both sides.



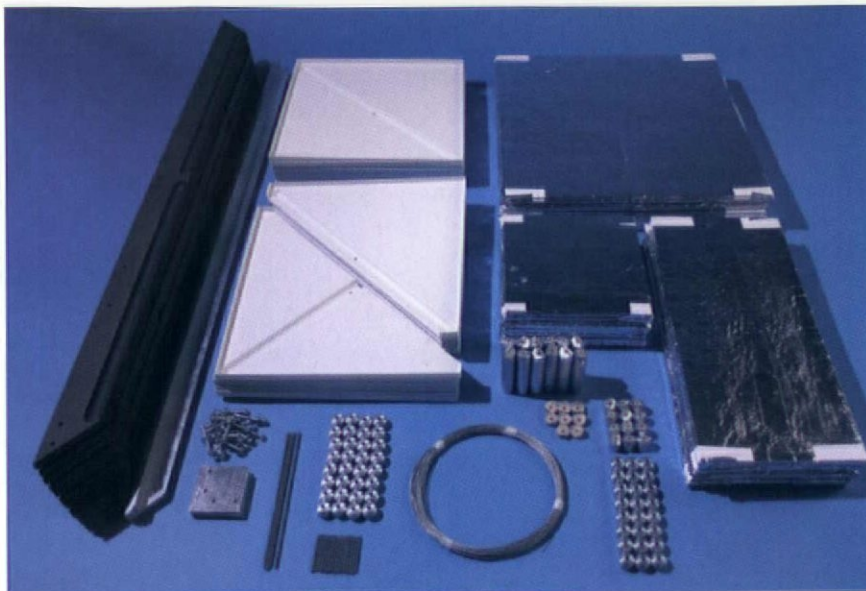


Fig.7 Overview of all the parts built for the model



Fig.8 Assembled test section

The aim here is to use an uncut membrane. The necessary crest of the arch then results from the material properties (eg stretch) that presuppose a soft but very strong membrane material – according to state-of-the-art technologies for example, a PTFE-coated PTFE-fabric would meet these criteria.

Important historical references for this approach are the early so-called 'Buckelzelte' (buckled tents) and the 'Flächen mit Hoch-und Tiefpunkten' (planes with high and low points) designed by Frei Otto.<sup>4</sup>

For the design of the high and low points the following has to be considered:

- the support of the high and low points has to be 'smoothed' (eg with domed supports) to limit the forces within the membrane material; and
- the tension-loaded low point normally requires material reinforcement in the area of the clamp to withstand the wind loads affecting the facade.

If the linear joints of the VIPs are perforated and the space between the membrane and the VIP is linked to the outside (and via the perforations to the inside) air circulation will be unrestricted. This should avoid problems of persistent condensation on the membrane.

A translucent or even transparent realisation of this variant would be particularly interesting, as the geometrical and substantially different layers of this assembly indicate a visual appearance of high complexity.

## BUILDING A DESIGN MODEL OF TYPE 2

A model of an approximately 1 x 1m section of the type 2 construction has been built in a project to allow U-value measurement at the Technical Centre of the Technische Universität München.

The VIPs measure 50 x 50cm x 15 mm and were sponsored by Porextherm, of Kempten, Germany.

Fig. 7 depicts all parts which are manufactured for the model. Fig. 9 illustrates the assembly process and shows the geometry that results from the 50 per cent off-set between the insulating panels.

The distribution of the beads of the protective elements follows the linear joints of the VIPs (fig. 10). Fig. 8 gives an impression of the finished model.

## RESULTS AND OUTLOOK

We can expect to better the following U-values:

- approx. 0.20-0.25 W/m<sup>2</sup>K for a design with two 15 mm VIPs,
- approx. 0.10-0.12 W/m<sup>2</sup>K for a design with two 30 mm VIPs.

Due to the slenderness of the material, the appearance is more that of a skin than a wall.

If using two layers of VIPs proves not to be economically viable, then one of the layers could be replaced with an alternative conventional insulation material (such as polyurethane foam) since the main purpose is to avoid linear thermal bridges. When thinking about possible applications for the construction





Fig.9 The first and second layer of a VIP

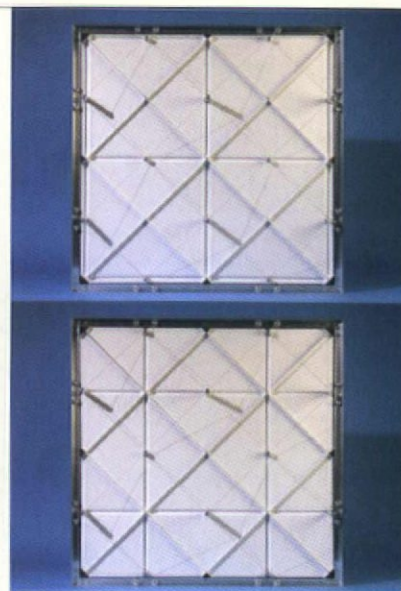


Fig.10 The finished model (view from both sides)

approaches described in this article, one should consider the following aspects:

- due to the 50 per cent off-set, integration of apertures within the wall systems is impossible without disturbing the pattern repeat;
- the design of connections at the edges is complex;
- the necessary prestressing forces require an adequate primary structure; and
- a horizontal application of the proposed constructions is not possible without modifications (mainly due to the water run-off from the facade and potential snow loads).

Therefore the greatest potential for such wall systems would be for:

- an application in large uninterrupted areas;
- buildings with a demand for constantly high room temperatures; and
- buildings that already have an adequate primary structure.

Such conditions apply for industrial buildings with high performance requirements for the production environment. Other potential applications include swimming pools, large studios or museums.

*Jan Cremers is scientific and teaching assistant at the Technische Universität München. The results presented here are part of a finished PhD thesis. For more information, email: mail@jan-cremers.com*

#### References

1. Cremers, Jan: Vacuum Packed: Insulation Systems Assessed, in *The Architects' Journal* 26.05.05, p 38-41, and Cremers, Jan: Vacuum Insulation Systems - Possible Applications and Design Considerations, in *DETAIL* (English Edition) 04.05, p 438-440
2. The prestressing forces of the comparable cable construction of the fully glazed facade at the Hotel Kempinski at Munich Airport (1994, Architect: Murphy/Jahn, Chicago) are very high: 85 kN (horizontal) [cp. DBZ 10.95, p. 87-92]
3. This type of membrane construction has been studied in detail by Frei Otto, for instance, for the projects at the Interbau Berlin 1957. See Roland, Conrad: *Frei Otto - Spannweiten. Ideen und Versuche zum Leichtbau* (1965), p 66
4. Ibid, p 62-63, 72





## MODEL CONTENT LEADS TO CONTENTMENT

It's so good that I assumed everybody knew about US-based Archinect at [www.archinect.com](http://www.archinect.com). But apparently not. So what's the skinny on this model website? Design? Yes. Accessibility? Yes. But most of all, content.

There is news, features, opinion, interviews, book reviews, events, a discussion forum, a salary poll and a section where a variety of schools operate blogs. I checked out the Bartlett's blog and found this unintentionally hilarious line: '... in a smaller city like Newcastle, where life is cheap...' Londoners always suspected as much.

The fourth rule of web/blog management is to get someone to edit your copy. There is always a dark side to beauty and perfection and I have to say that this is strictly an under-40s site, on account of the type being very small, sans serif, and unadjustable.

Just to finish up that Mac/Windows/Linux multi-boot stuff, The Register reports that the coming version of Windows, aka Vista, has a 'security' feature called BitLocker which will dump on your attempts to boot up the three operating systems on the same computer, as you currently can. Any system you like so long as it's Microsoft's. Nothing uncompetitive there. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

# A QUESTION OF TIME

Justice requires that claims are dealt with promptly. Jurisprudentially, justice delayed is justice denied. Practically it is very difficult to try cases long after the relevant events, when documents have been lost or destroyed, witnesses have forgotten or emigrated, or both. For this reason, the Limitation Act 1980 imposes a statutory time bar on claims.

But there is no single limitation period applicable to all claims. Instead the Act has spawned, hydra-like, numerous different limitation periods, depending on the nature of the claim. Claims for personal injury must be started within three years of the accident. Claims for breach of contract have a six-year limitation period, unless the contract was executed as a deed, in which case the limitation period is extended to 12 years. Claims in negligence are time barred after six years.

Another complexity is when time starts to run. The clock starts ticking for claims in contract from the date of breach. In actions for negligence, however, it is the date of damage. Professional appointments potentially involve both a contract and a duty of care. The breach of contract, for example the design of a defective foundation, may be committed long before any consequential structural damage is caused. The designer

can breathe easy six years after practical completion so far as any claims in contract are concerned, but may remain on the hook in negligence.

A statutory 15-year longstop was therefore imposed, but nevertheless the unsuspecting designer may still be hauled out of retirement to face the consequences of a design they had long forgotten they ever produced.

Another tendril of the limitation conundrum was considered recently in *Aer Lingus v Gildacroft Ltd & Sentinel Ltd* (Judgement 17.01.06). William Smith was badly injured while working for Aer Lingus when his hand was trapped in a document lift installed by the defendants.

Aer Lingus was judged to be liable in 2000 and his claim was compromised in 2003 when they consented to a judgement of £490,000. Aer Lingus then commenced proceedings against the defendant, claiming a statutory contribution towards these losses. The many-headed Limitation Act stipulates that for contribution claims the limitation period is two years from the date of judgement.

But the question then arose – which judgement? Aer Lingus' proceedings were brought within two years of the money judgement, but were well out of time for the liability judgement.

The judgement of the Court of Appeal demonstrates

quite what a complex beast the Limitation Act is, particularly when it is placed in the statutory labyrinth that is the Civil Liability (Contribution) Act 1978.

Waiting for quantum to be decided causes further delay. But until quantum was decided Aer Lingus had no claim to pass on. The statute was silent on the point, which had not been before the courts before.

Despite these difficulties the court picked its way through the maze and concluded that the quantum judgement prevailed and Aer Lingus' claim was in time.

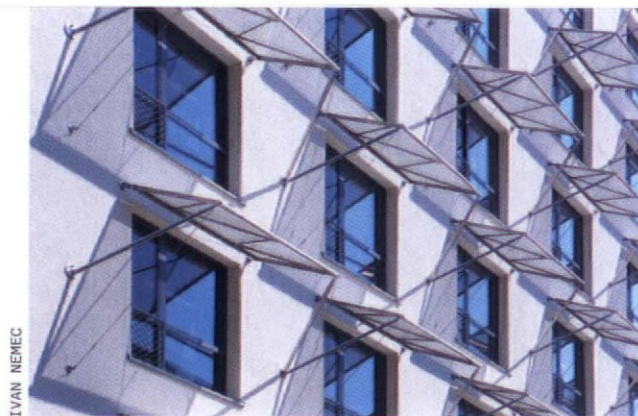
*Kim Franklin is a barrister and chartered arbitrator at Crown Office Chambers in London. Visit [www.crownofficechambers.com](http://www.crownofficechambers.com)*



BOOK

By Colin Davies

In/Ex-Terior: The Works of Eva Jiricna Techo, 2005. £39.95



IVAN NEMEC

1.



GRAHAM GAUNT

2.

1. Hotel Josef, Prague
2. Kimberlin Library, Leicester De Montfort University

There comes a time in the career of the true artist when command of the medium is so complete that the works lift off into a different region of reality, becoming visions and marvels. Eva Jiricna is such an artist. Her medium is construction in metal and glass, and the works in question are staircases.

Look, for example, at the staircase in the Joan and David Bond Street shop, pictured on page 123 of this book. According to the caption, the glass treads are supported on the spiralling steel spine and the balustrades are suspended from the ceiling. But what it looks like is a frozen whiplash, or perhaps the membranous web of a giant spider. Her staircases have already been celebrated in a book of their own (Laurence King, 2001) and in this more comprehensive survey of her

buildings and interiors they are still the stars.

Of course, Jiricna is more than just a staircase sculptor and more than just an interior designer. As she repeatedly insists, she is an architect in the full sense, the inheritor of a proud tradition of Czech Modernism, and a creative force in British architecture for the past 25 years or more.

But it was not until the mid 1990s that her practice began to attract commissions for whole buildings, such as the Kimberlin Library at Leicester De Montfort University and the Hotel Josef in the centre of Prague. Both of these are clean, simple, rather modest affairs. It is as if inside the driven, tortured artist, there is a calm, sensible designer fighting to get out. But this second persona has always been there, anchoring

creativity in a rational analysis of the client's requirements and an economical disposition of space.

Many of Jiricna's best designs are for shops, and the goods on display are always in charge. She talks more about responsibility than creativity: 'Our job when we are designing a shop or an office is to produce a background. We are not producing a monument.' And on the subject of houses: 'A person needs a simple, comfortable and beautiful house, not one built as a statement.'

Eva Jiricna is a practical designer, not a *prima donna*. As this book demonstrates, her reputation rests on a body of work for which no excuses need be made. Most of it is interior design, but that does not make it less important. The best thing

about Frank Gehry's Rasin ('Fred and Ginger') building in Prague is the suite of offices that Jiricna designed for Anderson Consulting.

This is a coffee table book, but of a moderate size and full of useful information, including plans and sketches on interleaved tracing paper pages as well as excellent photographs and clear project descriptions. The introductory essay by Petr Kratochvil is informative and unpretentious, and even the rather lazy question and answer interview with Peter Cook is occasionally illuminating.

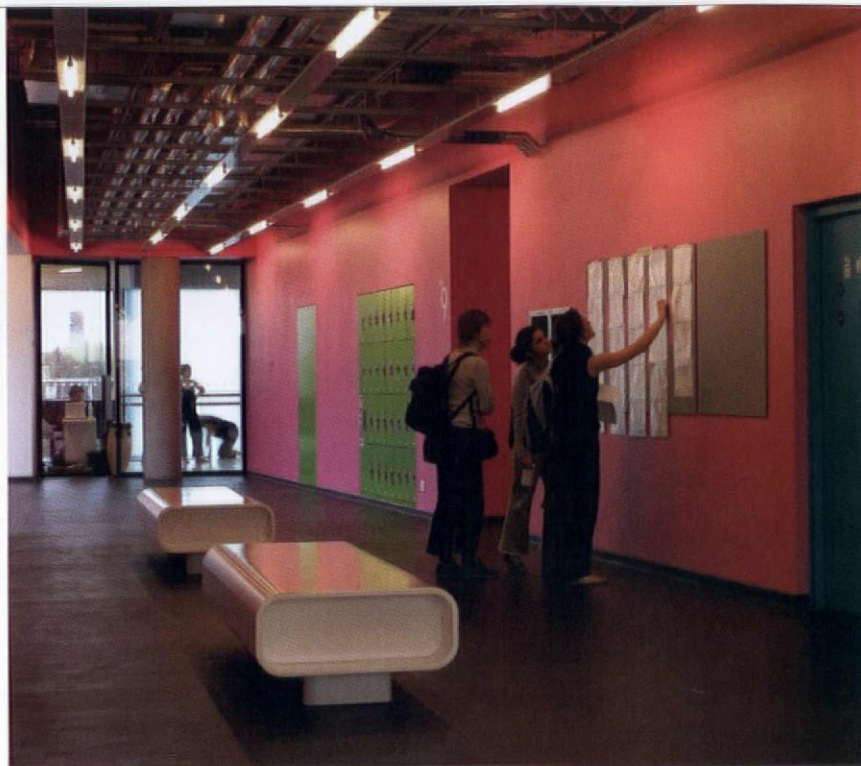
Colin Davies is a professor at London Metropolitan University



## BOOK

By Robert Torday

*Two Minds: Artists and Architects in Collaboration*  
Edited by Jes Fernie.  
Black Dog Publishing,  
2006. 174pp. £24.95



HUFTON + CROW/VIEW

1.

The remit for *Two Minds* is sound enough – ‘artists and architects speak different languages and think in different ways... what happens when they work together?’ But, sad to say, editor Jes Fernie and authors Philip Ursprung and Cara Mullio have contrived to deliver a very dull book. Which is a pity, as the subject has great potential. How does an architectural space create the requisite context for a specific work of art? Can an architect make a framework that enhances, amplifies, even reveals the artwork placed within it? Conversely, what dialogue must occur to ensure that a given work of art will illuminate the space it inhabits?

What comes first, the chicken or the egg, the art or its context, and which is the more telling? The opera *Capriccio* is

predicated on a similar debate – which is more important, the *libretto* or the music? – but Strauss whips up a more elegant, and more intellectually grounded, concoction than anything offered here.

Ursprung – unfortunately named as this book is painfully short on *Ursprungbegriff* (concept or idea) – kicks off with the pronouncement: ‘The two worlds of art and architecture are, today, international phenomena’, and seems to think this is something new. Notable examples stretching back over past centuries suggest otherwise – from (at random) Canova’s *Three Graces* commissioned specifically by the Duke of Bedford for the sculpture gallery at Woburn Abbey, to Coventry Cathedral (Spence with Epstein, Sutherland, Piper et al), and so on. The more one

thinks about what might be considered, the more one’s faith in this book diminishes.

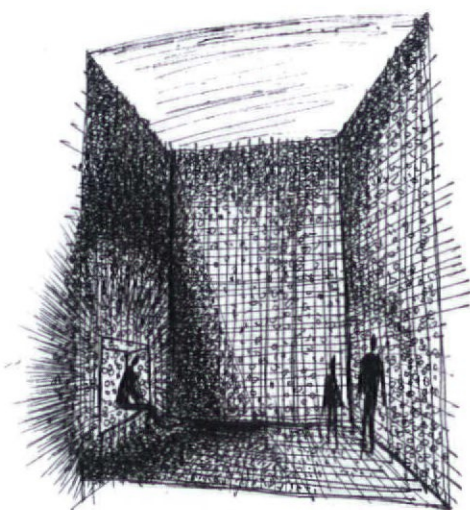
Frustrations abound. Hawkins\Brown has devised one of the most considered and flexible spaces for the appreciation of sculpture in the country – the Sheep Field Barn Gallery for the Henry Moore Foundation in Hertfordshire – but this gets only a tangential reference and instead the unrealised Gillet Square project in east London (with the artist Andrew Cross) is chosen for a rambling examination which concludes, if that’s an appropriate term, that the project’s ‘metaphoric weight and effect can be transferred to any architectural project’. No great illumination there, then.

Similarly, one of the most interesting recent collaborations between an artist and an

architect, is passed over. *The Upper Room*, by Chris Ofili and David Adjaye, is a chapel-like assemblage – 12 luminous paintings flanking a 13th canvas (Christ and his apostles?) – first shown in 2002 and most recently exhibited at Tate Britain. This riveting work raises questions about the relationships between civilization and untamed nature, and the religious and the secular, and must rank as one of the most intriguing art-architecture conversation pieces. Instead, we get two desultory pages on the Ofili/Adjaye collaboration at Folkestone Library, an altogether more lightweight intervention.

There are other baffling choices here. Maybe mine is a lone voice, but I don’t particularly rate the Michael Craig-Martin/Herzog & de





2.

1. A corridor at the Laban Centre
2. Drawing for Minotaur, Kielder Forest

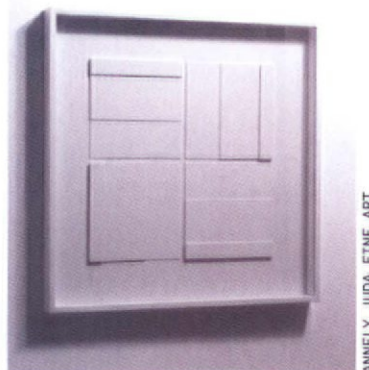
Meuron collaboration at the Laban Centre. 'There is no sense in which artist or architect is attempting to upstage one another' says the blurb. Little chance when Craig-Martin's contribution seems reduced to daubing corridors with swashes of fuschia or turquoise.

My main gripe is that the case studies are mostly lightweight at best, and this doesn't allow any discussion of the synergy of ideas between the two disciplines to take flight. And what of the conflict between artist and architect that may have kick-started new ideas and forms? There is a passing reference to the uneasy collaboration between Robert Irwin and Robert Meier on the Getty Museum, but no insight as to the ways in which this anti-alliance nonetheless resulted in a scheme of great

coherence. Equally, I would have liked more detail on the Atelier Van Lieshout/De Rijke Marsh Morgan collaboration at Kingsdale School in Dulwich.

The attempt to analyse *Minotaur* – a maze by Shona Kitchen and Nick Coombe at Kielder Forest – flags up the failings of this book. Coombe has designed key exhibitions at both Tate Modern and Tate Britain and has recently completed a new studio for the Turner Prize-winner Grayson Perry. *Minotaur* is a beguiling piece but instead of grappling with the process, the text puzzles over category – sculptural architecture or architectural art. This rather misses the point, which is, I fear, the problem with the book as a whole.

*Robert Torday is associate director at Ing Media and a freelance writer*



## CRITIC'S CHOICE

By Andrew Mead

*Alan Reynolds*, 80 this year, is an artist who has kept pursuing his own line of enquiry as fashions have come and gone, in the process creating a body of work that is essentially timeless – as we can see in his new show, *Circling the Square*, at Annelly Juda, 23 Dering Street, London W1, until 27 May.

Reynolds' art is particularly resonant for architects, consisting as it does primarily of very shallow white cardboard reliefs on a wood base – a manipulation of planes in which every millimetre counts. Reynolds' usual format is a square, here comprising four identical but rotated smaller squares, each made of card in one, two and three layers. There's a sense of precision, system, and interlocking parts; perhaps a memory of finely-carved marble.

At Annelly Juda the reliefs hang beside drawings in which pencil shading of varying intensity creates comparable effects of shifting depth. There's just one snag. The white reliefs respond at once to any changes in the light, thin strips of shadow cast by their edges appearing and then erased. But all of them are glazed, which leads to some distracting reflections, especially when the sun shines – one more reminder that glass is not transparent. I guess they stay immaculate this way but it would be easier to enjoy them without such interference ([www.annelyjudafineart.co.uk](http://www.annelyjudafineart.co.uk)).

On seeing Reynolds' exhibition, many people may think of *Ben Nicholson's* white reliefs from the 1930s – which is a matter of contrast as well as comparison. Such continuities and differences are the theme of a Docomomo event on Thursday 18 May, 18.00, which takes off from the V&A's current Modernism show, with its mostly inter-war focus, to ask *What Is Modern Today?*

Providing the answer to this question as it applies to art is *Paul Overy*; to architecture, *Alan Powers*; and to poetry, *Ian Patterson*. Supplying a personal link to the inter-war period is a member of the Mass Observation movement, *Denzil Dunnett*, for the event sees the launch of a book of his poems, along with the opening of a show of paintings by *Guy Hetherington*. All this at The Gallery, 70 Cowcross Street, London EC1 (details 07759 303166).

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





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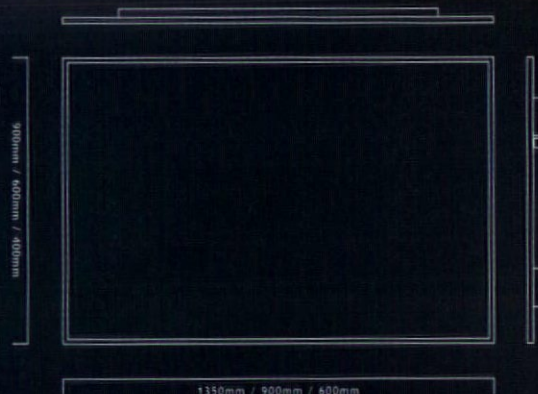
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My client is a small, well respected, village practice dealing mainly with Residential projects, but also having Commercial, Industrial and 'Special' projects currently on their portfolio. They have now reached the stage where they have been turning new clients away for some time and have now reached a stage where, to satisfy their existing client base they are seeking an experienced Technician to join them. The successful applicant will have an outstanding knowledge of the building regulations and a basic knowledge of the planning process coupled with the ability to produce practical working drawings using the company's bespoke Cad Software, for which full training will be given. In the longer term the client envisages that this role will develop into a senior position. Applications will be considered from both locally based people and those wishing to relocate.



**Geddes Architects**

22 Cross Keys Close, Marylebone, London  
[www.geddesarchitects.com](http://www.geddesarchitects.com)

**UK Qualified Architects min 5 yrs exp.**

We are looking for architects with good contract admin exp. to join our growing company to work on a variety of mixed-use and retail projects. Enthusiastic designers with good technical capabilities (AutoCAD a must, Photoshop and 3D an advantage).

CV's to [kathleen@geddesarchitects.com](mailto:kathleen@geddesarchitects.com) with covering letter. No agencies.

**www.4-architects.com Tel: 01323 749200**

**Architectural Technicians/Assistants** **Cheshire c£18K-£28K**  
 Want to join a dynamic North West based, multi professional design practice serving an impressive client base throughout the UK? This practice is looking to employ the above to celebrate their 10 years of success. They work in all sectors and in both new build and refurbishment/modelling contracts. If you are highly motivated, passionate about design and want to share an exciting future with them, call quoting.  
 Ref: G2068 Gemma

**Part 2/3 Who Wants Part 3 Experience** **Covent Garden c£25K-£32,500K**  
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 Ref: 3413 Philip / Mark

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**C £45k pro rata**

**CV's to: [michael.garrish@gmail.com](mailto:michael.garrish@gmail.com)**

**Closing Date: 22nd May 2006**



Applicants are strongly advised to apply online at  
[www.rgu.ac.uk/jobs](http://www.rgu.ac.uk/jobs)

**The Scott Sutherland School of Architecture & The Built Environment**  
**Senior Lecturer/Lecturer**  
 Up to £43,850

ref: E12009

You can find out more, or apply online, at the address above, or telephone 01224 262085.

**Closing date: 26 May 2006.**



**Architectural Technician**

Required by South West regional house builder to join their technical department based in Lyme Regis. The successful applicant will be required to prepare detailed working drawings and specifications as well as participate in the formulation of tender documents. Skills should include the ability to design innovative technical solutions utilising AutoCAD & NBS Building software. Exciting opportunity to join a small, growing team who pride themselves in innovative design and quality residential construction. Salary negotiable.

Please send or e-mail CV to: Mark Swan, Swan Country Homes,  
 3 Colway Rise, Colway Lane, Lyme Regis, Dorset DT7 3HJ  
 E-mail: [mark@swancountryhomes.co.uk](mailto:mark@swancountryhomes.co.uk)  
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## Professor in Architectural Design and Head of School

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Ref: AAD3059

To reinforce intellectual leadership in research and teaching and to strengthen the emergent research environment, the School is seeking a Professor in Architectural Design to rotate into the Head of School role on appointment.

A Registered Architect with a passion for excellence in design, you will be either an internationally acknowledged academic with a strong record of publication or an outstanding practitioner with an established reputation and a commitment to the enrichment of architectural and design education. An ability to attract research and/or research related funding will be an advantage.

Able to lead and motivate staff, you will be expected to drive the strategic development of the Lincoln School of Architecture and the Faculty of Art, Architecture and Design.

For informal inquiries, please contact Professor John Chilton, Head of Lincoln School of Architecture on +44 (0)1522 837187 or Professor Vincent Shacklock, Dean of Faculty on +44 (0)1522 837184.

Closing date: 31 May 2006. Interview date: 20 June 2006.

## Lecturers/Senior Lecturers in Architecture (4 Posts)

£24,352 - £37,521 pa

Refs: AAD1003/1030/3062/3063

In addition to teaching in the design studio, you will be expected to offer lectures and/or seminars in one or more of the following areas: history/theory of architecture, building construction/structures, environmental design, practice and management or CAD. One post will succeed the School's current Professional Studies Adviser.

You should have a first degree in Architecture (or related discipline) and ideally be a Registered Architect with recent experience in practice and a passion for excellence in design. A record of research and publication in a subject compatible with one of our emergent research groups in Sustainable Architectural Technology, Liveable Cities or Design Dynamic Space would be an advantage.

For informal enquiries, please contact Professor John Chilton, Head of Lincoln School of Architecture on +44 (0)1522 837187.

Applications for fractional contracts will be considered.

Closing date: 31 May 2006. Interview date: w/c 19 June 2006.

## Lecturers/Senior Lecturers in Interior Design (2 Posts)

£24,352 - £37,521 pa

Refs: AAD 3060/3061

In addition to teaching in the design studio, you will be expected to offer lectures and/or seminars in one or more of the following areas: history/theory of design, construction, lighting or CAD.

With a first degree in Interior Design (or related discipline), you will have recent experience in practice and a passion for excellence in design. A record of research and publication in a subject compatible with our emergent research group in Design Dynamic Space would be an advantage.

For informal enquiries, please contact Professor John Chilton, Head of Lincoln School of Architecture on +44 (0)1522 837187.

Applications for fractional contracts will be considered.

Closing date: 31 May 2006. Interview date: w/c 19 June 2006.

Further details and an application form are available from our website at [www.lincoln.ac.uk](http://www.lincoln.ac.uk)

Alternatively email [jobs@lincoln.ac.uk](mailto:jobs@lincoln.ac.uk), telephone (01522) 886629, fax (01522) 886771 or write to Human Resources Department, University of Lincoln, Brayford Pool, Lincoln LN6 7TS.

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**Work directly with a big name developer! £34,000 - £40,000 p.a.**

A great design practice of 14 in Knightsbridge are looking for experienced architects & assistants to join their high-calibre team. This is a great chance to work in partnership with some of the most powerful developers in the UK on high-spec projects including glamorous high-rise residential, major casinos & a beautiful new build house in Majorca! Successful candidates should have excellent concept design skills & a head for business!

**Industrial architects for major design practice. £28,000 - £65,000 p.a. + bonus**

One of the Capital's most prolific design practices are looking for experienced architects & assistants to work on 2 outstanding industrial projects in London & the Ukraine! Great career move for an ambitious, design-led architects with previous UK industrial experience looking for an opportunity to travel & work on high-quality projects internationally. Autocad preferred.

To view a comprehensive list of vacancies & to register with us please visit [www.bespokecareers.com](http://www.bespokecareers.com) or call us on 0207 24 24 909.

## your next career move

**Architects and Technologists North Surrey to £50k p.a.**

Qualified Architects and accomplished Technicians wanted to work for a top-ten UK Architectural Practice. There are excellent career positions on offer within the leisure, commercial, large-scale residential and defence sectors. Candidates should have good communication and presentation skills and be fluent in Autocad. **REF: 106848**

**Project Architect Guildford to £45k p.a.**

Our client is a rapidly growing architectural practice, with a number of large and varied projects. Candidates should be fully RIBA qualified, fluent with AutoCAD and happy working in a job-running capacity. This position would suit an all-rounder looking to work for an AJ100 practice across a huge variety of sectors. An excellent opportunity to progress with a growing and ambitious company. **REF: 95153**

**Lead Architect Manchester to £50k p.a.**

Senior Architect position to lead the design team of a market-leading multidisciplinary company. Design and co-ordination skills essential. A range of large-scale pharmaceutical and industrial projects are currently on site all over the UK, some at over £70million in value. An excellent package including car, pension and healthcare awaits the right candidate. **REF: 105213**

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A leading North East design practice is involved in a number of high profile projects including residential, commercial, industrial and PFI. You will have at least 4 years' experience and a passion for design as well as a strong technical ability. This position offers an excellent career path as well as a first class remuneration package.

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£35,000 - £40,000 (D.O.E.) + Benefits

**Bedfordshire**

This client, established in 1935, specialises in residential work and in particular social housing. You should have strong experience in residential design as well as a good knowledge of affordable housing standards. This practice has a strong reputation for high-quality design, recognised by many awards, including recently 4 for both new-build and refurbishment schemes.

Sarah Bradley t: 01908 681265 e: [sbradley@bbt.co.uk](mailto:sbradley@bbt.co.uk) Ref: MKN129858BRA

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Professionally qualified in Architecture, Building, Surveying or Engineering, you will be experienced in managing in-house technical staff and consultants, with a proven track record of project and risk management, financial control, and procurement best practice. Experience in the design of highly serviced buildings, including laboratories, and work on listed buildings is desirable.

Quote Ref: B/725/AJ

Closing Date: 26 May 2006

For full details, or to request an application pack visit  
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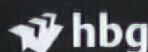
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The role will involve the development and production of project proposal documentation for building projects and also media presentations to support our tenders and pre-qualification submissions.

Currently utilising Microsoft Office software packages including Powerpoint and Word, you will also be involved in investigating the use of more advanced media and graphic software packages to further improve and develop the quality of our submissions.

We offer a competitive salary, excellent benefits and a strong commitment to training and development.

To apply, please send your CV and current salary details, to Nicola Winrow, Personnel and Training Manager, HBG UK Limited, New Court, Regents Place, Regent Road, Salford, Manchester, M5 4HB or e-mail [nbwinrow@hbgc.co.uk](mailto:nbwinrow@hbgc.co.uk)

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Ref: 0605-50

**Senior Architectural Technician South Midlands**  
**Up to £28K Permanent**

My client, a small/medium sized practice, is seeking a Senior Architectural Technician with at least 5 years post qualification experience gained in preferably either Industrial and/or Commercial sectors - although they do undertake some Residential projects too.

## Busy Brighton Office

Requires enthusiastic young architect to work on exciting residential schemes at a practice specialising in design and planning. AutoCAD experience preferable. The individual must be motivated and have a good eye for design.

Please apply with CV and a few samples of work to:

PO BOX 3222  
151 Rosebery Avenue  
London, EC1R 4GB

## AHTDesign.co.uk

requires an architect or senior architectural technician wanting to work in Cornwall.

Small, busy, well-established practice needs an experienced, well-motivated person conversant in AutoCAD with ambition to develop the practice with a long-term view to partnership.

Please forward full CV and example of work to Andrew Thomas - AHT Design, The Old Chapel, Chapel Row, Widegates, Looe, Cornwall, PL13 1QB

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We are looking for a senior technical architect with the potential to lead the technical services group of the Partnership.

The candidate should have a minimum of 10 years experience post qualification, a passion for detailing, workmanship and materials and a good working knowledge of the NBS specification. Specialist expertise in façade engineering, cladding or external envelope detailing as well as an interest in materials research would be helpful. Good communication, mentoring and personal skills are essential.

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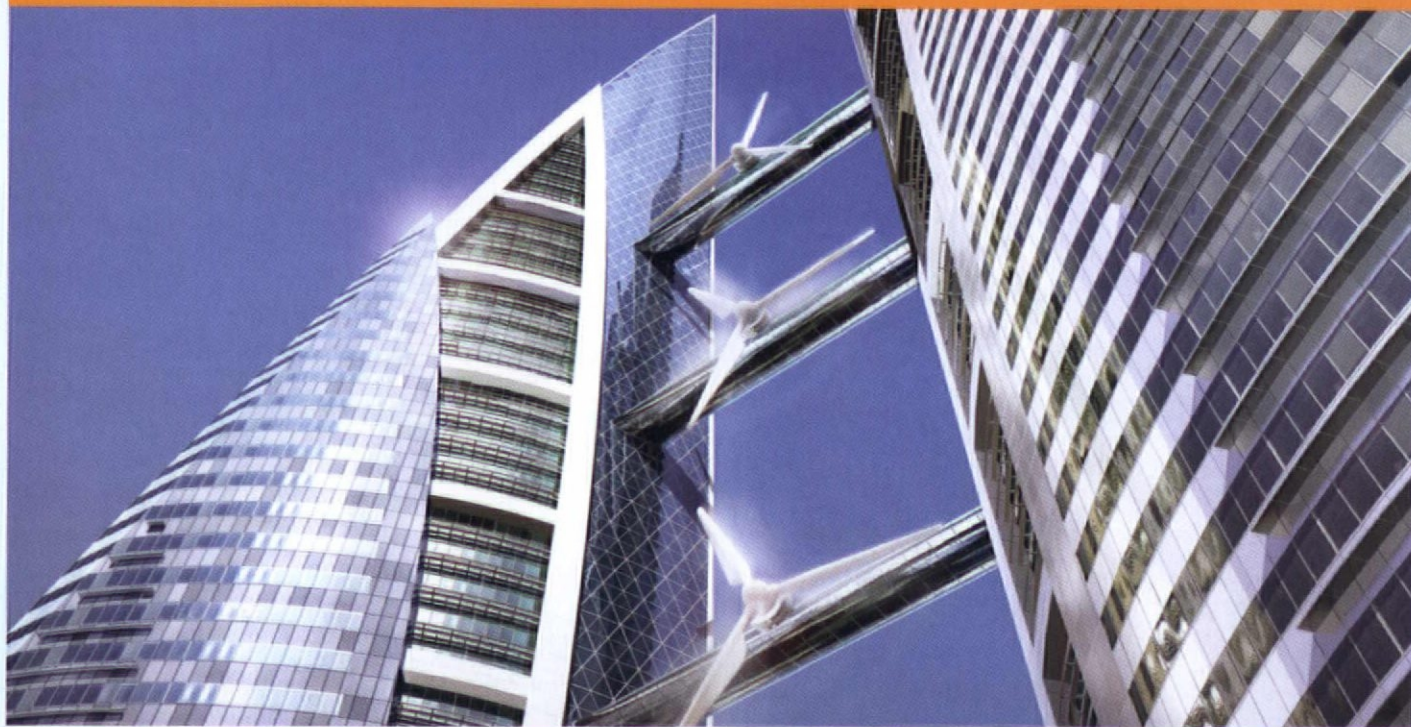
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Please reply with covering letter and examples of your work:

Daniel Smith  
SLLB Architects  
4-8 Canfield Gardens  
London NW6 3BS  
Email: info@sllb.com  
www.sllb.com



## Avery Associates

We are looking for an experienced Part III Architectural Assistant (preferably with Vectorworks skills) to initially help with a Central London Museum project currently on site and thereafter with the rest of the practices burgeoning design workload.

Please send CV to:-

Debbie Willmore (enquiries@avery-architects.co.uk)  
Avery Associates Architects  
270 Vauxhall Bridge Road  
London SW1V 1BB  
www.avery-architects.co.uk

## TENDER

London Borough of

**Redbridge**



### Contract For Ray House Visitors Centre & Community Building Restricted Tender Procedure

Notice is hereby given by the London Borough of Redbridge that:  
The Council invites expressions of interest from suitably experienced and qualified architects to source and coordinate services in the delivery of the above contract.

The contract comprises the innovative design of a new visitors centre/ community building on the footprint of an existing, locally listed, derelict building. The site is located in Ray Park; an 11.74 hectare open space. The work is primarily funded through a grant from the Office of the Deputy Prime Minister's Growth Areas Fund and therefore all works will be carried out in accordance with their requirements. The contracted works will include:

- Design of the building from conception to Stage D;
- Tender Action at RIBA Stage D to procure Design & Build team;
- Novation at Stage D onto the Design & Build Team, to oversee works to completion;
- Provision and coordination of Mechanical & Electrical and Structural Engineering Services and Quantity Surveyor to Stage D and potentially beyond to completion.

Those expressing interest will be asked to complete a Pre-Qualification Questionnaire in order to evaluate the extent of their previous experience, technical ability, quality of performance, and provide satisfactory references as well as compliance with the Council's policies on Equal Opportunities and Health & Safety. This information will be used to generate a shortlist to be invited to tender.

At the second stage, those short-listed and invited to tender may be called for interview and asked to present detailed proposals for public consultation and community engagement and offer initial ideas and concepts for the new building.

The Award criteria will be based on the most advantageous tender having regard to Price 60% Quality 40%.

It is envisaged that the contract will commence in June 2006.

Pre-qualification questionnaires are available from:

Mr John Harrington, London Borough of Redbridge, Strategic Services, Town Hall (ROOM 19), P.O. Box 2, High Road, Ilford, Essex IG1 1DD. (Tel 020 8708 2374. Fax 020 8708 2976) E-Mail: john.harrington@redbridge.gov.uk

Further information may be obtained from Gary Meeds, 8th Floor, Lynton House, 255-259 High Road, Ilford, Essex IG1 1NY (Tel 020 8708 3042. Fax 020 8708 3178).

E-mail: gary.meeds@redbridge.gov.uk

Deadline for receipt of completed Pre-Qualification Questionnaire is 12.00 noon on Monday 15 May 2006

## TENDER



Clapham Park Homes are embarking on an ambitious programme of refurbishing and remodelling the Clapham Park Estate. Residents have been at the core of work to date and will remain so in the future.

The overall project has received Outline Planning Permission. We have identified a new build site where we wish to commence design immediately leading to a successful Planning application. This site has Outline permission for up to 6 storeys comprising approximately 85 homes. The initial appointment will be to RIBA stage D though this could be reviewed if appropriate.

We are inviting expressions of interest prior to interview. A practice will be selected following interview.

We are looking to appoint one Design practice who will then procure specialised design services within their appointment. We have appointed Ian Sayer to act as our cost consultants.

Interested parties are asked to provide a concise expression of interest by 3.00pm, Friday 26<sup>th</sup> May.

Short listing criteria will be a proven track record in

- Beyond the "standard product" High quality high density Urban design
- Modern methods of construction
- Resident involvement
- Understanding of Planning issues, context and strategies for success
- Cost effectiveness based upon a fee proposal
- Environmental sustainability in particular achieving 10% renewable Energy planning target
- Proof of Insurance, Annual Accounts indemnities etc to demonstrate business Bona Fides.
- Candidates will be expected to be members of Construction line.

If you are interested in applying then please contact Mark Stallard on: 020 8671 8490

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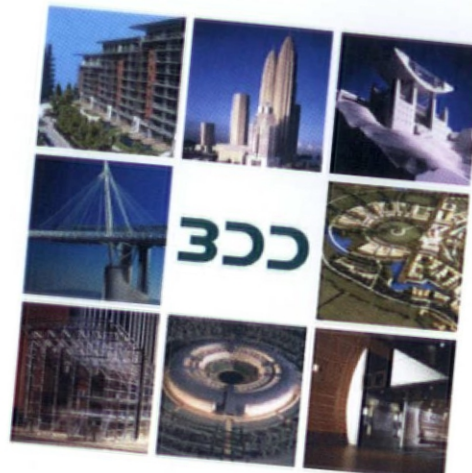
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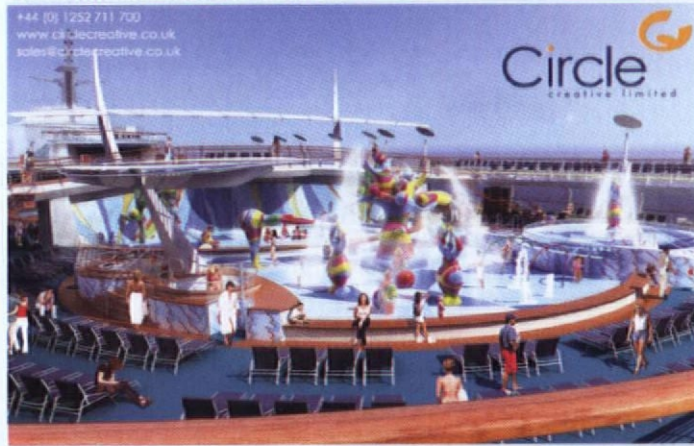
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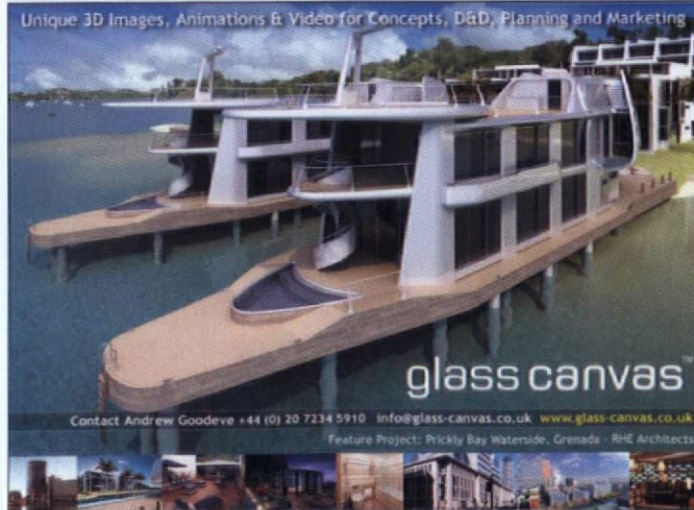
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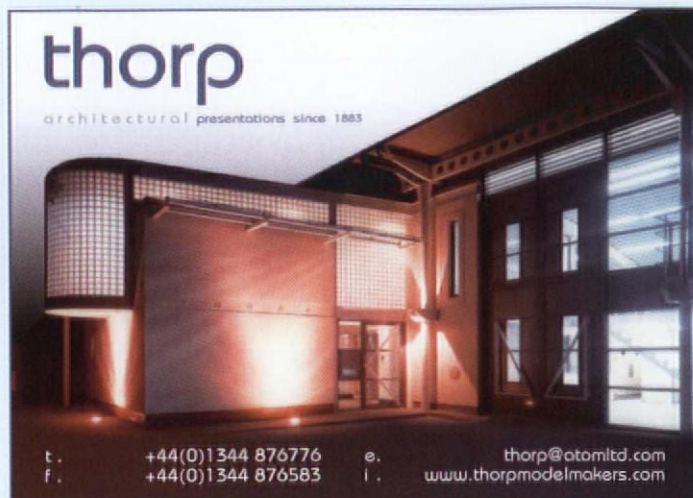
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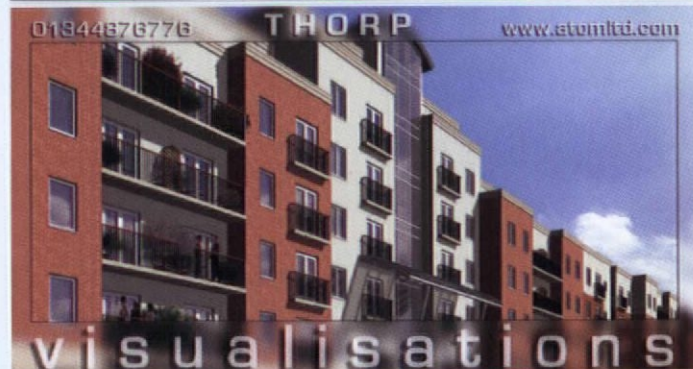
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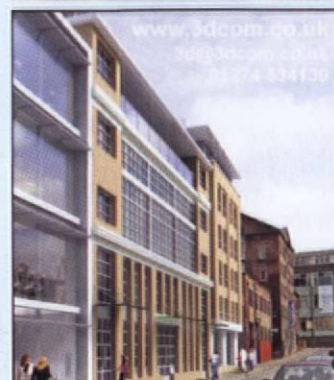


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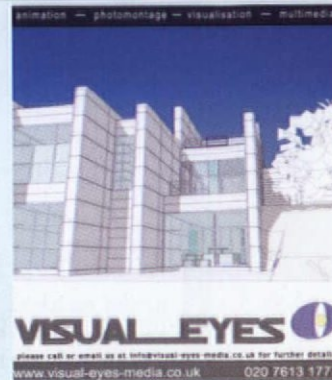


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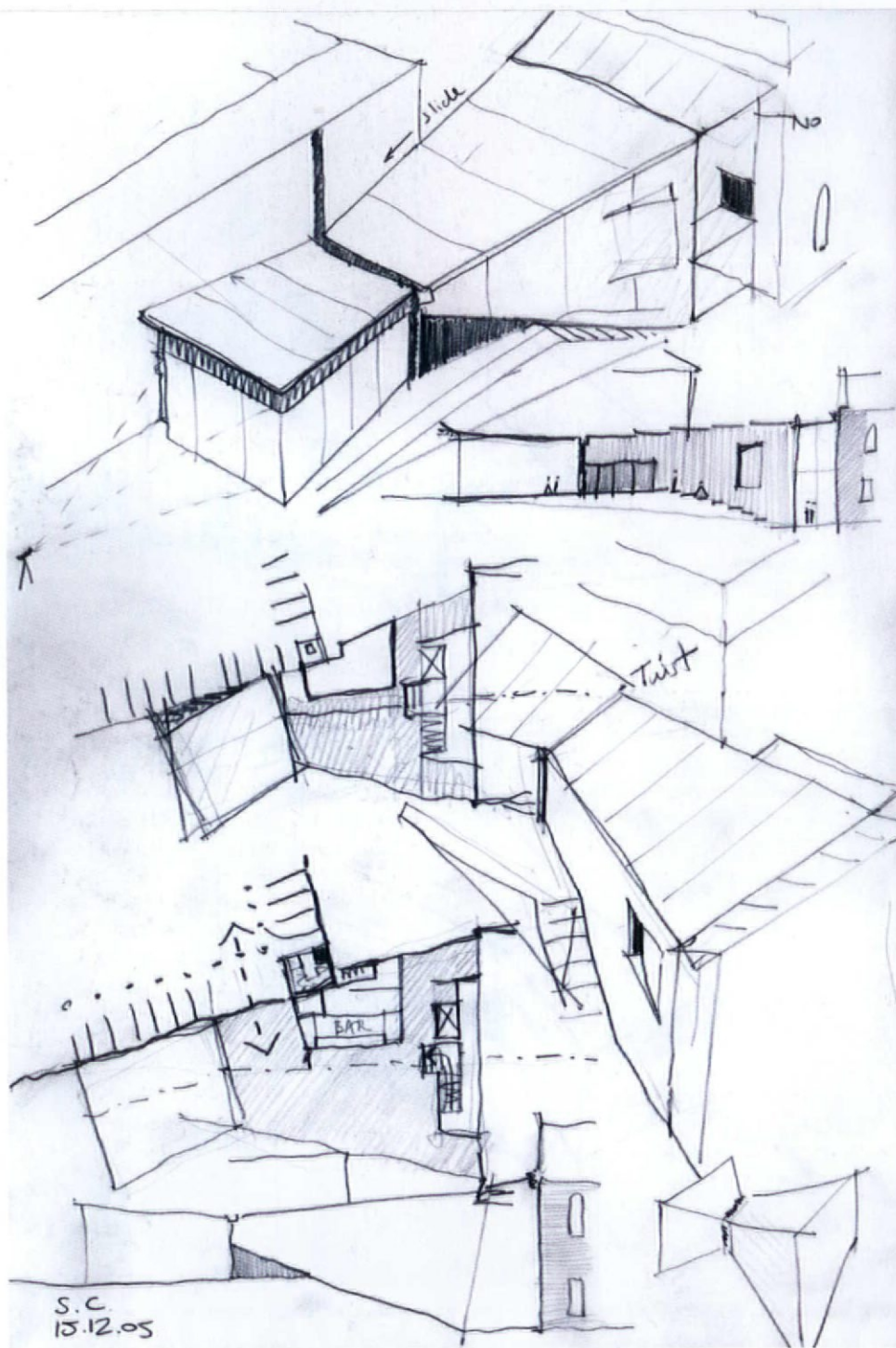
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Concept sketch for an extension to Square Chapel Centre for Arts, Halifax.  
By Robert Evans of Evans Vettori Architects



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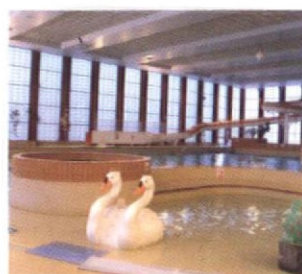
#### PENDOCK



#### AJ ENQUIRY 201

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.

#### STOAKES SYSTEMS



#### AJ ENQUIRY 202

Kalwall translucent cladding has replaced the failing curtain walling at Letchworth swimming pool. Elimination of shadows, glare and hotspots makes life easier for lifesavers. Highly insulating Kalwall has greatly reduced energy costs. Phone 0208 660 7667 or visit [www.stoakes.co.uk](http://www.stoakes.co.uk)

#### USTIGATE



#### AJ ENQUIRY 203

A water feature at the Old Bailey in London, built and installed by water specialist Ustigate, was officially opened by the Lord Mayor Alderman David Brewer this month. The Corporation of London's new street development includes a series of spectacular foaming jets within a stone and marble pool.

#### AIRSENSE



#### AJ ENQUIRY 204

Some 60 Stratos-HSSD aspirating smoke detectors from AirSense Technology have been installed in critical areas of the state-of-the-art Quinn Glass manufacturing facility to protect it from fire. The package includes a fast-response sprinkler system. Visit [www.airsense.co.uk](http://www.airsense.co.uk)

#### LOTHIAN ROOF TILES



#### AJ ENQUIRY 205

Cottage Red Lothian tiles have replaced existing Rosemary clay tiles on 20 dwellings as part of a reroofing scheme in an urban renewal area in the East Midlands. The Lothians were selected due to their attractive and authentic plain-tile effect and also because they are easy to lay.

#### URBIS LIGHTING



#### AJ ENQUIRY 206

Imperia, a new stainless-steel luminaire designed by Patrick Rimoux, provides effective road lighting and adds aesthetic quality to the urban environment. The Imperia is designed to withstand the rigours of the urban environment and provide an appealing ambience to its surroundings.

#### JUNCKERS



#### AJ ENQUIRY 207

Junckers, the leading supplier of flooring solutions in solid hardwood, has added engineered timber floors to its product portfolio. The new DesignLine engineered flooring range provides a stylish, affordable option for use in both domestic interiors and many commercial projects.


#### VISTAMATIC



#### AJ ENQUIRY 208

The revolutionary new circular vision panel Vistaport, from Vistamatic, is an attractive, safe and practical security solution with a unique design. Like the other panels in the Vistamatic range, Vistaport is ideal for areas where extra surveillance may be required, such as hospitals, schools and prisons.

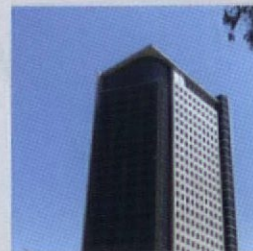
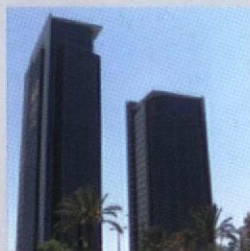




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