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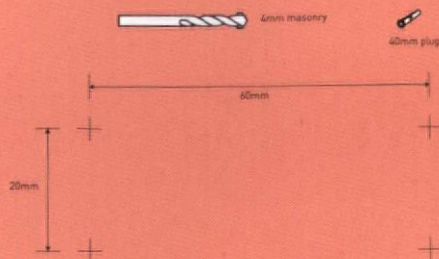
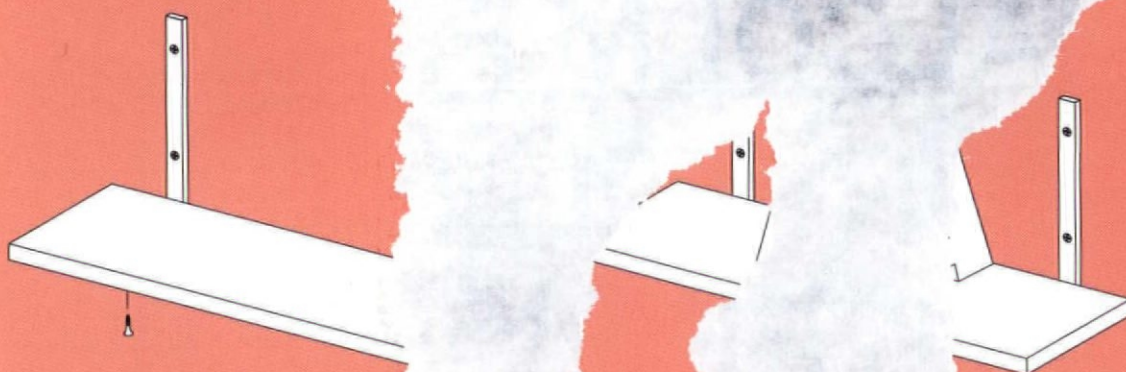


Fig 2



Fig 3



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*The awards trophy was designed by student Tim Haynes

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THE BUILDING'S DIRECTNESS AND SIMPLICITY DEFIES THE OLD TOWN'S GHOSTS

By Isabel Allen

Storytelling is an indispensable tool of the architect's trade; from the stories that are scribed to appease planning authorities and conservation groups, to the (often entirely unrelated) narratives which are spun to impress or to reassure collaborators and clients. There is, of course, a more poetic view. That architectural narrative is not simply an aid to seduction or coercion, but an end in itself; that buildings can encompass meanings which enjoy an independent existence from the tales which others tell on their behalf.

This apparently innocuous belief has been responsible for multiple sins, from the unfortunate excesses of Post-Modernism to the destruction of 'undesirable' buildings by political regimes.

At a more philosophical level, the Finnish architect and theorist Juhani Pallasmaa has argued that by 'imposing conceptuality' on a building we deprive it of 'its own eternity', since the relevance of the narrative will inevitably disappear over time. Edinburgh's Old Town suffers

from the opposite problem. The significance which is ascribed to every nook and cranny is so zealously protected, the only worry for eternity is not that it will outlive the stories which surround it, but that it will simply become a parody of itself. Yet its new Storytelling Centre (pages 23-35) – potentially the most whimsical of building types – has been designed with a directness and simplicity which defies the Old Town's ghosts. It suggests that the stories to be told are those of new perspectives and other worlds, creating an escape from – rather than a reinforcement of – the claustrophobic *olde worlde* charm.

In this particular architectural context, the absence of overt architectural narrative is statement architecture; a mark of recognition that the story is the storytelling itself. As Pallasmaa observes, 'The fact that certain things simply happen, take place, is an architectural narrative.' Architectural eloquence is about knowing when to be silent and when to speak.

CONTRIBUTORS



Richard Weston, whose work is featured on this week's Sketchbook on page 58, is professor of architecture at the Welsh School of Architecture in Cardiff



Anthony Coleman, whose photographs feature in the Building Study, is contributing to a C R Mackintosh exhibition at the Lighthouse, Glasgow, in the autumn



Neil Gillespie, who reviews the Scottish Storytelling Centre for the Building Study on pages 24-35, is an architect with Reiach and Hall in Edinburgh

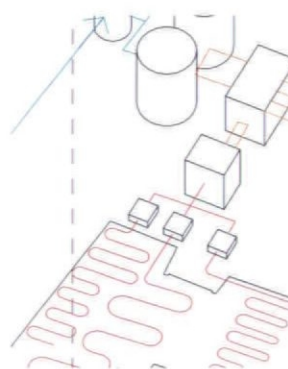
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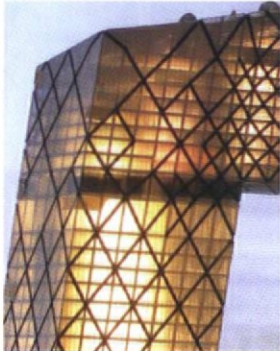
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Tall Storeys exhibition

The Architectural Review and The Architects' Journal are delighted to announce that the Tall Storeys exhibition will take place at the New London Architecture gallery at the **Building Centre** from **Tuesday 4 July to Wednesday 2 August 2006**.

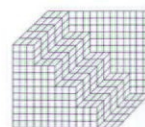
Following the successful Tall Buildings conference in May, this exhibition will focus on the Towers under construction or proposed for London. In images, words and drawings it will make clear what is planned for the city, where the buildings will be and what they will look like. If you want to get to grips with the ideas and the policy, and to see some models, be sure to visit the show.

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THURSDAY 22 JUNE

- Anshen and Dyer split as Americans take over leading healthcare practice
- Rafael Viñoly hits back at critics of Leicester performing arts project
- **Latest wave of Elephant and Castle residential schemes revealed (right)**
- Broadcaster Mariella Frostrup joins 2006 Stirling Prize jury



FRIDAY 23 JUNE

- KPF's contentious Smithfield demolition plans called in
- RIBA hustings cancelled due to anti-BNP protest threat
- Hoskins in secret plans for Edinburgh Castle kiosk
- More planning applications lodged at Battersea Power Station

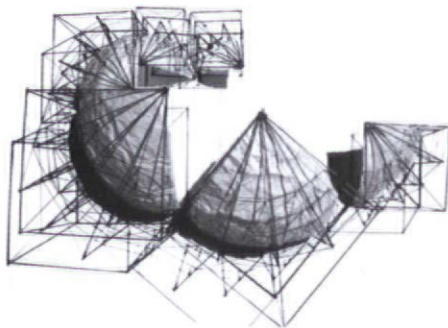


MONDAY 26 JUNE

- Fire strikes Dixon Jones' Guardian construction site in King's Cross
- Campaigners take fight against BNP member Peter Phillips online
- Red Location Museum lands Lubetkin Prize (see pages 14-15)
- Wakefield gets yet more culture as Allen Tod wins planning (left)

TUESDAY 27 JUNE

- **Scottish Executive admits Miralles appointment was illegal**
- International Warsaw competition abandoned after jurors walk out
- Aukett Fitzroy Robinson continues its financial rebuilding
- Windmills on the horizon as new law allows for domestic turbine roll-out



WEDNESDAY 28 JUNE

- Confusion reigns over ownership of Zaha Dubai towers
- RTPi research reveals planners' concerns over design standards
- **Shortlist for new temporary South Bank parliament unveiled (left)**
- Questions over non-EU admission to ARB register



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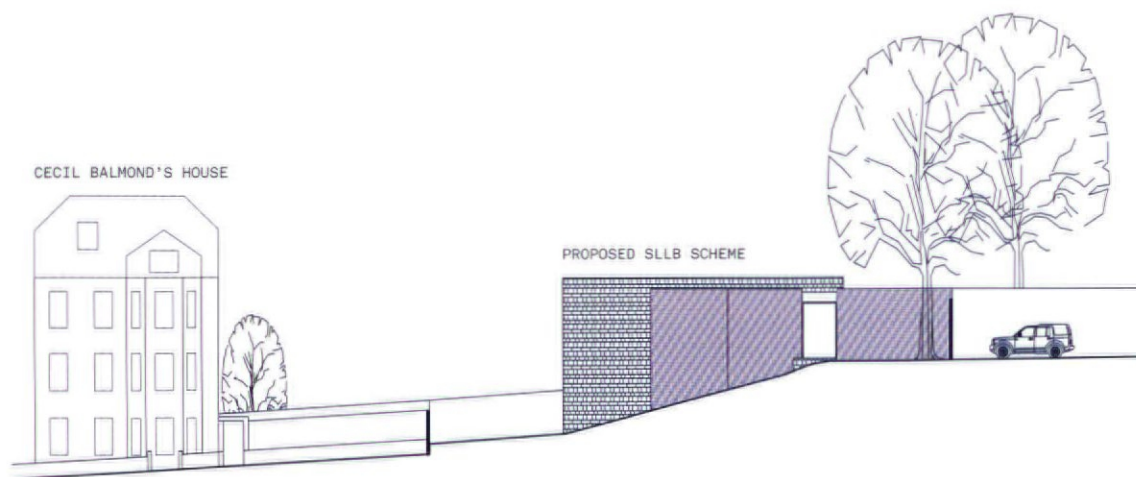
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ENQUIRY 14 ON CARD
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NOT IN BALMOND'S BACK YARD

By Richard Waite

Engineer to the stars Cecil Balmond has been labelled a 'Nimby' after opposing a small residential development next to his Victorian home in Crouch End, north London.

Balmond, the deputy chairman of international engineering giant Arup – and the man behind some of the world's most daring structures – has sent a list of objections to Haringey Council about SLLB Architects' proposed two-home Coolhurst Road scheme.

Among Balmond's main concerns are the potential 'loss of pretty green space' and 'the overdevelopment of the site and of Crouch End in general'.

Balmond, who has worked on every one of the innovative Serpentine Pavilion projects since the scheme's inception in 2000, also claims the housing project could cause 'destabilising

of [the] area' and possible 'subsidence' to his own home.

His list of long-term collaborators includes leading lights Rem Koolhaas, Daniel Libeskind and Zaha Hadid.

In his letter, Balmond says: 'I feel you should call a halt to any further building in Crouch End, which is now overcrowded since the development of the Telephone Exchange.

'I trust the council will reject planning permission.'

The Coolhurst Road site has been plagued by a long list of failed planning applications.

However, SLLB chief Dan Smith said he found Balmond's criticism baffling.

He said: 'What was unexpected is the type of thing we have been hearing from Balmond – things like "my house is going to fall down if you build this".'

Smith added: 'The issue is one of "not in my back yard". It's a pretty modest scheme but it seems to have stirred up a hornets nest.'

Following discussions with planners, Smith now expects the original two-house proposals to be rejected, and has already submitted an alternative single-property scheme.

Yet Smith is adamant the new development will not have any consequences on the surrounding properties.

He said: 'There is nothing unusual about the land at all. We've already built just around the corner from it – it's just London clay.'

'I'm absolutely shocked to see that [kind of comment] coming from Balmond. We work with Arup all the time, but never with Balmond.'

'Maybe now we never will.'

REID AIMS FOR FRENCH VICTORY

Reid Architecture is believed to be the only British-based practice still in the running to design a new 'landmark' tower in Huningue, France. This 17-storey residential scheme is one of just three proposals shortlisted by developer Bloc Kilmartin, following a keenly fought international competition. If successful, Reid will be awarded the development on a major gateway site on the border with Germany and Switzerland. The tower, which will overlook the Rhine, will house a range of one- to four-bedroom apartments, with a commercial space at the base. Clad in locally sourced hardwood, the facade boasts full-height shutters which, according to the practice, 'add a level of animation to the building and set up a playful dialogue with the public space.' A winner is expected to be unveiled next week.

By Richard Waite



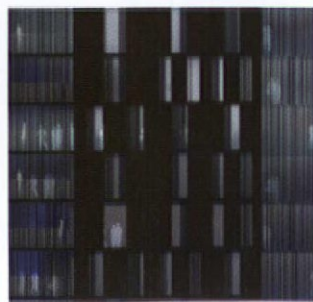
1.



2.



3.



4.

1. Concept sketch
2. Elevation
3. The tower will occupy a major gateway site on the French border with Germany and Switzerland
4. Detail of facade, in day and night, featuring full-height hardwood shutters

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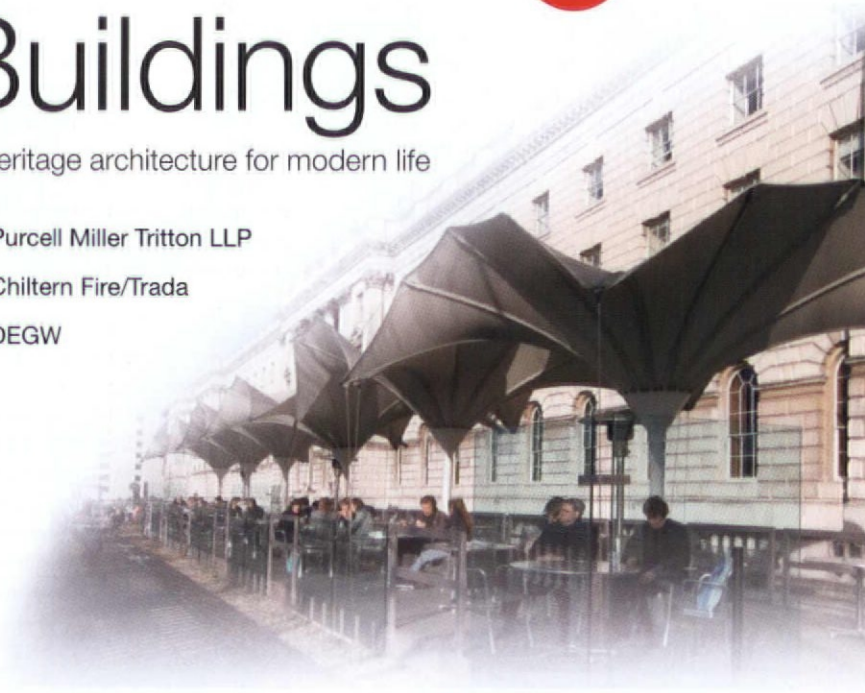
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IT'S ALL COMING TOGETHER FOR KEN

By Clive Walker

Ken Livingstone's move to group London's fragmented design advisers under a tight umbrella may be too late to influence the Olympic masterplan – but it has major implications for the capital's other key projects.

Design for London (DfL) will knit together planning advisers and design experts from the Greater London Authority's (GLA's) Architecture and Urbanism Unit (AUU), the London Development Agency (LDA), and Transport for London (TfL).

The goal is to streamline architecture, urban planning, and sustainability in Greater London, which embraces everything from the 2012 Olympics to the Elephant & Castle regeneration initiative.

While the concept smacks of centralism, it is undoubtedly

encouraging to see Livingstone adopting a holistic approach to London's spatial design.

Set to be housed at the LDA's new Palestra headquarters in Southwark, designed by Will Alsop, DfL will operate in the spirit of the AUU but ideally with a much sharper cutting edge.

While it can only make a limited impact on the Olympic masterplan, it has the potential to shape the legacy of the 2012 Games – but only if it moves very fast.

'What we need is an organisation with teeth,' says RIBA London director Andrew Hanson.

Running side-by-side will be a new DfL advisory group, led by Richard Rogers – head of the AUU and the Mayor's chief adviser on architecture and urbanism.

In typically upbeat form, Rogers is confident Livingstone will succeed in creating a long-lasting Olympic legacy. He says: 'The strategy will be to create a city east, like one of the rural London boroughs supported by good transport infrastructure. That is where it is going to be most crucial.'

And Rogers will effectively become London's design tsar – a prospect that has got London Assembly Conservatives frothing at the mouth.

Conservative chairman of the GLA planning and spatial development committee Tony Arbour says: 'It's fairly unlikely that Richard Rogers Partnership will cease bidding for London projects. One wonders if there will be a clash of interest here and whether other architects should be considered.'

We can only speculate at the tensions already brewing as the three units comprising DfL scramble to safeguard spheres of influence. While there is a mutual concern for quality architecture, it is no secret that the AUU and Livingstone's planning advisers are far from best friends. Efforts to break down barriers will be hindered by TfL's decision to retain its design team in-house rather than see it transfer to Palestra.

Predictably, Eleanor Young, the Mayor's senior adviser for planning and development, is playing down any hairline fractures. There would clearly be differences of opinion over design, she says, but there is, nevertheless, 'absolute synergy'.

While DfL must be content to pick over established Olympic designs, it looks set to make its mark after 2012.



DAVID SOUTHWOOD

1.

CAPE CRUSADERS

By Ed Dorrell

South African architect Noero Wolff picked up the RIBA's inaugural Lubetkin Prize, awarded to an RIBA member outside the EU and backed by the Architectural Review, last Friday (23 June). Afterwards the AJ spoke to the ebullient partners about their Red Location Museum of the People's Struggle.

This was no ordinary interview. First, it was in the Park Lane Hilton. Second, it was 11.30pm on a Friday night. Third, the interviewees spoke fast with thick South African accents. Fourth, it was slap-bang in the middle of a fairly monumental booze-fest. I'll be honest with you; it was brilliant. The best interview ever.

Through hazy post-RIBA Awards eyes, the AJ interviewed Jo Noero and Heinrich Wolff, the architects behind the winner of the first Lubetkin Prize.

To be fair, it was more of an interview with the former, as Wolff remained almost silent throughout. The same cannot be said about Noero.

Just as the interview was far from mainstream, so is the Red Location Museum of the People's Struggle in New Brighton, Eastern Cape Province, South Africa. It is an incredible project that aims to chart the history of the struggle against apartheid.

More than architecture, the scheme is in many ways like South Africa's Truth and Reconciliation Commission (TRC) given solid form.

But back to the windowless room at the Hilton. As the last diner was polishing off the raspberry tart, the ever-efficient RIBA press office took the AJ, the architects, their entourage, and a cameraman off for the

interview. Sat facing one another across a round table, the exchange definitely did not take the form of a classic interview; it was more of a rambling conversation.

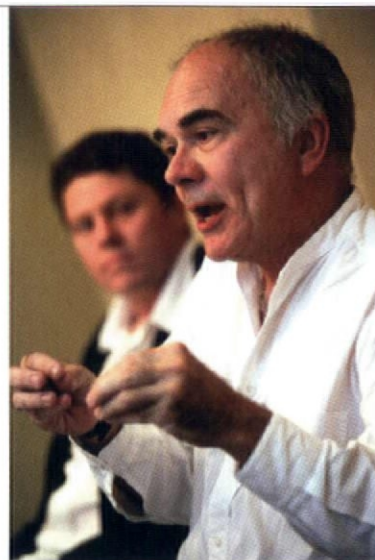
'The thing is, this is the best decision the RIBA has ever made,' Noero says. 'This is unbelievable. I thought we were coming over for a good time; I never thought we had a chance.'

The excited banter is relentless – and a bid to regain some structure fast becomes necessary. Asking what Noero's connection with the UK and the RIBA is, seems to be an obvious starting point.

'None,' replies Noero firmly. I must have looked perplexed – the Lubetkin Prize is for the best work outside the EU by an RIBA member, isn't it? 'Well I do have a sort of



2.



3.

1 & 2. The Red Location Museum of the People's Struggle in New Brighton, South Africa

3. Jo Noero in full flow, with Heinrich Wolff in the background

honorary thing,' he says, seeing my confused face.

And then, from across the room, comes the first of several interjections by a mysterious female in the entourage. 'Stop it, Jo,' she says sharply and he stops laughing. 'Tell them about Brighton and Newcastle.'

So Noero explains that he spent two years at Newcastle University and also completed a masters in Brighton.

It soon becomes clear that Noero and his cohorts are not your average white South Africans attempting to make good in a post-apartheid society; they are clearly part of the new establishment. In fact, Noero was one of the left-leaning (at one stage Trotskyite) members of the white community, who aided the anti-establishment movement under the apartheid regime.

In fact, Noero was a close affiliate of Archbishop Desmond Tutu during the struggle and was recognised worldwide for designing new social housing schemes in desperately poor black ghettos.

This background helps to explain why there is an overwhelming sense in our little room that the kids have taken over the asylum. The giggling is endearingly childish.

But the point of the conversation is to discuss the Red Location Museum of the People's Struggle. No superficial Libeskind-esque symbolism here – just a true reflection of site and history.

The 3,150m² museum falls right in the middle of a genuine slum in the town of New Brighton, in a bid to bring people who want to see the museum through an area that

exemplifies how the vast majority of South Africans live.

In the struggle against apartheid, the repressed people of New Brighton were some of the earliest participants in civil disobedience and boycotts, and much of this campaigning took place on the Red Location.

The site, Noero continues, was also home to a prison throughout much of its history, and the form of the museum takes its style from the simplistic structures that first appeared during this turbulent history.

Most importantly, he explains passionately, the museum honours the people involved in this struggle by telling their stories to visitors from the community and around the world.

'Tell him about the Memory Box, Jo,' comes the strict voice from across

the room again. Noero, it would seem, has forgotten to tell me about this feature. He obediently corrects this omission.

'The Memory Box is the heart of the museum,' he says. 'It is where people of all kinds can go to tell the stories of that era. It takes its lead from the TRC. We wanted to record the experiences of all the people without judging them. It is an incredible thing.' It would be hard to deny this claim.

Just as we're winding up the interview, Noero catches me in his gaze. 'The most important thing to emphasise is that this is the best decision the RIBA has ever made,' he tells me again, quite seriously.

I don't think Noero has traditionally seen eye-to-eye with the good people of Portland Place. Do you?



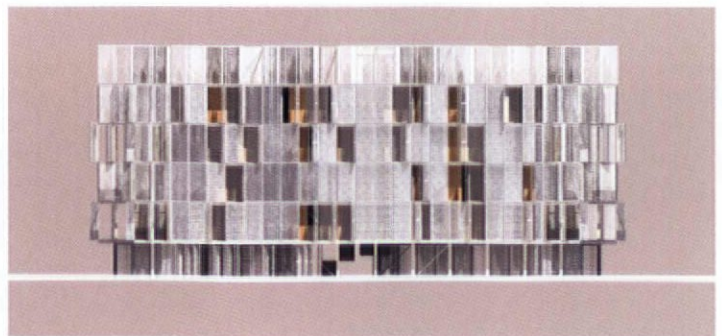
1.

PIERCY CONNER SHOWS ITS METAL

London-based Piercy Conner Architects has won the international Living Steel housing competition for a site in Kolkata, India. The competition was set up by the Living Steel organisation, which promotes the use of steel in new housing. The practice, which also recently won the international Manubuild prefab housing competition (ajplus 23.06.06), has picked up 50 million euros (£34.5 million) in prize money, as well as the contract to develop these designs. The Kolkata site was one of two locations in the competition, along with one in Warsaw, Poland, which was picked up by Dutch practice Architectenbureau Cepezed. Piercy Conner's project aims for a simplicity of approach to keep costs and build times down. This has informed the development of the sun-screens, which are reminiscent of Indo-Islamic architecture. The simple fixing system used to construct them is quick to assemble. Jury chair Glen Murcutt said he was 'struck by the simplicity and lightness of touch of the scheme'.

By Ed Dorrell

1. The housing scheme, for Kolkata, India, features Indo-Islamic-influenced sun-screens
2. Elevation



2.



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'The very simple formula for my career is always doing the opposite of what I previously said or did. It explains everything, but not quite everything'

Rem Koolhaas. *Evening Standard*, 21.06.06

'The Romans were pastiche Greek and Michelangelo is pastiche Roman and Wren is pastiche Palladio. I'm pastiche Michelangelo or Borromini'

Quinlan Terry. *Daily Telegraph*, 26.06.06

'It's Ascot and the Queen's here, but you might as well be at Stansted'

A racegoer underwhelmed by HOK's new stand. *Times*, 21.06.06



MAD ROCK AND DAD ROCK

The London Architecture Biennale continued apace right up until the week's culmination with the Architecture Rocks bash on Saturday night. Quite how a battle-of-the-bands party became so glamorous is beyond Astragal. Among the glitterati present was model **Agnes**, the face of **Vivian Westwood**. One of the more peculiar acts was semi-clad German rock band **Horstreich**, who a baffled **Peter Murray** declared gave the 'best performance'. Others were Sheffield student band **The Hip Shakes**. Endearingly this group of **Arctic Monkeys**-wannabes brought their own groupies, in the form of their parents.

A HARDY PERENNIAL

At 12m tall, you can't really miss **Laurie Chetwood's** unusual

flowering maypole on Clerkenwell Green. Even if you wanted to. Chetwood describes his London Oasis installation as a 'kinetic structure which mimics the design of a growing plant'. The structure also 'opens and closes with the sun and the moon.' Others have said the London Biennale project looks more like 'the strange key thing the hairy dwarf carried around in that terrible 1980s **He-Man** movie'. But, love it or loathe it, it seems we have not seen the last of Chetwood's unusual 'temporary' installation. Astragal's spies have learned that a number of London boroughs have already approached the architect because they want their own Oasis. And apparently they could get their hands on one for just £100,000. A blooming bargain.

HULL ON EARTH

One of the more successful innovations at this year's RIBA Awards was the addition of Astragal's old friend and media star **Max Hutchinson** as compère. Hutchinson proved rather successful in keeping the murmured whispering to a bare minimum, but disastrous at making the regions feel loved. Among the many provincial towns and cities to suffer a Hutch-style tongue-lashing was poor old Hull. Commenting on **Niall McLaughlin's** Arc in the city, Maxwell observed that the scheme took inspiration from the form of caravans, traditionally one of the area's major industries. 'This,' the former *Songs of Praise* presenter said, 'was because so many people want to get out'. That's not very nice, is it?

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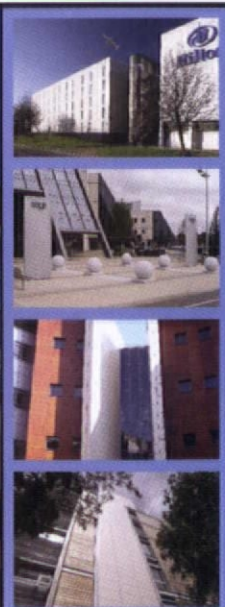
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ACCORDANCE WITH DESIGN WILL CONTINUE AT ACCORDIA

The architects of Cambridge's Accordia Housing have not been 'cast aside' (AJ 22.06.06). It's not surprising that the real story behind this ongoing project isn't as sensationalist as the headline and string of out-of-context misquotes suggests. The future phases of housing have been designed, with a very detailed planning permission and full construction details, by the existing architects.

The first phase is regarded as a commercial success for developer Countryside Properties, which has maintained extremely good relations with the architect design team. Unfortunately Countryside's joint-venture financial partner wants to realise its assets, necessitating the marketing of the follow-on site. Whether Countryside retains an interest in the ownership, or this is taken on by a new developer, it is expected that the remaining site will be developed in accordance with the very detailed designs of the three existing architects.

The completed first phase sets all the construction standards, within a defined palette of materials, for subsequent development. Whether the existing architects are retained to oversee the construction work is yet to be determined. But we didn't perform this role on the initial phases, which have been generally applauded for their attention to detail. One of the biggest contributions that Accordia makes is to achieve a certain quality in the volume housing market, despite the imperfections of the commercial, procurement and construction industry constraints.

This is just another of these sagas where the above ensures that continuing quality well above the benchmark should prevail.

Keith Bradley, Richard Lavington, Alison Brooks, by email

TERRY'S TENURE AT THE TOP WAS ALL GOLD

I write in response to some misleading statements in your report on the changeover of the BDP chairman (ajplus 20.06.06).

The chairman and chief executive of BDP are elected appointments for a term of office, with a biennial election for each appointment which takes place in December. After four successful years I am standing down from the post of BDP's chairman. Movements between leadership positions are a common feature of BDP's collegiate structure – as avid readers of our annual review and website will know. This mobility is part of the reason for our success. My move did not come as a surprise to BDP staff, since the announcement was made over seven weeks ago, when it was posted on BDP's intranet on 8 May.

During my term of office BDP's turnover has grown from £55 million to £81 million, a growth of 47 per cent. BDP has strengthened its position at the top of the AJ 100, a position it has held for six consecutive years, and increased its lead during the last twelve months. BDP is now the largest practice in Europe and the fourth largest in the world.

However, size is not everything and I was particularly pleased with the AJ100 quote last year (AJ 15.05.05): 'BDP's consistent position at the top of the AJ100 is not a sign that BDP

is a nakedly ambitious firm, wringing every penny from every job taken on. It is more a reflection of the fact that BDP is, in the large part, a damn good practice.'

I have stepped down as the BDP chairman, a non-executive role, and will be taking on the executive role of chairman of BDP South, which consists of London, Bristol and Southampton. I am looking forward to the challenge of leading a fantastic group of creative people in BDP South and getting closer to projects in my new leadership role.

Nicholas J Terry, chairman, BDP

COUNCIL PLANS FOR HOLLAND PARK MUST BE STOPPED

The potential demolition of the Commonwealth Institute (AJ 01.06.06) is part of a double threat to Holland Park, together with Kensington & Chelsea's proposal to demolish Holland Park School and sell off 30 per cent of the site for luxury housing to fund a new 'academy'. This new school will dominate a conservation area defined as semi-rural by the council's chief planner.

Holland Park, the Commonwealth Institute, and Holland Park School were a combined, complementary product of a far-sighted council that saw schools, parks and public buildings as community assets to be nurtured. The semi-rural character of Holland Park is fragile and is reinforced by the adjacent landscaped areas of the institute and the school.

As both planning authority and nominal owner, Kensington & Chelsea should be the guardian of Holland Park, yet its proposals ignore its own planning guidelines, especially those about building height and tree preservation. The council leader's desire for a trophy school building is all that appears to matter in a borough with a massive Conservative majority.

Unless there is co-ordinated pressure on the council, Holland Park will suffer and the local community will be lumbered with yet more blocks of half-empty luxury housing and an unnecessary trophy school building with an atrium which bears an uncanny resemblance to some of HM's custodial institutions.

Tim Tinker, by email

IS ROBERT ADAM GOING DUTCH IN SOUTH WALES?

I can only assume Robert Adam can't tell the difference between South Wales and Holland, if the image of his Welsh urban village scheme is anything to go by (ajplus 23.06.06). Those are Flemish gables aren't they?

Also, what's an urban village? A 'village' type community in an urban setting? And not in an urban setting... a village! Do these guys believe their own guff?

Owen H B Short, Architectural+EcoDesign, Swansea

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

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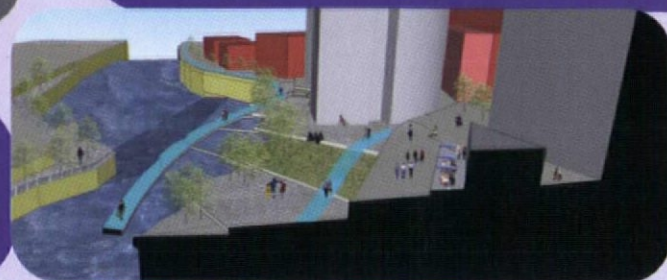

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PARJ06A

Calling all young architects with grand designs



Rotherham Metropolitan Borough Council and partners have developed an inspiring and ambitious Town Centre vision to regenerate and revitalise the area for residents and visitors. The award-winning £50m Westgate Demonstrator Project is part of this massive scheme, which has been specifically designed to bring café culture and modern living into the heart of Rotherham.

Rotherham Renaissance

RMBC is launching a competition to find a young architect* to design a high-quality, two-storey café bar, which will be situated within the new area of public realm in Westgate, created by council partners EDAW. Judges will be looking for inspirational, innovative and potentially award-winning designs with a specific focus on architectural detailing, materials choice and approach to lighting.

If you think you have the vision to match our ambition, then simply contact David Potts or Karen Gallagher on 01709 823802, write to them at Development Team, Rotherham Metropolitan Borough Council, Bailey House, Rawmarsh Road, Rotherham S60 1TD or email karen.gallagher@rotherham.gov.uk or david.potts@rotherham.gov.uk

*This competition is open to small architect practices, with 10 employees or less, or new architectural enterprises, established for three years or less, from across the UK and Europe.

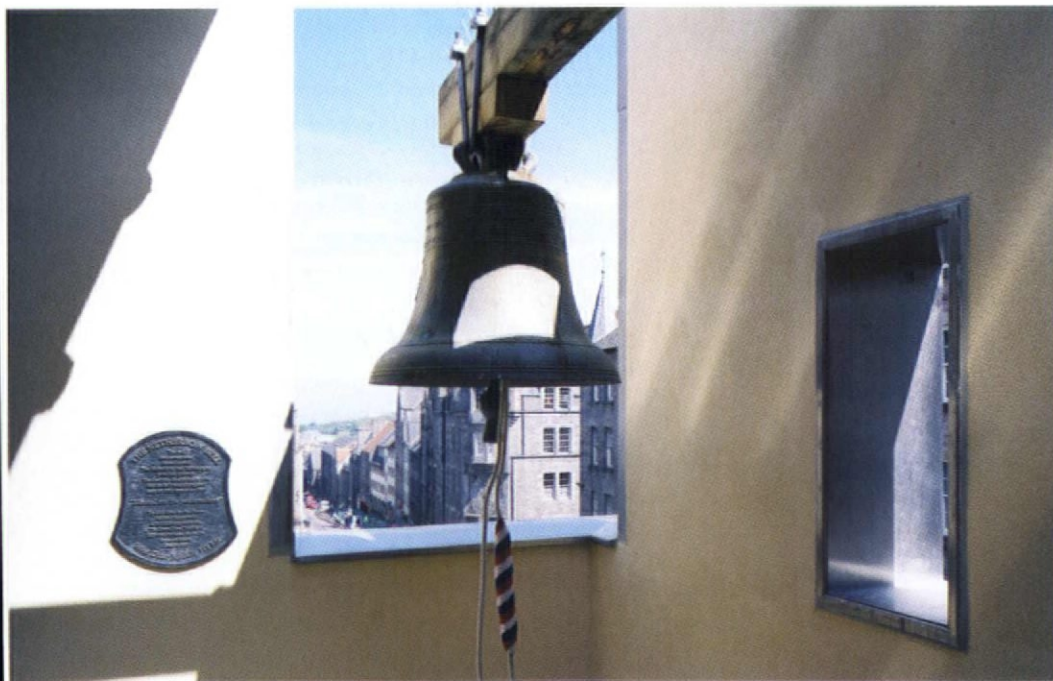
Rotherham achieving



Rotherham Metropolitan Borough Council
Economic & Development Services

ENQUIRY 24 ON CARD
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MALCOLM FRASER/ STORYTELLING CENTRE



1. The new bell tower houses the Edinburgh city bell of 1621

THERE IS A NEED FOR SHADOWS, AMBIGUITY, AMBIVALENCE, HESITANCY AND THE INEXPLICABLE

By Neil Gillespie. Photography by Anthony Coleman

Malcolm Fraser Architects was set up in 1993 by Malcolm Fraser, who previously worked as a community architect in Wester Hailes (an Edinburgh peripheral housing scheme) and for radical theoretical placemaker Christopher Alexander in Berkeley, California. The 15-strong Edinburgh practice has considerable experience in arts/lottery-funded projects, most notably Dance Base, the National Centre for Dance in Edinburgh. The firm has also worked, or is working on, Grade A-listed buildings such as the Halifax Bank of Scotland Headquarters and Broughton Place Church.

The Scottish Storytelling Forum, a charity founded in 1992, exists to encourage and support storytelling across all ages and sectors of society. Initially a volunteer-run organisation, it occupied the top floor of the Netherbow Arts Centre in Edinburgh's Old Town. The new Scottish Storytelling Centre is a partnership between the Scottish Storytelling Forum and the Church of Scotland and is the physical home for the forum and its national network.

The construction of the Scottish Storytelling Centre (SSC) was funded by the Scottish Arts Council Capital Lottery fund, the Church of Scotland, the City of Edinburgh Council, Edinburgh World Heritage, the Heritage Lottery fund and Scottish Enterprise. The completion of the project sees a further glimmer in the constellation of organisations focusing on the literary culture of Scotland. Adjacent to the SSC is Sandeman House, home to the Scottish Book Trust; across the High Street in Tweeddale Court is the publishing house Canongate Books. Further down the Royal Mile on Canongate is the Poetry Library; further up, in Lady Stair's

Close, the Writers' Museum celebrates, among others, Robert Louis Stevenson, Sir Walter Scott and Robert Burns. Edinburgh is the UNESCO City of Literature and at festival time Charlotte Square is given over to the International Book Festival.

The SSC is situated on the Royal Mile in Edinburgh's Old Town, in the conservation heartland of the World Heritage Site. This is a street of stories and storytellers; they inhabit and inform every nook and close. Literary tour guides wind their way down the Royal Mile with visitors hanging on their every word; there is a thin line between fact and fiction in these performances. Likewise, the architectural story of the Royal Mile is a tale of half-truths and lies, spun in the pursuit of a character that perpetuates the myth of an extant medieval scene. The ancient garb of the former Scandic Crown Hotel (now Radisson SAS), completed in 1990, exists to confuse and denies anything or anyone after 1745.

While the architectural giants are pushing the envelope of defensible development in Edinburgh, Foster's Quatermile is currently sprouting heady towers of glass; and while Make is proposing towers in the Firth of Forth reminiscent of scenes from *Arabian Nights*, local practices continue to sift the pickings and layers of the historical midden. Their commitment to realising relevant work is evident in a clutch of commendable buildings: Malcolm Fraser Architects' Dance Base and Poetry Library and Richard Murphy's Fruitmarket Gallery, not to mention the maligned Parliament masterwork of Enric Miralles and the erudite formalism of Benson and Forsyth's Scottish Museum.



2. The Royal Mile; an architectural story of half-truths and lies

Physically connected to the 15th-century John Knox House, the new SSC is a radical reworking of the Netherbow Arts Centre. The original arts centre was a hesitant, self-conscious 1970s exploration of mannered contextualism. It lacked the confidence and common sense of the 1960s Swedish Modernism of Robert Hurd's work further down Canongate. Malcolm Fraser sees the latest rendering of this site as a 'paean to context, addressed with optimism and confidence, liberating and empowering'.

The appointment of Fraser was entirely appropriate; he is an articulate and inveterate teller of stories. A convincing narrative is never far away, especially when collaborating with associate Neil Simpson (now principal of Neil Simpson Architects); both worked together on the acclaimed Scottish Poetry Library. Such is their ability to convince that planning and listed building consent took only six weeks; remarkable in this fiefdom of conservatism.

SSC director Donald Smith refers to storytelling as the 'gateway art', a threshold to other worlds. The Netherbow was literally the gateway into the Old Town. The history and location were critical to Fraser's reading of the site.

The Royal Mile facade is composed of three distinct elements. The rendered, regularly punctured elevation is all that remains of the original Netherbow Arts Centre. The existing pitched roof has been masked by extending up the parapet wall. The repetitive square windows give it a vacant expression. The eroded Dunhouse Grey stone bell tower contributes an entirely different scale and ambiguity to the composition. What looks like

a stair is in fact offices; the slot windows that appear to follow the turn of a stair actually light the small offices. They also give the building a certain miniaturisation that accords with the picturesque scale of John Knox House. The new Bell Tower contains the city bell of 1621. Simpson says: 'The bell previously hung in the Netherbow Gate across the High Street, so its voice is familiar.' From the tower there are open views to the sea, recalling and mirroring Patrick Geddes' Outlook Tower at the head of the Royal Mile. The final component of the elevation is a stainless-steel horizontal entrance canopy and wall cladding that serves to complement the verticality of the stone tower.

The level entry into the dark complexity of John Knox House is a welcome relief from the heat and crowds on the street. It is a memorable moment moving from the dark and closeness of the 15th-century house into the light of the new foyer. The foyer opens to the High Street and a further stepped entrance to one side; on the other, it connects with an enclosed court via a well-proportioned café. The court is a generous double-height space that is flooded by top light. It ends with a magnificent window that looks on to a delicious urban garden and views of Sandeman House beyond. Originally, the enclosed court was a walled external court and roof to the theatre space below. The original theatre has been reconfigured and dramatically redesigned to create an intimate venue; the spoken word, unamplified, was a primary aim of the brief. The raked seating addresses a raised stage, behind which is a further window on to the garden.



3.

The plan thus divides simply into wee rooms that abut the John Knox House, containing offices, an education suite and service spaces that support the larger venue spaces. The expansion of the space from the foyer and café serves to extend these functions out into the court, which also acts as a performance space itself.

Fraser talks of the intimacy of storytelling and also its important relation to hospitality. The court is seen as a *ceilidh* room, but the generosity and ambition of the space seems at odds with the creation of an atmosphere that would impart an intimacy. This scale issue has been recognised in the east wall, which is designed with a depth; a servant wall which folds out to describe a smaller space. An alcove and seat are revealed, creating 'a corner of shadows', to quote Simpson. The wall itself is a series of vitrines and recesses that will, over time, be filled with maquettes and illustrations of stories. Fraser talks of this interior relating to land, city and sky, from the Bell Tower to the sea, thereby connecting this space to the real and imagined world in the way that storytelling itself tethers people to place.

The internal architectural and detail language is finely wrought and explored. Douglas fir is used throughout the interiors either as veneered panels or solid strips. These mellow surfaces are complemented by simple white painted planes. The vocabulary is refined, detached and well resolved; this is an intelligent and lucid work. Paradoxically, this is where the building is most challenging; it appeals to the intellect as the idea of storytelling conjures up the

phenomenal world, the realm of the senses. There is a need for shadows, ambiguity, ambivalence, hesitancy, and the inexplicable. The interior has an obvious intelligence yet lacks the primitivism of, for example, Valerio Olgiati's *Das Gelbe Haus in Flims*; its presence, internally and externally, disturbs and enthralls in equal measure. *Das Gelbe Haus* too is a radical reinvention of an existing building for use as a cultural centre, a place of memories, but it embodies a quality that renders much contemporary work as decadent. Lamenting the loss of the 'silent man' in today's society, Max Picard says in *The World of Silence*, 'listening and true storytelling belong together; they are a unity'. He differentiates between the silent and the non-speaking man; and certain architectural vocabulary is reductivist in a non-speaking way, never imagining the power and sense of silence contained within a *Lewerentz* or an *Olgiati* interior. The interiors of the Storytelling Centre will with time accrue their own ghosts and myths, that create the shadows that fuel the imagination.

The North has always had a storytelling tradition, from ancient sagas and travellers' tales to winters evenings gathered around the fire today. The abiding memory of the building is of the large window in the court that looks north, etched with the words of George McKay Brown (1921-96), poet, storyteller and founding patron of the Scottish Storytelling Forum: 'A star for a cradle/ Sun for plough and net/ A fire for old stories/ A candle for the dead/ *Lux perpetua*/ By such glimmers we seek you'.



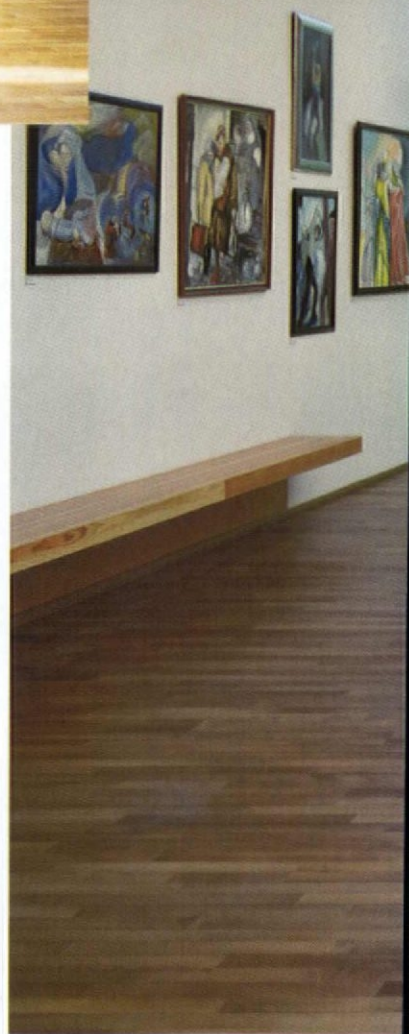
4.

3. The rendered elevation is all that remains of the original Netherbow Arts Centre
4. The stainless-steel horizontal entrance canopy and wall cladding complement the verticality of the stone bell tower



5.

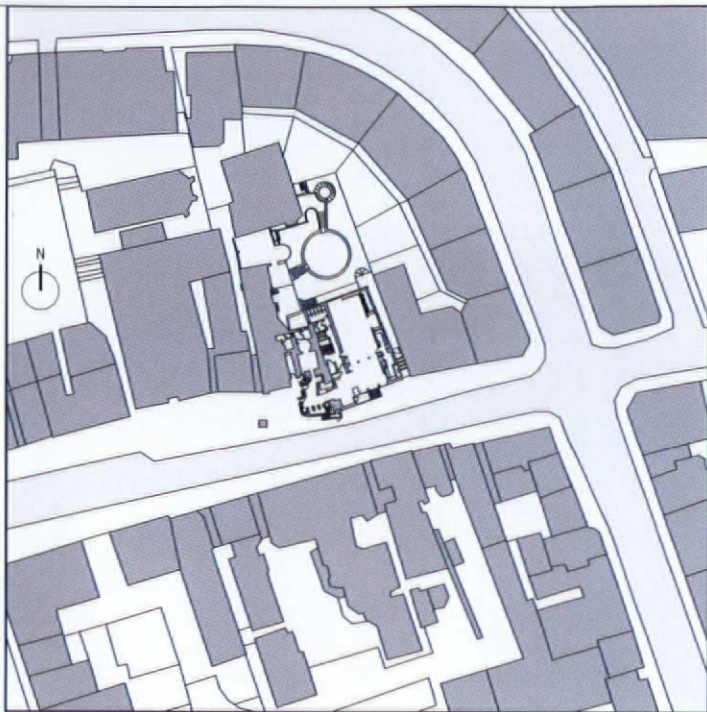
5, 6 & 7. A folding wall reconciles the generosity and ambition of the story court with the need for more intimate space



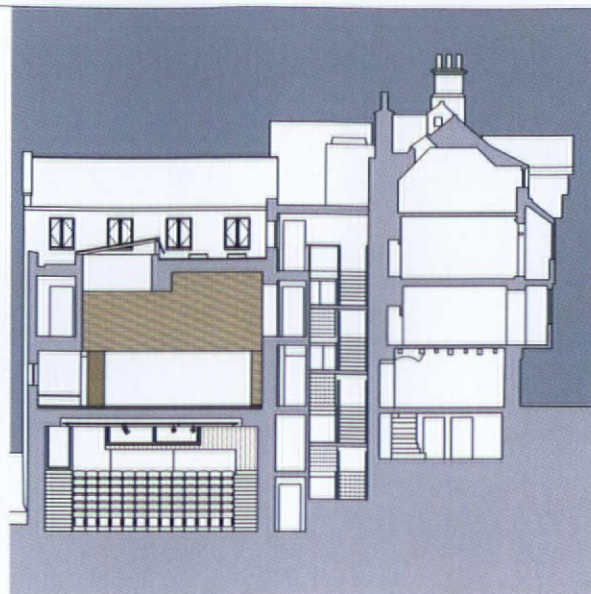
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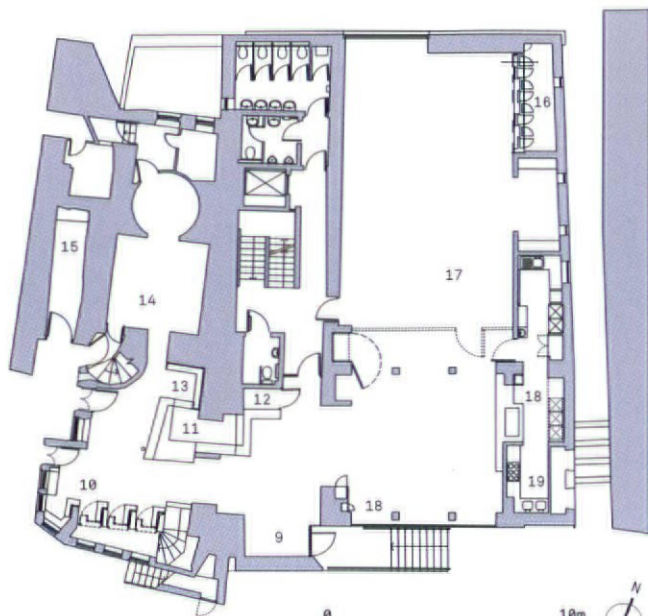
8. Site plan



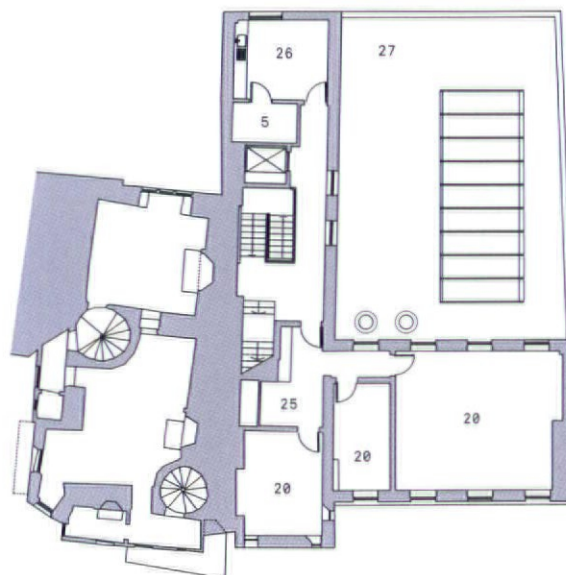
9. Section



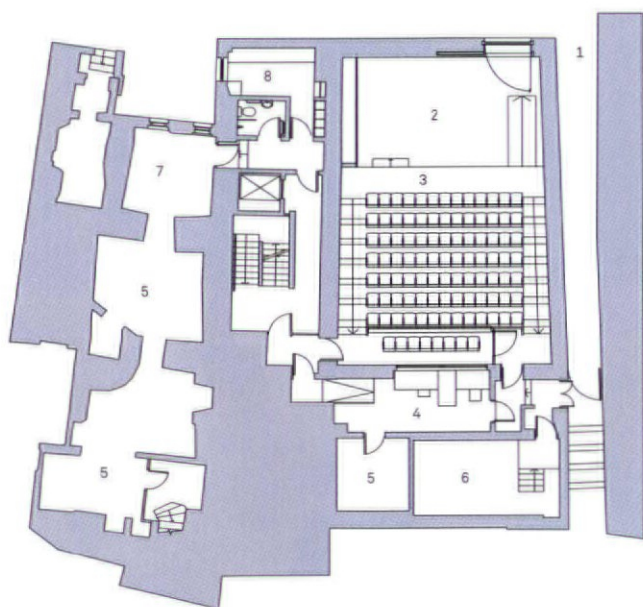
10. The original theatre has been reconfigured to create an intimate venue, suited to the unamplified spoken word



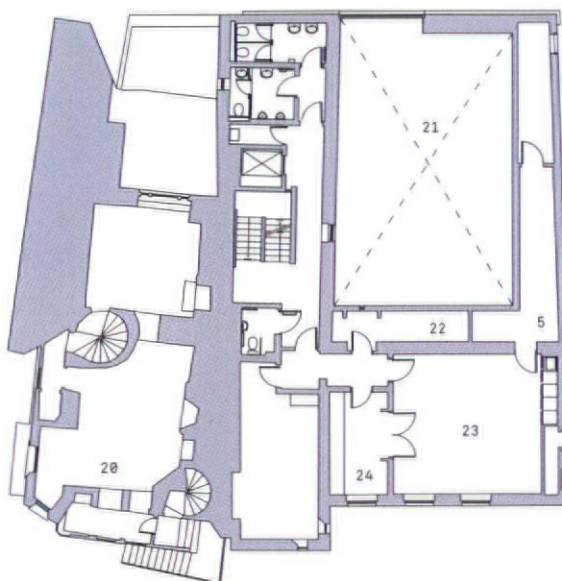
12. Ground-floor plan



14. Second-floor plan



11. Lower-ground-floor plan



13. First-floor plan

KEY

1 BARON MAULE'S COURT	10 THE JOHN KNOX HOUSE	19 KITCHEN
2 STAGE	11 RECEPTION DESK	20 OFFICE
3 AUDITORIUM	12 BUGGY STORE	21 VOID
4 CONTROL ROOM	13 MUSEUM ENTRANCE	22 RESOURCES ROOM
5 STORAGE	14 DISPLAY ROOM	23 EDUCATION ROOM
6 PLANT ROOM	15 HOPE'S CLOSE	24 BREAK OUT SPACE
7 WORKSHOP	16 STORYTELLING SPACE	25 STATIONERY
8 CHANGING ROOM	17 STORYTELLING COURT	26 STAFF KITCHEN
9 ENTRANCE	18 BAR	27 ROOF TO STORYTELLING COURT

STRUCTURE

Elliott & Company has been involved with the Scottish Storytelling Centre project from the outset. The existing 1970s building suffered from poor circulation space, inconsistent levels and a variety of functional shortcomings. A number of options for redevelopment were considered, ranging from complete demolition to careful 'surgery'. The structural engineering input at the initial stage helped inform a clear way forward. The adopted scheme was one of practicality, taking the elements of the existing building that worked and then removing those elements that did not.

The challenge was not to be underestimated. We were proposing to remove the majority of the ground floor and excavate into rock to enhance the basement, while supporting the first and second floors above and the John Knox House next door. The 1970s building was a complex mix of construction including timberwork, load-bearing masonry, precast concrete, and reinforced concrete construction, all on top of the footings of the 19th-century church it had replaced. Part of the existing building incorporated steel-framed temporary works offering lateral support to the John Knox House. Understanding all these facets was key to the successful development of the new scheme. The record drawings were scrutinised carefully. Targeted opening-up was carried out ahead of work on site to confirm as-built information and fill any major gaps, so that as much of the detailing as possible could be determined in advance.

The Storytelling Centre occupies a tight site in the heart of the historic Old Town and consequently there was little available working space. The practicalities of working in these conditions had to be thought through and a variety of methods and sequences of construction were considered to give the contractor a handle on the complexities of the project. The structural engineering for the Storytelling Centre is largely in support to the architecture. The scheme is about generating clear circulation spaces and consistent levels with crafted treatment of the surfaces, rather than individually visible structural 'events'. This meant close collaboration between engineer and architect at all stages of the project, so that the more complex structural interventions and alterations generated a crisply detailed end result. This involved considering problems from first principles rather than applying standard solutions or details. A good example is the ground-floor concrete slab where, due to the restricted heights available in the basement theatre, the design of the stage lighting, architectural finishes, acoustic requirements and services routes were all coordinated. The structural configuration was fitted to these templates and even the reinforcement positioned accordingly.

The detailing throughout the building was rarely repetitive and the engineering input was total, even to some of the furniture. The satisfaction for the engineer on a project like this comes as much from seeing a challenging scheme realised as from knowing the intricacies of the nuts and bolts hidden within.

Elliott & Company





15. A 'delicious' urban garden

Costs

Costs apply to gross internal floor area.
Cost analysis based on tender sum.

SUBSTRUCTURE

Foundations/slabs	£61.63/m ²
Underpinning, excavation, concrete slab, damp-proof membrane	

SUPERSTRUCTURE

Frame	£43.20/m ²
Mild-steel columns and beams with stainless-steel supports	
Upper floors	£50.36/m ²
In situ concrete slabs	
Roof	£41.30/m ²
Timber structure, stainless steel and single-ply membrane and roof finish	
Rooflights	£31.39/m ²
Metal rooflights with actuators	
Staircases	£49.37/m ²
Concrete and mild-steel stairs with mild-steel balustrading and hardwood handrails	
External walls	£107.38/m ²
Brickwork, blockwork, stone cladding, stainless-steel panels, aluminium wall cladding, render	
Windows	£72.46/m ²
Metal windows and screens	
External doors	£10.50/m ²
Metal and glass doors	
Internal walls and partitions	£45.08/m ²
Blockwork walls, metal stud partitioning, WC cubicles	
Internal doors	£67.73/m ²
Timber, glass and aluminium doors	

INTERNAL FINISHES

Wall finishes	£115.63/m ²
Metal stud lining systems with plasterboard, timber acoustic panelling, timber linings, plaster/ render, ceramic tiling	
Floor finishes	£56.42/m ²
Screed, hardwood flooring, carpeting, vinyl	
Ceiling finishes	£62.95/m ²
Metal stud lining systems with plasterboard	
Decoration	£21.46/m ²
General emulsion and gloss paint	

FITTINGS AND FURNISHINGS

Furniture	£202.53/m ²
Theatre, control room, reception, kitchen units, display units, staff room, sundry shelving, signs, etc.	

SERVICES

Sanitary appliances	£10.07/m ²
One performers', two disabled and four public WCs, one disabled performer's shower room	
Services equipment	£11.15/m ²
Kitchen	
Disposal installations	£7.38/m ²
Rainwater downpipes and waste pipework	
Water installations	£13.30/m ²
Mains, cold-and-hot water installations	
Space heating/air treatment	£38.73/m ²
Hot-water underfloor heating and radiators	
Ventilating systems	£44.68/m ²
Mechanical and chilled-water ventilation	
Electrical services	£133.59/m ²
Mains wiring, power supply, lighting, emergency lighting and fittings	
Gas installations	£0.68/m ²
Mains gas installation	
Lift and conveyer installations	£20.49/m ²
Eight-person lift serving five floors	
Protective installations	£22.22/m ²
Security system, fire alarm, lightning protection, CCTV	
Communication installations	£13.17/m ²
Telephone, TV, data transmission, public address	
Special installations	£36.33/m ²
Automatic controls installation, guided type fall-arrest system for roofs	
Builders' work in connection with services	£13.55/m ²

EXTERNAL WORKS

Site work	£32.95/m ²
Entrance steps, paving, retaining wall and soft landscaping	
Drainage	£6.09/m ²
Plastic drainage and chambers	
External services	£37.99/m ²
New incoming supplies from statutory authorities for gas, telecom, water and electricity	
Minor building works	£119.62/m ²
Demolitions and alterations to existing buildings	

PRELIMINARIES AND INSURANCES

Preliminaries, overheads and profit	£455.65/m ²
Contingency	£194.81/m ²

Cost summary

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	61.63	2.73
SUPERSTRUCTURE		
Frame	43.20	1.91
Upper floors	50.36	2.23
Roof and rooflights	72.69	3.22
Staircases	49.37	2.19
External walls	107.38	4.76
Internal walls	45.08	2.00
Internal doors	67.73	3.00
GROUP ELEMENT TOTAL	518.77	22.99
INTERNAL FINISHES		
Wall finishes	115.63	5.13
Floor finishes	56.42	2.50
Ceiling finishes	62.95	2.79
Decoration	21.46	0.95
GROUP ELEMENT TOTAL	256.46	11.37
FITTINGS AND FURNITURE	202.53	8.98
SERVICES		
Sanitary appliances	10.07	0.45
Services equipment	11.15	0.49
Disposal installations	7.38	0.33
Water installations	13.30	0.59
Heat source	4.24	0.19
Space heating	38.73	1.72
Ventilating system	44.68	1.98
Electrical services	133.59	5.92
Gas installations	0.68	0.03
Lift installations	20.49	0.91
Protective installations	22.22	0.98
Communication installations	13.17	0.58
Builders' work	13.55	0.60
GROUP ELEMENT TOTAL	369.58	16.38
EXTERNAL WORKS		
Site works	32.95	1.46
Drainage	6.09	0.27
External services	37.99	1.68
Minor building works	119.62	5.30
GROUP ELEMENT TOTAL	196.65	8.72
PRELIMINARIES AND INSURANCE	455.65	20.20
CONTINGENCY	194.81	8.63
TOTAL	1,997.64	100

Credits

Construction value
 £2.55 million (tender)
 Tender date
 April 2003
 Start on site date
 October 2003
 Contract duration
 127 weeks
 Completion date
 May 2006
 Gross internal floor area
 1,132m²
 Form of contract
 Scottish Building Contract with Contractor Designed Portion
 Sectional Completion Edition with Quantities May 1999
 Edition with amendment TC/94 and as amended by Section
 A20 of the Preliminaries Bill
 Client
 The Church of Scotland, Mission and Discipleship Council
 Architect
 Malcolm Fraser Architects
 Structural engineer
 Elliott & Company
 Contractor
 Watson Construction
 Services engineer
 En-Consult
 Quantity surveyor
 Morham & Brochie Partnership
 Lighting Design
 Kevan Shaw Lighting Design
 Theatre Design
 Andrew Storer
 Acoustic Design
 Robin Mackenzie Partnership
 Subcontractors and suppliers
Folding/sliding door Alco Beldan; *membrane roofing* AIM
 Developments; *electrical work* Arthur McKay; *theatre seating*
 Auditoria Services; *windows/glass screens* Baydale Architectural
 Services; *theatre equipment* Black Light; *steelwork* Calder
 Fabrications; *heating and mechanical services* Express Heating;
internal timber doors John Porter; *timber flooring* McKay Flooring;
hot and cold domestic water Plumbing & Heating Services;
shopfront Pollards Fyrespan (Hansen); *external cladding* RIG
 Construction Elements; *internal fine linings/joinery* Stewart Dick
 Joinery; *rooflights and structural glazing* Solaglas; *stonework*
 Watson Stonecraft; *repair and remounting of bell* Whitechapel
 Bell Foundry; *steel stairs and balustrades* WHM Engineering

A MOVEABLE WALL UNIT HOUSING DISPLAY CABINETS

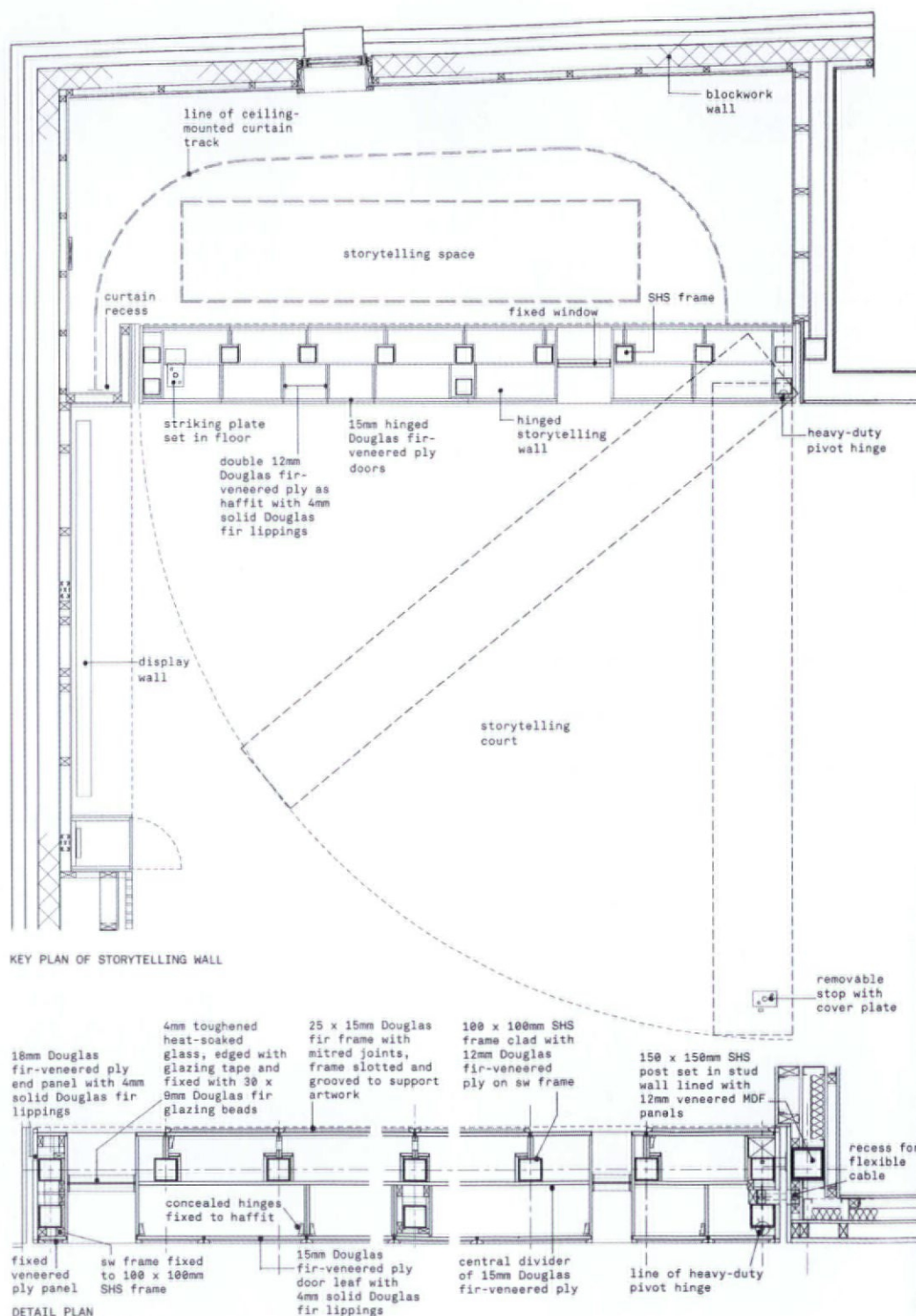
The 'storytelling wall' forms part of the east wall of the Storytelling Court. It swings open on a pivot hinge, revealing a curtained recess – a storytelling space – creating an informal enclosure for listeners.

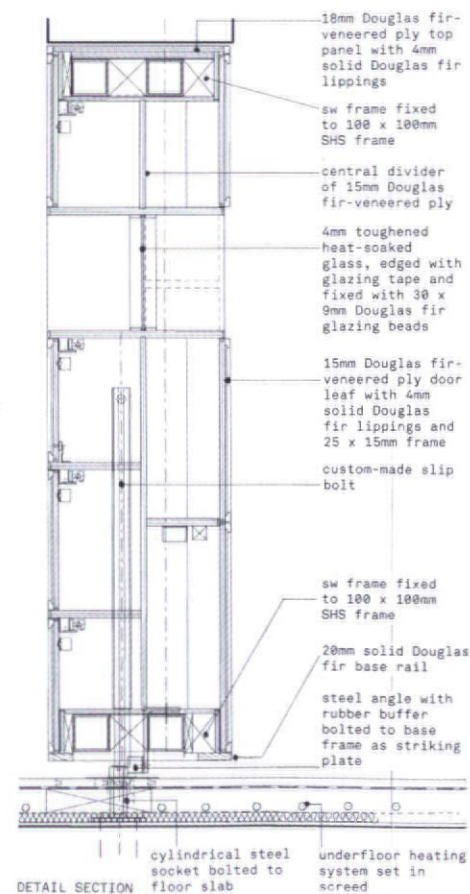
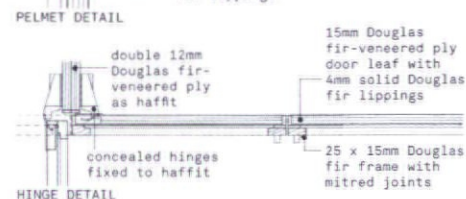
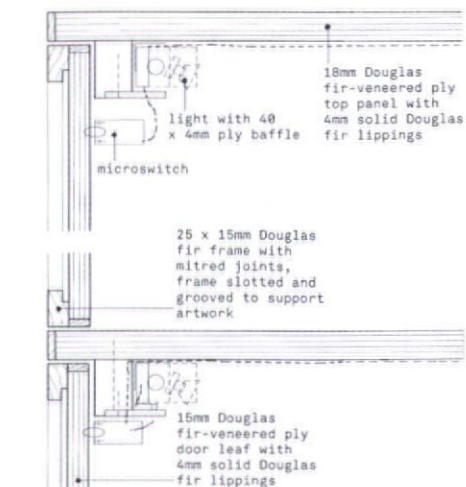
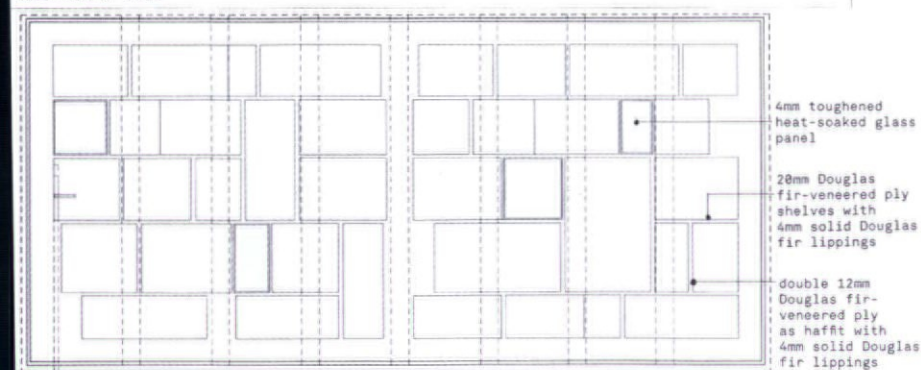
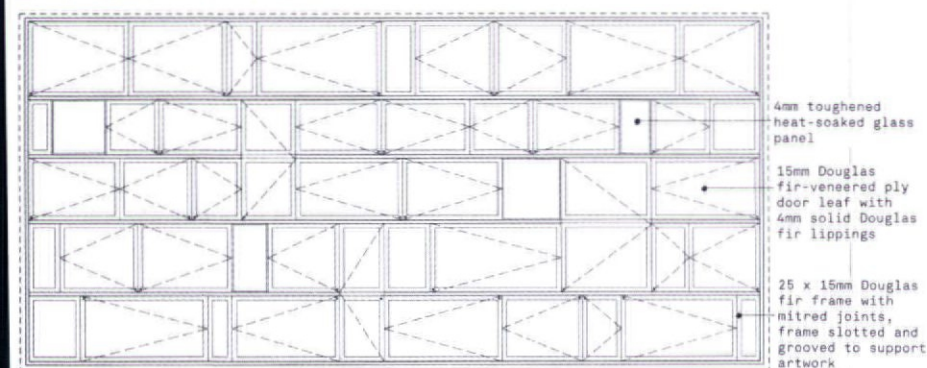
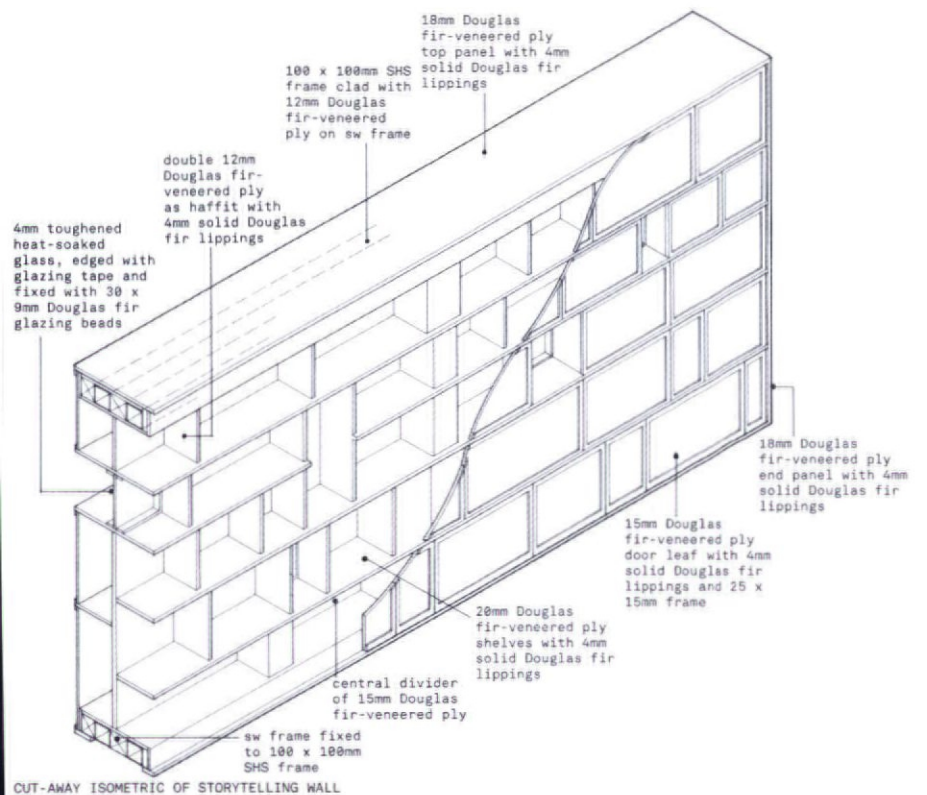
The wall is lined on both sides with cabinets with hinged doors, each containing a miniature stage set illustrating a story. While the doors on the outer, public side form five orderly rows aligning with the horizontal joints in the adjacent timber wall, the cabinets behind them are very different shapes and sizes (*see elevations, right*). On the inner side of the wall the cabinets are shallower and store props for the storyteller.

The doors are made of 15mm Douglas fir veneered ply with 4mm solid Douglas fir lippings. Each door has a 25 x 15mm Douglas fir frame with mitred joints; the frame is slotted and grooved so that a board of illustrations to a story can be slotted into it. Internal cabinet joinery – shelves, hafts and end panels – are Douglas fir-veneered ply with solid Douglas fir lippings.

The wall weighs nearly two tonnes and cantilevers from a single, purpose-made pivot hinge set on a large steel bracket at one end. This required a rigid structure, an internal steel ladder-frame of 100mm SHSs. The wall is secured by a bolt, set inside one of the cabinets, which is lowered into a socket in the floor.

By Susan Dawson







YET MORE LINUX (AND A WELCOME DIVERSION)

Enraged though I was last week at the Mandriva version of Linux and its inability to cope with two monitors, I have to say that it probably would have installed perfectly well with one – and indeed it integrated seamlessly with my network and downloaded updates off the internet without human intervention. Albeit on strangely truncated screens. When I installed another Linux distribution, Ubuntu, on a single-monitor computer, it worked perfectly.

Like a lot of new Linuxes, you buy what is called a live version. You make your lead start-up device a CD or DVD drive and the live version of Ubuntu or Kubuntu or Knoppix (and there are at least 50 more) takes over the running of your computer. Mostly you can then install them permanently. But mostly not if you run two monitors. Like I said, possibly next year.

This is a deeply serious column so I won't direct your attention to www.greatbuildings.com/buildings/Chinli_Kiosk.html which seems to be connected with Oregon-based ArchitectureWeek, the 'leading', as it describes itself, 'online architecture magazine'. Maybe it is, but when last seen the above url had a big fart button plastered across the top. sutherland.lyall@btinternet.com

UNTO THE BREACH

To most architects the words 'Building Regulations' generally bring to mind the technical requirements that have to be met, writes *Sue Lindsey*. But what teeth do the regulations have when there is non-compliance? While most employers and contractors continue working with building control to find a solution, sometimes an impasse is reached. The Building Act of 1984 and the regulations spell out the options for the local authority. There is a mix of statutory powers that can be exercised, and various civil and criminal proceedings can be brought.

Where works have been carried out before the local authority arrives on the scene, Regulation 15 can often be used to order the opening up of a building in order for the works to be inspected. Similarly, where retrospective approval is sought for unauthorised works, the local authority has extensive powers to order opening up.

Where works are either ongoing or have been completed, the local authority can, up to 12 months after the completion of works, serve a notice under Section 36 of the Act demanding that alterations be removed or put right. The current guidance from the ODPM is that this procedure is generally used against the building owner, and it seems

that a notice can be served as soon as there is work in place that contravenes the regulations. Unless they ask the court for longer, an owner has 28 days to comply with a Section 36 notice. If they do not comply in time, the local authority can, with immediate effect, undertake the work itself and recover the cost of doing so from the building owner. If the local authority does not want to embark on carrying out the work, section 36 preserves the right for it to seek the civil remedy of an injunction and force the owner to do the work. Any owner failing to comply with an injunction would find themselves in contempt of court.

The other option open to the local authority is to bring a prosecution in the criminal courts under Section 35 of the Act. This can be for the breach of any provision in the Regulations, and there is a maximum fine of £5,000 for each offence. Notably, unlike the Section 36 procedure, the Section 35 offence does not address how the offending work is to be put right. Also unlike the Section 36 procedure, the court has held that a Section 35 offence is only committed when there is no intention to put the works right. These differences probably explain the ODPM's guidance that a Section 35 prosecution is the usual course of action to take against contractors. It is, after all,

ultimately the building owner who has the responsibility and control to put their house in order.

Lastly, while Section 38 of the Building Act states that a civil claim lies for breach of Building Regulations, this has never been brought into force. So while breach of the Regulations can be evidence of the violation of contractual or tortious duty, the only body that can bring direct action for that breach is the local authority.

Sue Lindsey is a barrister at Crown Office Chambers in London. Visit www.crownofficechambers.com

IT IS PREDICTED THE SYSTEM WILL HALVE CO₂ EMISSIONS

By Barrie Evans. Photography by Kilian O'Sullivan

Burgess Park Community Sports Centre, designed by Studio E Architects, has a low-energy design and is a building making extensive use of renewables. Its heating and hot-water comes mainly from a ground-source heat-pump system. A photovoltaic array that forms part of the southerly facade provides some electricity to the building. But, as with any good energy story, it begins with the built form rather than the energy technologies.

Burgess Park is an extensive, informal park in south-east London. Towards its east end is an all-weather pitch and a set of eight turf pitches, and between these is the new sports centre, accommodating changing spaces for 128 players plus officials, toilets, reception, and café, the latter open to anyone using the park. This has to be a tough building, particularly as the park is unlocked at night. Southwark is ready to risk some vandalism for the openness of the building.

The building deliberately nestles discreetly into the parkland when seen from most directions. Its west side merges into a long existing masonry wall that once bounded an industrial site, now part of the perimeter of the all-weather pitch. To the north and east the building is sheltered, using earth from the site and within the park. To the south it is open to the sun. The wall of the changing-room block has a low masonry plinth, then timber-framed laminated glass inclined at 60°, with an integral horizontal band of photovoltaics.

The building's other facilities, fronted by a canopied terrace that extends the café area, are against the western wall.

But it is the block of changing rooms, and particularly its section, that most clearly expresses the energy agenda.

This block is reminiscent of Studio E's 1998 Solar Office at Doxford International Business Park. Here, the inclined wall fronts a buffer space, thermally cut off from the changing spaces by an insulated wall. This solar-warmed but otherwise unheated corridor gives access to the changing rooms. There are high-level windows in the inclined wall to vent it to avoid summer overheating. Fixed lights in the rear wall provide some illumination of the changing rooms beyond. (There were to be pavement lights in the changing-room roofs too, but these were cost-cut, so the designers were resigned to more use of artificial lighting than intended.) Changing rooms (and WCs) are mechanically ventilated, with air prewarmed in the corridor entering adjacent to the showers and drawn out at a high level. Both changing-room ventilation and lighting are controlled by presence detectors.

Showers create the largest heat load, followed by the underfloor heating. Heat is provided by a two-compartment 10m³ thermal store charged by a ground-source heat-pump system. This runs on off-peak electricity, from 11pm to 7am. There is an immersion heater back-up for rare peak water use.

Eight 100m-deep boreholes were sunk beneath the site of the earth mounding to the north, the first few metres of the bores lined with mesh, and beyond that in the hard strata the bore walls unsupported. Each is 150mm in diameter, with water circulating in a tube-within-tube closed loop.



1.

1. Canopied entrance to café to left,
with changing-room block beyond



2.

2. South aspect across park

Heat pumps are run at a near optimum COP (Coefficient of Performance – the ratio of the energy extracted by the heat-pump to the energy used to run it) of four-to-five. To achieve this efficiency involves using an output water temperature of about 45°C – a higher output temperature would lower COP. The water is warm enough for both underfloor heating and for the showers, for which it is first lightly dosed with chlorine dioxide to mitigate the risk of legionella. (Normally water would be stored at 65°C to cut this risk.)

Predictions are that using the ground-source system compared with a conventional gas boiler will about halve CO_2 emissions and quarter energy-use for heating and hot water.

The other renewable energy system, the 4.8kWp of photovoltaics, is predicted to supply 25 per cent of the building's electricity demands, in part powering the ground-source heat-pumps and lighting. Connection to the grid allows export of surplus at times and saves the cost of on-site storage.

This is a normally functioning building but also to some extent experimental. Thus, for example, both the ground-source system and a conventional system had to be designed for tendering. There was a 50 per cent grant for the ground-source system of £49,000, and a grant of £25,000 largely covered the cost of the photovoltaics. (Overall project cost was about £930,000.) Grant funding came from the DTI/BRE Clear Skies programme, now superseded by DTI's Low Carbon Buildings Programme (www.lowcarbonbuildings.org.uk). This approach is new to the

Football Foundation, but it is ready to consider a ground-source system for future projects.

All these services may sound elaborate because they are unfamiliar. But the plan shows that the floor space given over to the plant room is actually not particularly large.

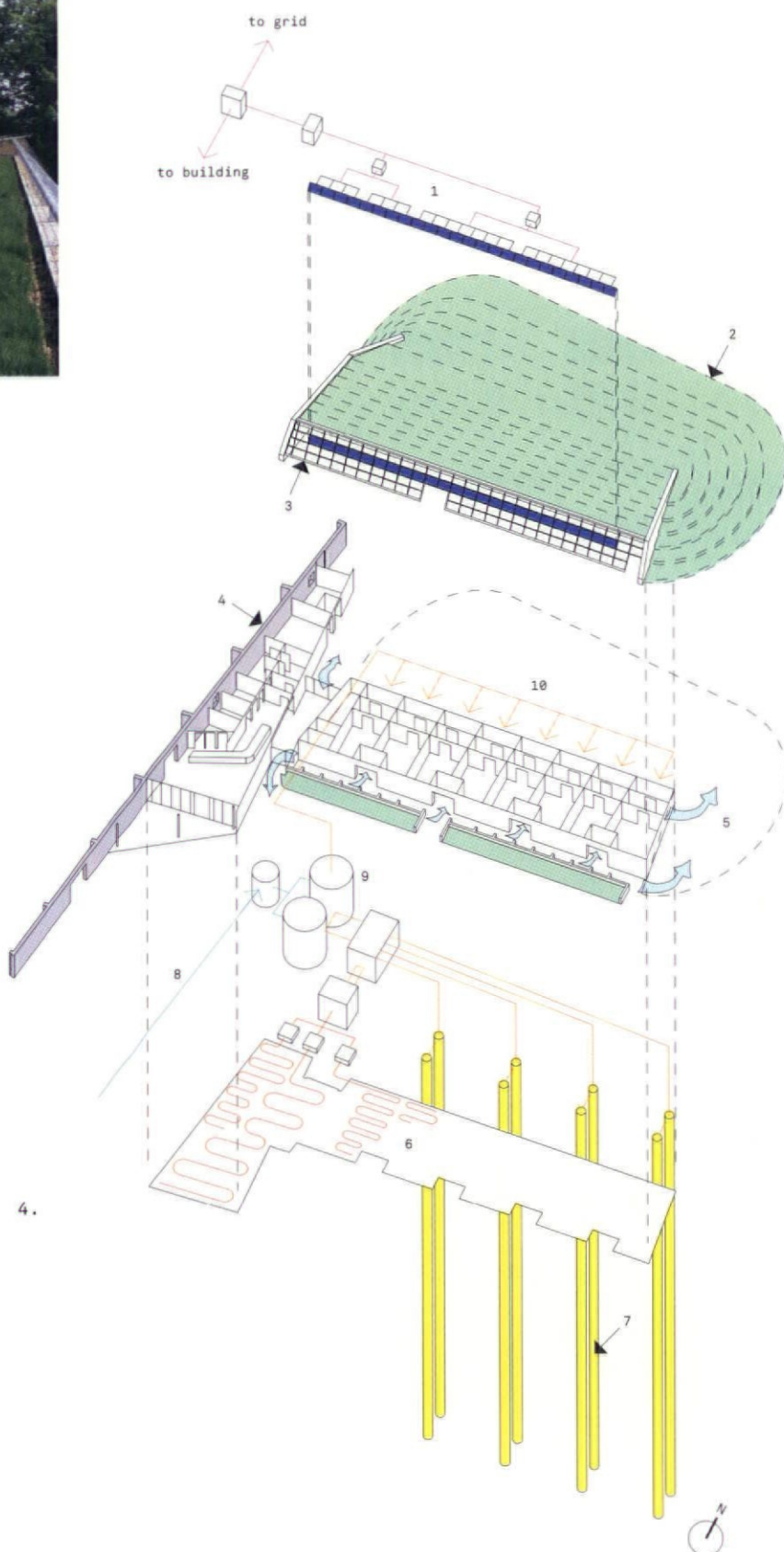
Earth-sheltering makes sense in terms of the discreet siting of the building but may at first seem strange for an intermittently occupied building, where the rapid thermal response of the fabric could be more appropriate. However, when it is in use, occupancy is dense, like a theatre or a community hall, and the concern can quickly turn to overheating. A building with significant mass strikes a balance. (Overall envelope U-value is $0.2\text{W}/\text{m}^2\text{K}$ for a building designed in 2002.)

The building is now open. Metering is being put in for a programme of monitoring that will run over the next year or so, tracking the when and how-much of energy use for the ground-source system, overall building performance and the photovoltaics. This will confirm whether the designers have met their ultimate target of producing less than 50 per cent of the CO_2 emissions of an equivalent good practice building.

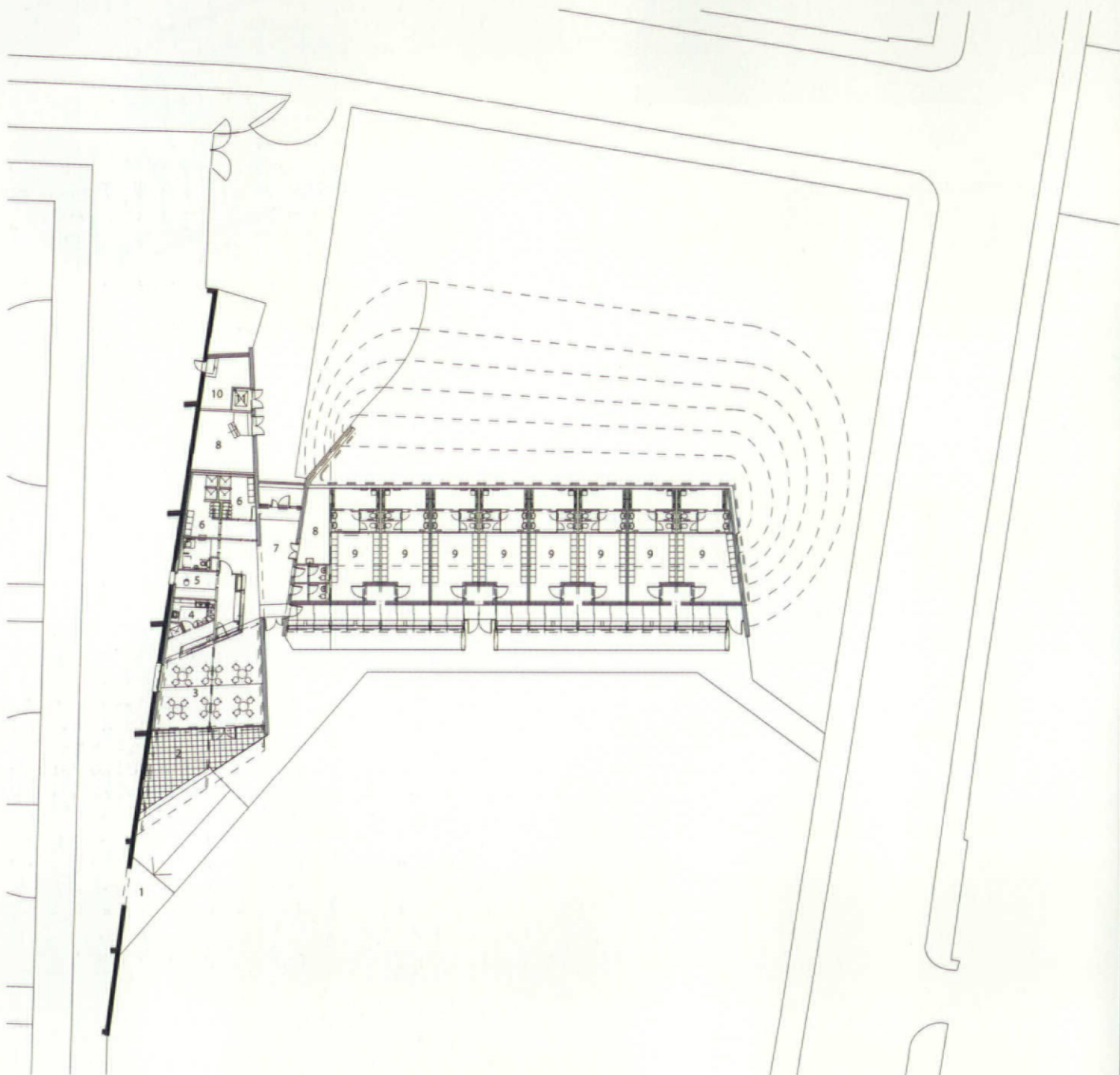


- 3.
3. Earth mounding, with railings above south facade to right
4. Ground-source system feeding underfloor heating and hot water

- KEY
- 1 PHOTOVOLTAIC ARRAY
 - 2 PLANTED EARTH BANK AND ROOF
 - 3 GLAZED 'GREENHOUSE' FACADE
 - 4 EXISTING FACTORY WALL REUSED
 - 5 MECHANICAL AIR EXTRACTION
 - 6 MULTIZONE UNDERFLOOR HEATING
 - 7 EIGHT 100M-DEEP CLOSED CIRCUIT WELLS
 - 8 MAINS WATER AND CHLORINE DIOXIDE TREATMENT
 - 9 GROUND-PUMPED HEATING SYSTEM
 - 10 HOT WATER TO CHANGING ROOMS



- KEY
- 1 PITCH ACCESS
 - 2 TERRACE
 - 3 CAFÉ
 - 4 KITCHEN
 - 5 OFFICE
 - 6 OFFICIAL'S CHANGING
 - 7 RECEPTION
 - 8 PLANT
 - 9 CHANGING ROOM
 - 10 PITCH STORE
 - 11 BIN STORE



5.



6.



7.

Credits

Client

London Borough of Southwark

Client representative

Groundwork Southwark

Funding

Football Foundation, Southwark Council,
Clear Skies, London Development Agency,
European Regional Development Fund,
Aylesbury New Deal for Communities

Architect

Studio E Architects

Building services engineer

Downie Consulting Engineers

Structural engineer

Price and Myers

Quantity surveyor

MPA

Landscape and project management

Shape

Main contractor

Claremont Refurbishment

5. Plan with earth-mounding contours. All-weather pitch to left

6. Southerly corridor/buffer space

7. Integrated photovoltaics

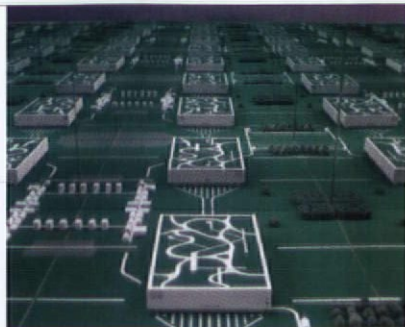
8. South elevation

9. Section with earth mounding

8.

9.

REVIEW



1. Archizoom's Non-Stop City

EXHIBITION

By Jeremy Melvin

Future City: Experiment
and Utopia in Architecture
1956-2006

At the Barbican Art
Gallery, London EC2,
until 17 September

Beneath the pavement, thought student revolutionaries in Paris during 1968, lay a beach. What they did not anticipate was that after the radicalism of the urban projects that helped to inspire them has come the whole panoply of institutionalisation: collecting, curating, exhibitions and erudite catalogues.

That at least is one interpretation of *Future City*, a large and challenging exhibition of radical urban projects from the last 50 years at the Barbican Art Gallery. Its exhibits are drawn from the FRAC collection in Orleans, which started amassing material in the early 1990s under its previous director Frédéric Migayrou.

The show opens with Constant Nieuwenhuys' *New Babylon* and the Situationists;

moves through old favourites like Archigram, Archizoom and the Metabolists; takes in Rem Koolhaas and several lesser-known gems; and culminates in a series of projects that could have come from the last Venice Biennale. Making sense of such a mouthful is not easy, though the gallery's uncompromising *kunsthalle*-like space, as modified by Foreign Office Architects' (FOA's) design, is quite appropriate. As the Barbican's head of art galleries Kate Bush writes, the Barbican is about as close as British architecture has come to a realised, radical urban vision, while FOA shows every sign of achieving more in various global locations.

But the process of institutionalisation inevitably takes its toll. Categories have to be adopted and labels applied

to individuals and movements who sought to challenge all such conventions. Some are familiar, such as Megastructure and the more recent Deconstruction; others are self-explanatory, like *New Urban Habitat* and *Inflatable City*. But a few are less convincing, such as *Oblique City*, with a single example of Paul Virilio and Claud Parent's *Architecture Principe*, or the catch-all *Contemporary Process*. Imposing a taxonomy starts to direct interpretation and perhaps even to imply an overall narrative.

Migayrou's catalogue essay suggests that it may lie in 'non-standard orders' or NSA codes. 'Digital tools and their capacity for algorithmic calculation,' he writes, 'allow one to enter on a solid footing into the domain of a

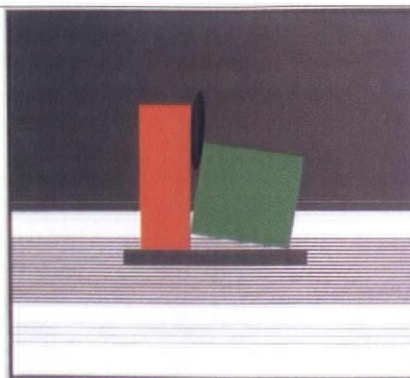
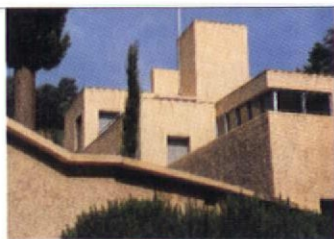
continuous formal schematism revolutionising the logic of architectural design'. That itself suggests a reassertion of architectural convention – admittedly through mathematics rather than tradition – but as a sentiment it is very much at odds with the earlier schemes on show.

The appeal of projects such as Hans Hollein's floating, cloud-like superstructure looming over Vienna is that they escape architecture and become a political statement. In 1960 there were many clouds looming over the Austrian capital. But once form becomes classifiable and encodable, it loses much of its potential for radical provocation precisely because it can be relegated to that obscure little corner of cultural production called 'architecture'.



MORLEY VON STERNBERG

2. Rem Koolhaas' CCTV, Beijing



BOOK

Villa Gardens of the Mediterranean: From the Archives of Country Life
By Kathryn Bradley-Hole.
Aurum, 2006. 208pp. £40

Without a degree of interpretative grounding, radical visions will remain rhetorical gestures. A few of the projects here deserve no more than that, but overall they represent a huge collective intellectual and imaginative endeavour to endow urban life with new opportunities.

With a touch more class than the usual travel and lifestyle porn, here's the latest in what's now a long series of books (13 of them so far) created from *Country Life's* photo archives. Arcades draped in wisteria, palms, rills and lichen-spattered *putti* recur in this lush tour of Algeria, France, Greece, Italy, Portugal and Spain, with the sun always obligingly shining.

How to create an interpretive framework for the recent past is a vexing question for cultural commentators. This exhibition, and the collection from which it is drawn, allows that effort to be seen as more than just a series of fragments. Though there is still some way to go before its real implications can be understood, the exhibition and its catalogue are a worthy starting point.

Among the more worthwhile inclusions is Harold Peto's Villa Maryland at Saint-Jean-Cap-Ferrat, with its architectural treatment of enclosure, vistas and levels – 'still the private playground of a tycoon,' says the author. Much the exception is the Villa Noailles at Hyères (pictured), with its recreation of the 'Cubist' garden that Gabriel Guévrekian designed for the Paris Exposition of 1925.

CRITIC'S CHOICE

By Andrew Mead

Reviewing the new monograph on Owen Jones (see page 46), Kenneth Powell remarks on the renewed interest in ornament that some architects are showing today. This preoccupation with a building's skin is prominent too in the fetishising of material – as, for instance, in the perforated copper of Herzog and de Meuron's de Young Museum, San Francisco. Then there's the recent taste for 'randomly' patterned facades, with windows shuffled asymmetrically from floor to floor – a treatment which has quickly become a cliché.

In contrast to all this emphasis on surface and external appearance, Jules de Goede's paintings, with their razor-sharp geometry, are primarily about space. Working almost exclusively in grey, black and white, with occasional sharp accents of colour, he clearly delights in the 3D spatial effects that he can create on a flat plane, though he likes to complicate things by introducing a real third dimension – that slender ellipse in the picture above, appearing to prise apart the red oblong and the green square, is an actual cavity, deeper at the bottom than the top. Yet in another work that same effect might instead be a painted illusion.

What these paintings sometimes bring to mind is Colin Rowe and Robert Slutzky's classic essay, 'Transparency: Literal and Phenomenal', which located Modernism not so much in the glass walls of Gropius' Fagus factory as the 'phenomenal' transparency of Le Corbusier's Villa Stein-de Monzie, with its spatial ambiguities and layered planes. For de Goede, there's still life in those prewar spatial researches – and rightly so. His exhibition continues at Broadbent, 25 Chepstow Corner, London W2, until 22 July, and there's an excellent 126-page catalogue (www.broadbentgallery.com).

Another link to prewar avant-gardes is Jonneke Jobse's *De Stijl Continued: The Journal 'Structure' 1958-1964* (010 Publishers, 34.50 euros (£24)) – proof that Mondrian and Van Doesburg weren't so much a terminus as a bridge to continuing activity both in art and architecture. The writing is dry (it was a dissertation), but the book is absorbing, casting light on such figures as Aldo Van Eyck and Victor Pasmore, while some of the illustrations are sure to be a surprise.

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

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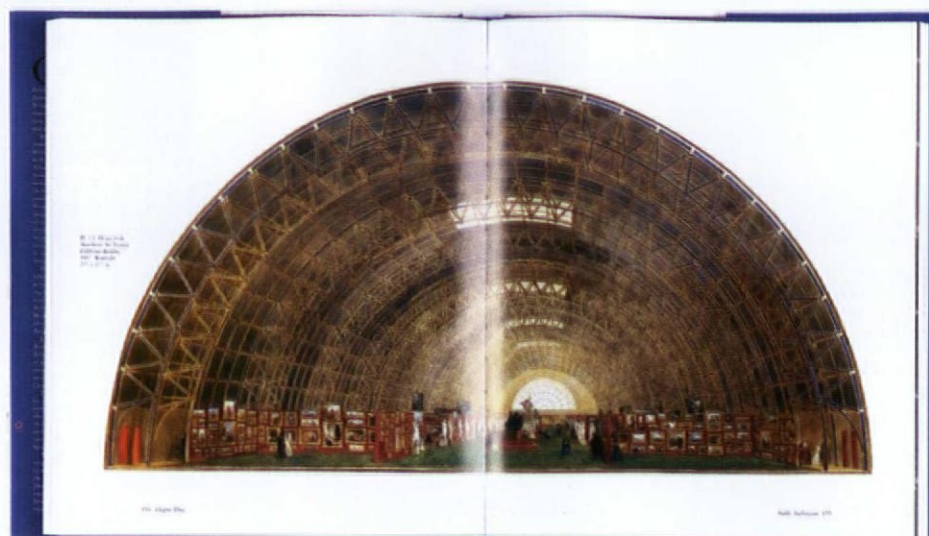
Jeremy Melvin is an architectural writer and teacher in London

BOOK

By Kenneth Powell

Owen Jones: Design, Ornament, Architecture and Theory in an Age of Transition

By Carol A Hrvol Flores.
Rizzoli, 2006. 276pp.
£42.50



'Why not carve flowers on our buildings? Why not use concrete panels imprinted with pictures of aeroplanes and insects? Why not coat a skyscraper with Islamic motifs?' These were questions that Alain de Botton asked in his over-hyped but stimulating tract *The Architecture of Happiness*.

Decoration in architecture is currently undergoing a renaissance – witness recent work by, for example, Caruso St John, Jean Nouvel and Herzog & de Meuron, who have pursued the idea of it as something that should be integrated into architecture rather than treated as an optional add-on. 'All ornament should consist of enrichment of the essential construction of a building,' Pugin insisted in *The True Principles of Pointed or Christian Architecture*.

Pugin's anti-picturesque rationalism was a formative influence on the design reform movement that embraced figures such as Henry Cole, Christopher Dresser, John Ruskin and William Morris, and was one of the sources of the Arts and Crafts movement (and, through the Bauhaus, of the philosophy of the Modern Movement). Among these protagonists, Owen Jones (1809-1874) has been relatively neglected, though it is more than 30 years since Nikolaus Pevsner remarked that the absence of a book on him was 'a serious gap in the historiography of Victorian design'. Dresser, an unapologetic follower of Jones, was the subject of a recent exhibition at the V&A – a mark of recognition not yet accorded to Jones himself.

Despite the paucity of surviving works and archival sources, Carol Flores has finally filled that gap with a substantial critical account of Jones' work as designer, architect and theorist. It's a finely produced volume which illustrates his graphic, decorative and architectural work.

Jones' *The Grammar of Ornament* (1856) is well known, as is his role in the internal decoration of the 1851 Crystal Palace, contributing greatly to the popular and critical success of the project. Several of his wallpaper designs continue in production today. Jones' work as an architect is, however, little known, partly because his major buildings – including St James' Hall on Regent Street and Osler's store, 'a fairyland of crystal fascinations' – have been destroyed.

His entries into a number of major competitions, including the St Pancras Hotel and the rebuilding of the National Gallery, were unplaced. As a designer in iron and glass, however, Jones could be startlingly radical. The unrealised scheme for the 1857 Manchester Art Treasures Exhibition building shows a structure so rational, economical and direct in its diagram – a single arch uniting roof and walls – that it seems to look forward to High-Tech designs of the 1970s (see picture). Jones won the competition for the project, only to see the decision set aside and a local practice appointed to construct something altogether less distinguished – a familiar story.

Kenneth Powell is an architectural journalist

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The Specialist will also be expected to lecture on concrete construction via
seminars, continuing professional development presentations and other
technical events.

To perform this role, you will be a qualified architect or architectural technician and
have excellent presentation and communication skills, together with IT proficiency
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nature and a persuasive personality. It would also be advantageous to be an active
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In return, we can provide a stimulating, multi-discipline environment with an
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Convince us of your vision first - request an application form from:

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Telephone: 01276 608724 E-mail: parmstrong@concretecentre.com
Closing date for applications is Friday, 28 July 2006.
www.concretecentre.com



URBAN DESIGNER / ARCHITECT

BUSINESS OPPORTUNITY

A leading firm of consultant town, environmental and landscape planners – based primarily in Essex but with a strong client base throughout the UK – requires a highly creative urban designer, who must also be a fully qualified architect, to lead and drive forward the expansion of the firm's design team.

The candidate must have a proven track record in the preparation and delivery of innovative design solutions to master planning, design statements, urban design frameworks, layouts, feasibility studies, etc including three dimensional forms of presentation for a wide range of regeneration and sustainable urban extension projects. Experience of managing Architects/Designers is essential.

The opportunity might also suit a small practice that is looking to merge and expand its existing urban design and architectural services with complementary related disciplines.

This is an exciting opportunity for the right person/firm. Please send CV's or, in the case of firms, expressions of interest to Box. No. 3224 at the address below by 17th July.

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A highly successful practice with offices across the UK and Europe, who think locally and act internationally, require a senior architect/ architectural assistant with a minimum of 5 years UK retail experience. Successful candidates will be responsible for a number of new build and fit-out projects for one of the UK's leading department stores. Applicants must have exceptional client facing skills & be able to take on projects from feasibility to completion. Must be fully Autocad proficient.

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Executive Director

Public Art in Wales

ca. £55,000 Cardiff

CBAT (formerly Cardiff Bay Arts Trust) and Cywaith Cymru/Artworks Wales are, with the full support of the Arts Council of Wales, merging to form an innovative promoting body for public art in Wales. The new body will be charged with developing collaboration across art, design, landscape, architecture and allied fields, working with the public and private sectors, to make public art in Wales exciting and relevant to its communities.

The new body seeks an Executive Director who will combine inspirational leadership with effective organisational management.

Candidates must demonstrate:

- recognised experience in a relevant field;
- the ability effectively to manage a small organisation with a national reach;
- a clear understanding of the potential of public art in its widest sense to contribute to a sense of belonging and community;
- strength of successful innovation;
- an ability to link commercial acumen to public service;

- strong communication skills;
- evidence of effective leadership.

Recruitment to this post will be on the basis of equal opportunities.

For further information about the post, please contact Enid Thomas at Tribal Executive Resourcing on 020 7323 7180. For an electronic version of the job details, visit the website at www.tribalresourcing.com

To apply, please send your CV together with a supporting statement setting out how your skills and experience meet the person specification outlined in the information brief, and your vision of the purpose and future direction of public art in Wales.

The deadline for submissions is noon on Friday 4 August 2006.

Please send your application to Kim MacDonald, Tribal Executive Resourcing, 87-91 Newman Street, London W1T 3EY or email kim.macdonald@tribalresourcing.com

TRIBAL

www.tribalresourcing.com

your next career move

Architectural Technician Chichester to £35k

Career opportunity with this award-winning Architectural practice. Our client is a well respected, medium-sized company, that has recently been specializing in the design and build of residential apartment blocks and housing. Candidates should be proficient with AutoCAD and fully up to speed with the UK Building Regulations **REF: 95704**

Architect Winchester to £45K

Our client is a major, multidisciplinary, construction company with several offices around the South of England. They are looking for an experienced architect to play a lead role on a range of residential projects. This is a real opportunity for the right candidate to make an impact towards the development and expansion of the Winchester office. Good salary and a car on offer. **REF: 109747**

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Architectural Recruitment Consultants

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Architect / Pl2 & Technicians Manchester £24-40K

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Part 2 / Technician East Anglia & London £28K

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Project Architect / Technologist Hampshire £36K

Company is seeking experienced staff to assist initially with a substantial building conversion project as well as commercial work. As a project architect, you will be required to lead a project team and deliver the project through to completion. Architectural technologist is required to assist the project architect, and should be proficient in AutoCAD

Architectural Technician South West £36K

High quality people needed with healthcare, residential and education experience to work on a number of challenging projects. Applicants must demonstrate construction and technical knowledge, along with the ability to problem solve and translate design problems into buildable solutions. Must be AutoCAD literate, able to multi task and run a small team.

Architectural Technician London & Surrey £36K

This well established practice have an ever increasing portfolio that now require a qualified individual to work as part of a team producing working drawing packages for a multitude of projects. Ideal candidates will have a minimum of 3 years PQE, be fully CAD literate and would like the opportunity and training to run and manage their own projects.

Architect / Technicians South East £30-45K

South East based practice are currently seeking 2 senior technicians and 2 architects to expand the management team. This is definitely a career move for the right candidates, as the practice is on the verge of a significant role in its profile, coupled with a considerable increase in its workload. Great salary and package is on offer.

For further information please contact

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At least 5 years experience preferably MCIAT or working towards it. CAD skills and experience of working on multiple projects is essential.

Both positions will require an ability to manage projects, workloads and work with a range of clients, running projects from inception to completion.

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LONDON - STAFFORD - LIVERPOOL

ARCHITECT TECHNICIAN/DESIGN

**Based in Maidenhead, Working across the UK.
Salary £26-28K, OTE £36K, Car allowance**

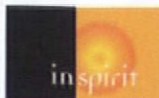


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We are looking for a dynamic and highly motivated individual to join our architectural team within the Property Division of the Technical and Environmental Services Department.

Reporting to the Team Leader, you will be involved in a wide range of design led projects and will be responsible for all aspects of the project management from inception to completion.

Working with a diverse client base, you will have the opportunity to work across the full range of local authority public buildings, including schools and leisure, but excluding housing.

You should ideally be a Registered Architect and have at least five years' work experience.

You will be a car driver or have the ability to provide borough wide mobility. A casual car user allowance will be paid.

For an informal discussion telephone Zoe Smith on 01702 215405.

Application forms and job descriptions for the above post are available from Brian Smith, Group Manager – Administration, Technical & Environmental Services Department, Contact Centre Reception Civic Centre, Southend-on-Sea, Essex SS2 6ER. Telephone: 01702 215392 (24 hour answerphone) or email to t&eservices@southend.gov.uk Please quote the post reference number TE.42.0900.

Closing date: 21 July 2006.

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- Key worker housing - Part II assistant with 1-2 years experience to join small team to take early design forward.
- High density residential scheme - Part II assistants with around 2 years experience to push forward to planning stage.

We give design opportunities to all team members and offer good support for staff development, including Part III fee contributions. AutoCAD and Adobe package experience preferred.

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Architectural Technician

£32,000+/Negotiable (D.O.E.) – Northamptonshire

An Architectural Technician is required for a medium sized architectural practice. You should have a good all round knowledge on a variety of projects and be fully proficient with AutoCAD. This is an immediate position offering the opportunity to work within a friendly environment involving primarily commercial and industrial projects. There are excellent training opportunities to ensure smooth career progression and varied experience. Sarah Bradley t. 01908 681 265 e. sbradley@bbt.co.uk Ref: MKN01

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€40,000+ – Ireland

Our client, a leading developer and contractor in Limerick, requires a Technician to join its architectural team. Projects currently include a major residential development as well as a 250,000 sq.ft. shopping complex worth €140m. You will be proficient in AutoCAD 2006 with at least 2 years' experience.

Naomi Cassidy t. +353 1 643 7400 e. ncassidy@bbtireland.com Ref: NC147



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Architectural Assistant

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Senior Lecturer in Architectural Design

School of the Built Environment Ref- BEN05/07

An opportunity exists for a new member of staff with a passion for architecture and an ability to inspire students, to join the teaching team in the Architecture Group within the School of the Built Environment.

The School runs an Architectural Design and Management Degree Programme, which has RIBA Validation and ARB prescription at part I. It is unique in its approach to management teaching in architectural design, and has recently received an excellent Visiting Board report. The team is developing a postgraduate diploma, due to start in September 2006, which continues the innovative approach of the undergraduate programme. There is also a degree in Interior Design, which is run jointly with the School of Design. There are great opportunities to be involved in the further development of architecture within the School.

You should have an architectural education, preferably be a registered architect with experience in teaching design. Your main duties would be tutoring students in the design studios, contributing to the lecture programme and supporting the management and development of programmes. An interest in design, architectural technology and practice would be particularly useful.

Salary: Grade 7 £31,525 - £38,772 per annum

Closing Date: 14 July 2006

Selection Date: Mid/Late August 2006

For an informal discussion about the post, please contact Peter Beacock, Director of Architecture, on 0191 227 3528.

Applications can only be accepted when made on the official application form which you can request from our website www.northumbria.ac.uk/vacancies, by telephoning (0191) 227 4321 during office hours or by writing to: Human Resources, Northumbria University, Ellison Place, Newcastle upon Tyne NE1 8ST.

Please quote reference number BEN05/07. Northumbria University is an equal opportunities employer and welcomes applications from all sectors of the community.

MICHAEL PHILLIPS | Architects

We are a small award winning practice engaged in architecture, planning and design specializing in the creative re-use of listed buildings. Due to increasing workload, we are looking for a **Qualified Architect or Senior Architectural Technician** with the following qualities:

- Excellent technical ability in AutoCAD and/or ArchiCAD
- Minimum 3 years' experience in hospitality, commercial and private residential projects
- Knowledge of all technical, Building Regulation, design and admin issues
- Project management skills or the potential to develop in this area

The successful candidate will be able to respond to the demands of a quality driven practice. Salary according to qualification and experience. Contact: Jane Glazier, Michael Phillips Architects Ltd, Great Ballard Lodge, Fernhill Lane, New Milton, Hampshire BH25 5ST. Tel: 01425 611 271 Email: jane@michaelphillipsarchitects.com

Small busy Architectural practice in Reading is seeking an architectural assistant who is fully experienced in the residential sector to help prepare drawings suitable for planning applications and working drawings. The candidate will be expected to work with minimal supervision and be CAD literate.

Salary will be dependent on experience.

Please send your CV to: info@keenpartnership.co.uk or telephone Mark Groom on 0118 957 4414

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Ref: 0606-75
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My client has permanent full time vacancies at their office in Leicester for a qualified architect and a qualified technologist, both of whom should ideally have three or more years UK experience. The CAD system they operate is ArchiCAD and whilst experience with that software is desirable, it is not essential as training will be provided. Current workloads include Retail, Community, Residential & Healthcare Projects and the Salaries on offer are negotiable subject to the experience of the applicants.

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Architect Head of Implementation

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Salary: a salary of up to £35K is available to the right person
Please reply with full illustrated CV to: Mr Neil Morris, Engle, Phoenix Yard, 65 King's Cross Road, London, WC1X9LW.
please quote ref beap/nm/15/07/06. Closing Date: 13/08/06

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We are seeking talented, energetic **Qualified Architects** and **Architectural Assistants** to assist with design and production work on our growing portfolio of projects in the UK, Europe, USA and UAE.

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Applicants must have good design, technical, and management skills along with a high proficiency in AutoCAD. 3D modelling and computer generated visualisations skills would also be a plus.

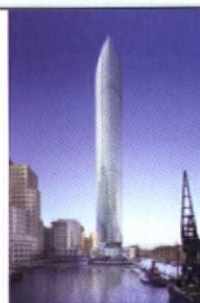
Please send current CV along with representative samples of work to:

Ms Susan Smith, Weintraub Associates, Britannia House,

11 Glenholme Rd, London, W6 0LH

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As the national champion for historic buildings conservation, you will be responsible for developing technical and scientific research programmes, providing world class technical expertise, policy making and standards and representing English Heritage at both national and international levels.

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The post will initially be based in London but it is anticipated that it will relocate to Birmingham within two years.

To apply, please send your CV to Sheila Robinson, HR Manager, English Heritage, 1 Waterhouse Square, 138-142 Holborn, London EC1N 2ST. For further details, please email recruitHQ@english-heritage.org.uk quoting the reference R/48/06 only in the subject box. If you require a hard copy, please telephone 020 7973 3861. Closing date: 14 July 2006.



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TENDER



TENDER FOR BUILDING CONSULTANCY SERVICES

The London Borough of Camden is seeking expressions of interest from suitably qualified and experienced organisations who wish to be considered for a select list to tender for Framework Agreements for Building Consultancy Services as detailed below.

The estimated total value of fees for the duration of the framework agreement is expected to be between £10,000,000 and £22,000,000. The Framework Agreements will be for Building Consultancy Services comprising: integrated building surveying services, architectural and structural engineering services, mechanical and electrical engineering services, planning, supervision and quantity surveying services and Design and Build Consultancy Services consisting of Lead Designer (to prepare Employer's Requirements only), Lead Consultant and Employers Representative.

Consultants will be required to provide services in relation to schemes including (but not limited to) 1) Housing refurbishment works (comprising mainly external works to occupied premises) 2) Refurbishment of schools and educational buildings 3) New build of schools and educational buildings 4) Refurbishment of Council buildings. It is envisaged that in addition to the main panel of consultants a minimum of 2 consultants specialising principally in mechanical and electrical consultancy services will be appointed. The contract period will be 4 years from 1 April 2007.

This advertisement is to seek expressions of interest only at this stage. Interested parties must complete a questionnaire available from: London Borough of Camden, Attn: Steve Cook, Strategic Procurement Unit, 2nd Floor, Camden Town Hall Extension, Argyle Street, London WC1H 8NN.

Tel: 020 7974 5661 Fax: 020 7974 5935 E-mail: select.list2@camden.gov.uk URL: www.camden.gov.uk/pqq

Completed questionnaires must be returned by 17:00 on 24th July 2006.

If you require any further information on this contract please contact Mark Everest, Procurement and Contracts Manager, London Borough of Camden, Housing and Adult Social Care Directorate, Bidborough House, 20 Mabledon Place, London WC1H 9BF. Tel: 020 7974 5514 Fax: 020 7974 5522 E-mail: mark.everest@camden.gov.uk.



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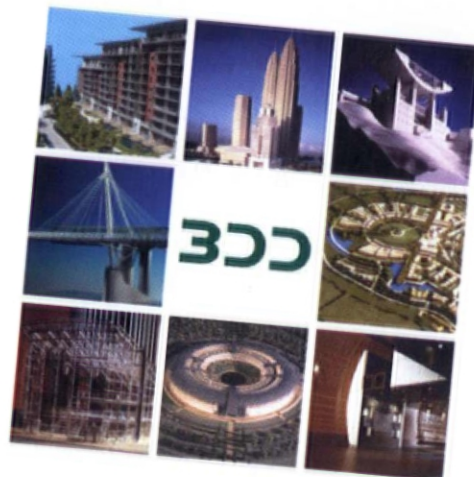
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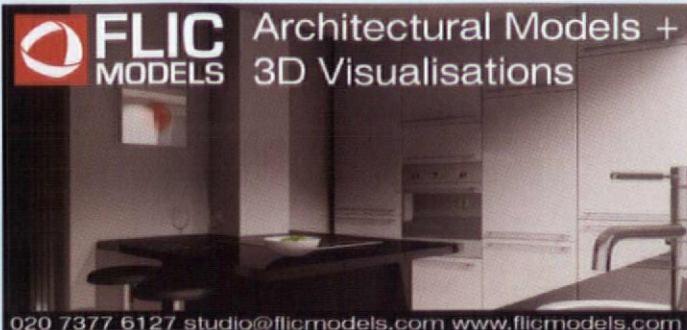
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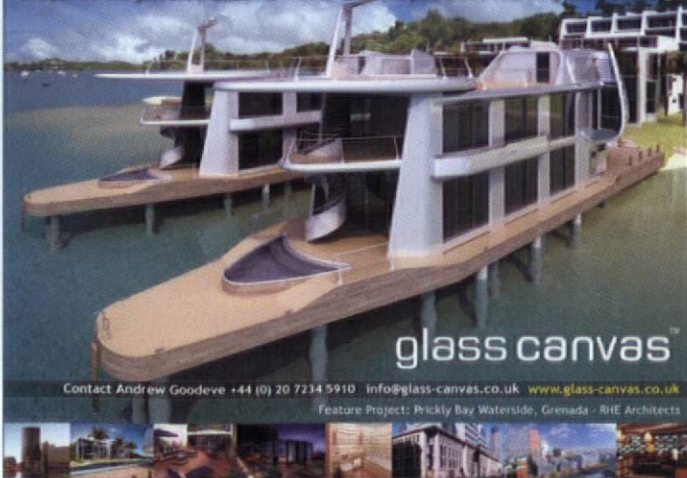
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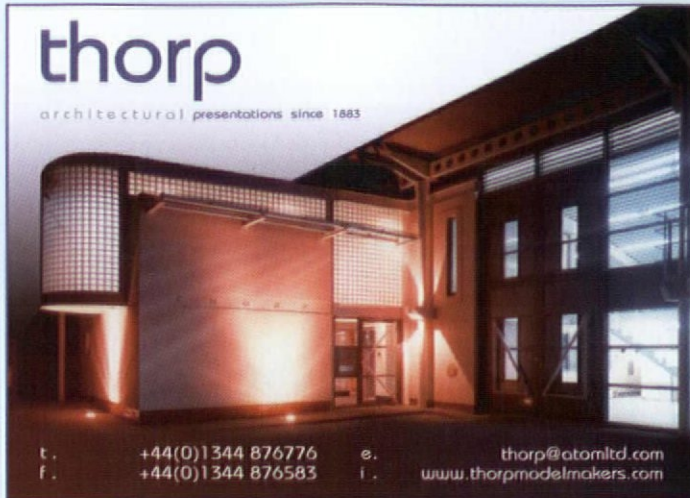
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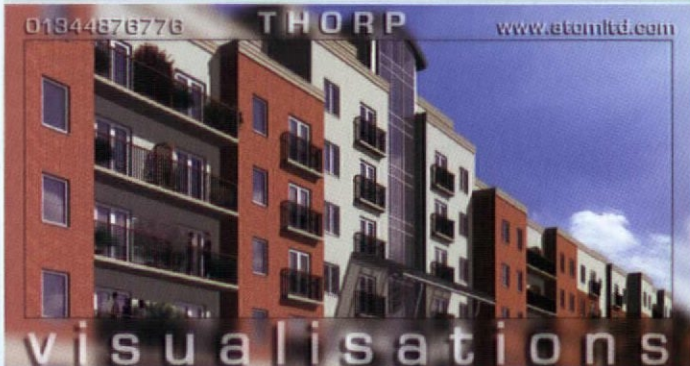
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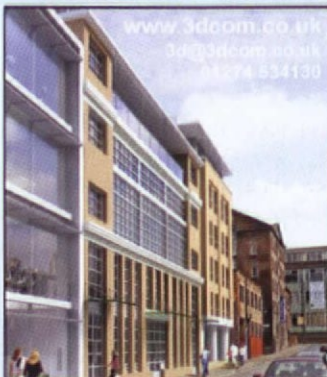


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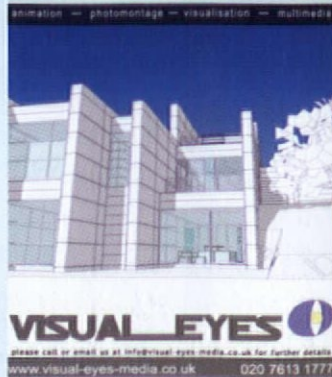


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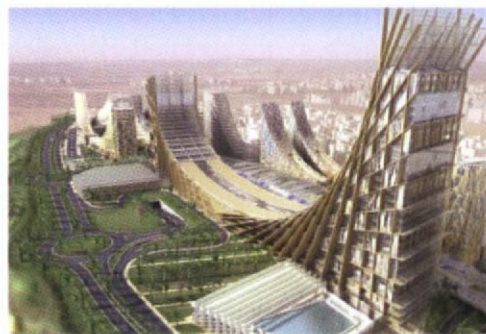
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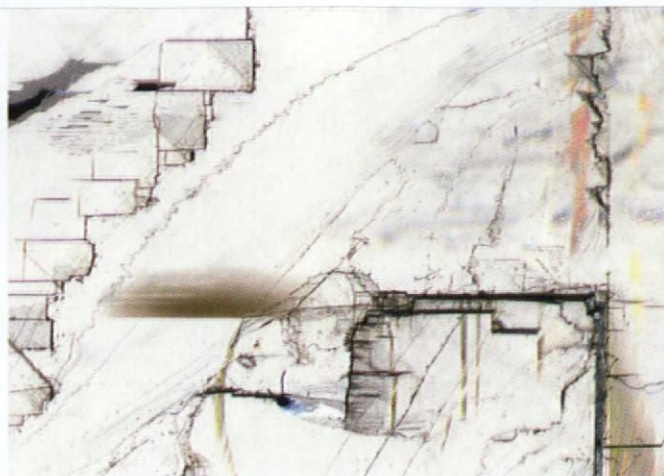
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Incorporating soap-dispensing, hand-washing and drying functions, the Lovair wash station provides a complete hand-washing facility in one slimline unit. With an overall depth of only 102mm, the wash station is designed to fix into an IPS washroom system. Call 0845 130 2907 for more information.

KINGSPAN



AJ ENQUIRY 202

Kingspan Kooltherm K10 Soffit Board was installed on the ceiling of the external car park canopies to thermally insulate between the car park and first floor of the Lancastrian Office Building, Manchester. It was chosen for the external application, which meets the high thermal standards required.

PHILIPS LIGHTING



AJ ENQUIRY 203

Philips has extended its portfolio of LED luminaires for indoor and outdoor applications. These state-of-the-art lighting fixtures bring dynamic lighting effects, such as colour mixing and accent lighting, to a wide range of applications, from shops and offices to street lighting. www.philips.com

VELFAC



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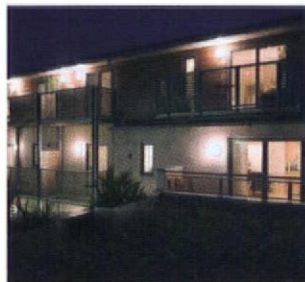
BLANC DE BIERGES



AJ ENQUIRY 205

High-strength cladding panels by Blanc de Bierges were used by a Dutch housing association in a major refurbishment of 34 homes. The designers chose Blanc de Bierges' 3-D product options for their proven high strength, durability and cost effectiveness. For more information call 01733 202566.

SWS



AJ ENQUIRY 206

Scandinavian Window Systems (SWS) was chosen by architect The McFarlane Partnership to supply to a luxury development in north London. SWS was selected not only for quality but also for its ability to provide a package of products. This included the Bergen alu/wood windows, and Alu-clad Olsen lift + slide doors.

GEZE



AJ ENQUIRY 207

Geze's reputation as a leader in bespoke door- and window-control systems made it the obvious choice for the designers of this entrance lobby in Hanover Square, London. The specially made Slimdrive SC allows the unit to be concealed in the ceiling to improve the overall aesthetics of the curved doors.

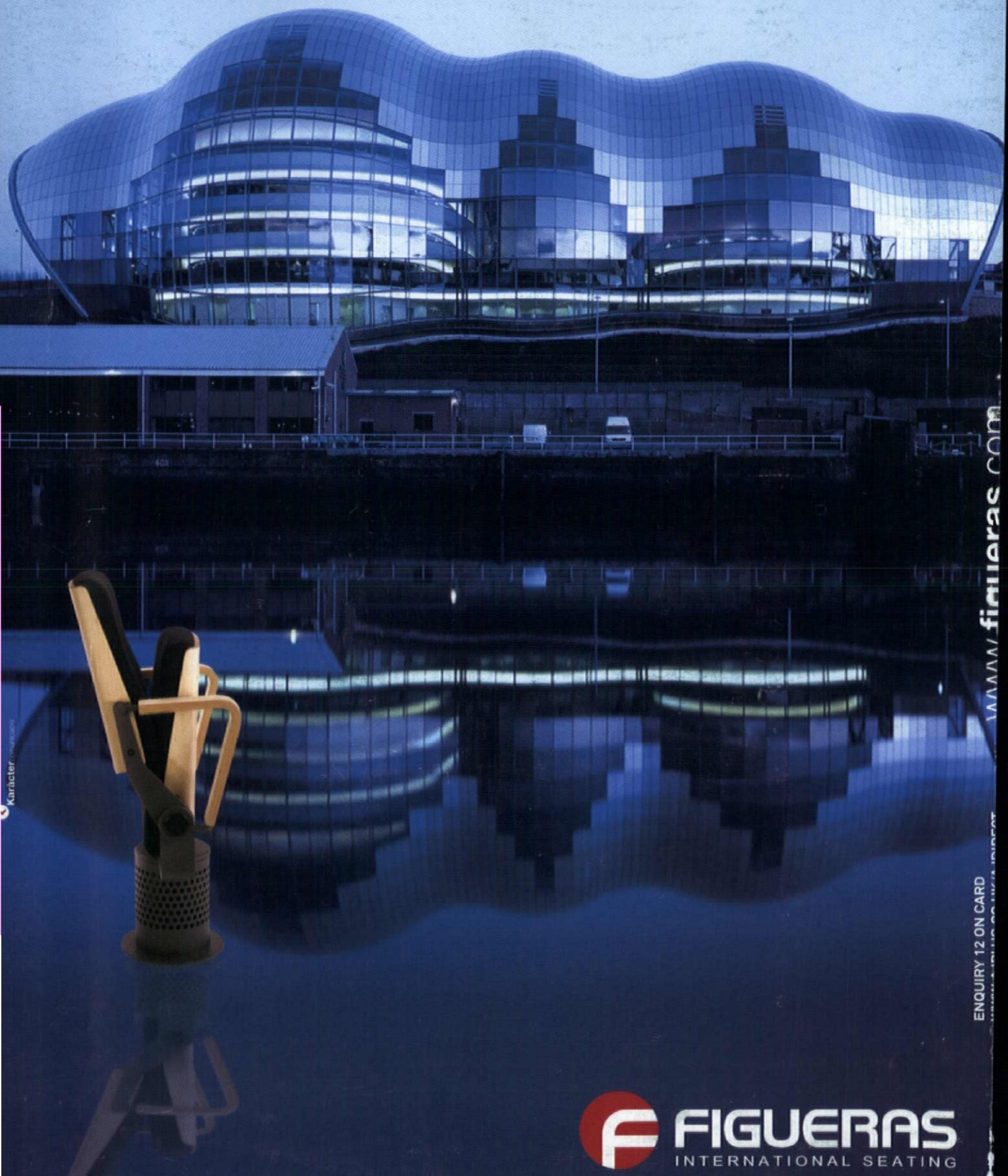
THE ANGLE RING CO



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The remarkable eye-catching 'demi-dome' on the Cardinal place building in Victoria, London, was made possible by the expertise of the Angle Ring Company, which specialises in producing extra-long curved steel sections for the construction industry. For more info visit www.anglering.com

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