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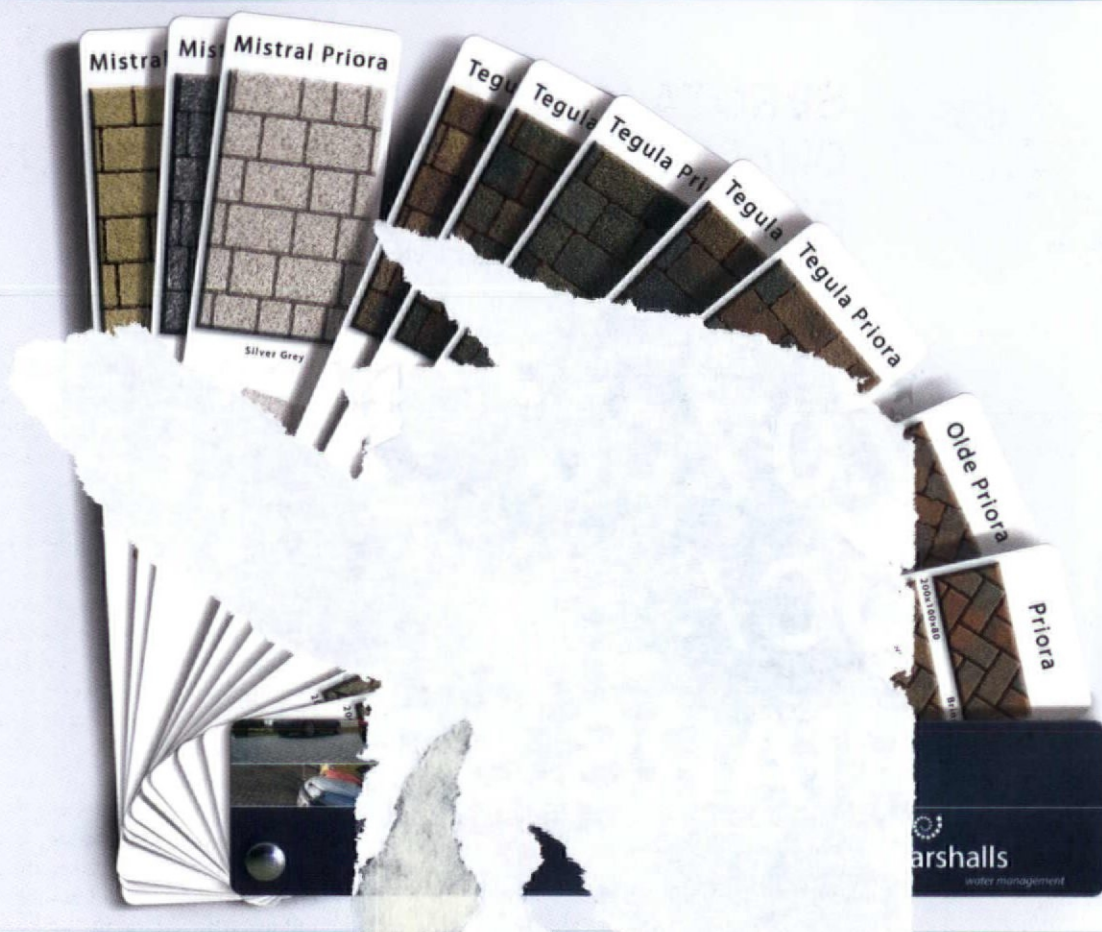


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SEROTA HAS NO SUCH QUALMS ABOUT A DECONSTRUCTED PYRAMID

By Isabel Allen

Those who recall Nicholas Serota's stinging criticism of Philip Gumuchdjian's designs for the 32-storey residential 'Tate Tower' may be a little surprised at the latest chapter in Tate Modern's expansion plans (see pages 10-11). Having warned that 'a very tall building so close to Tate Modern's main entrance will inevitably diminish the quality and value of the space for millions of visitors' the Tate director famously declared that it would be like 'building a tower block in the forecourt of the British Museum'. Evidently, he has no such qualms about jamming a multi-storey deconstructed pyramid against the Bankside building's historic walls.

The rationale is that this is no ordinary structure, but an anti-architecture which exists to celebrate, rather than detract from, Gilbert Scott's Neo-Classical Goliath. While the existing building houses art on its oh-so-solid walls, the free-form glass extension represents a shifting world where art is something to be engaged with,

listened to, talked about, watched. The structure itself, architect Herzog & de Meuron explains, is a 'work in progress' whose projecting cubes can be interpreted both as 'the erosion of the pyramid in its entirety' and as 'a pyramid in the process of emerging'. The fragmented form 'means that we will be able to make modifications through to the very end of the design process without affecting the basic character of the building'.

As the Architecture Foundation faces criticism over the latest revisions to Zaha Hadid's designs for its headquarters (see letters, page 20), and the Tate Tower hits the dust (www.ajplus.co.uk/news), you have to admire such an audacious public relations coup. Serota and his architects have achieved the impossible: a grandiose building project presented as a piece of ephemera; a project which can be value engineered or reduced in scale without any loss of face. It's a shame they haven't been as clever about the design.



CONTRIBUTORS



Richard Weston, who reviews Roger Connah's book on Finnish architecture on page 45, is professor of architecture at the Welsh School of Architecture in Cardiff

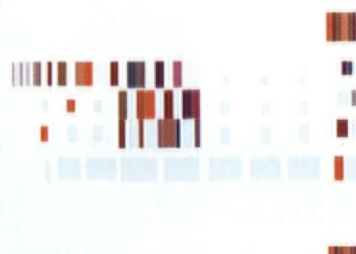


Dominik Gigler, who photographs the Building Study on pages 23-37, is a photographer whose work has featured in magazines including Zoo and Tank



Jay Merrick, who writes the Building Study about AOC's Friars Primary School in south London, is the architecture critic for the Independent

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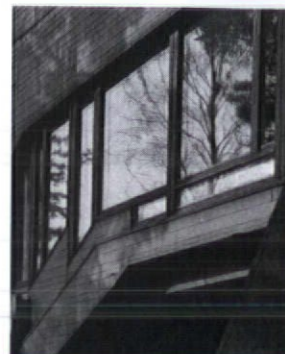
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Foreign Office Architects, Yokohama International Port Terminal, Japan, 2002 (Detail) Courtesy Foreign Office Architects. Photographer: Sakae Nakamura

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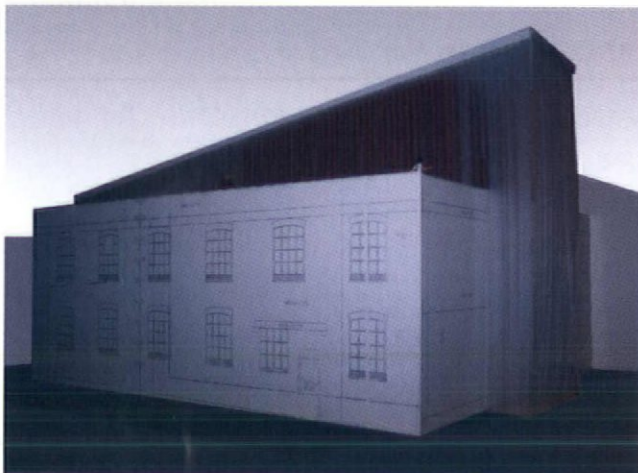
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MONDAY 24 JULY

- Zaha among prize exhibits in Caribbean 'architectural zoo' development
- Office of Subversive Architecture lands first 'Serpentine Pavilion of the north' (below)
- Government urged to reconsider VAT on historic building repairs
- Grade I-listed Gothic Hadlow Tower compulsorily purchased



THURSDAY 20 JULY

- Sheppard Robson lands last of £60k house competition top prizes
- CABI slams three contentious Liverpool Pathfinder projects
- Grade II-listing announced for rare Corfiato church in north-west London
- Alison Brooks reveals first images of competition winner in Folkestone

FRIDAY 21 JULY

- Ali G and Marco Goldschmied back move to take James Gorst house to High Court (below)
- Jamie Fobert put on hold for a year at Tate St Ives as extension site is questioned
- Capita Percy Thomas owners reveal 'disappointing' six months for building design division
- Competition announced for new RCA building



TUESDAY 25 JULY

- Support collapses for Birmingham's vast Eastside regeneration initiative
- Demand for architecture courses increases despite top-up fees
- Herzog & de Meuron's Tate Modern extension revealed (see pages 10-11)
- 2012 Olympic stadium contract up for grabs as OJEU notice posted

WEDNESDAY 26 JULY

- Design Museum in early talks to move to new Bankside site next to Tate Modern
- ARB Reform Group draws up plans to force down retention fee
- Architect Peter White struck off after theft conviction
- Changes announced to Broadway Malyan's Fourth Grace proposals (right)



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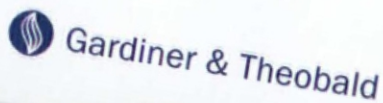
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Head of school Marcial Echenique hopes to offer a new educational route

CAMBRIDGE LEADS REVOLUTION

By Richard Vaughan

The Cambridge School of Architecture is in discussions about changing its course structure in a radical move to offer students an alternative route to becoming a qualified architect.

The proposal could mark the start of the long-predicted revolution in the UK's architectural education system.

The school is in discussions with the RIBA, the ARB and the Standing Conference of Heads of Schools of Architecture about creating a five-year course which will offer students a Part 1 degree plus a Masters in Architecture (MArch), from which they can go straight on to take Part 3.

'It will be very similar to how American universities teach the subject,' Cambridge's head of school Marcial Echenique said.

He added: 'However, our course will be more research-based. Students will do the three-year Part 1 graduate course, one year of practical study and a final year spent doing research. Following the five years, students can then go on to try for their Part 3 with us.'

The decision to change the course structure comes three years after Cambridge was forced to drop its Part 2 diploma course. At the time the university blamed 'unfair research ratings', after the school was demoted from its five-star rating for academic research to four stars.

The department hopes the new set-up will attract more students, as it offers something for people wishing to move into both research and practical roles.

'The fourth year will be highly practical, giving students the skills of dealing with management,' Echenique said. 'The fifth year will be strongly research-based. It will develop research skills in design, and offer more alternatives.'

'The new course will stand people in good stead, both for those who want to continue with research, and for those moving into an architectural practice, as there is an awful lot of research to be done when designing a building.'

Alison Killing, co-chair of student body Archaos, believes that should Cambridge be successful in its bid, and provided students are still able to earn money at the end of the three-year Part 1, it sounds like an attractive course.

'I'm glad Cambridge plans to resurrect a full five-year

course,' she said. 'It's one of the most academic and research-orientated schools in the country, and I think it contributes something unique to the profession in the UK.'

'I think there's definitely room for more variety in the delivery of courses. Having a full five-year course is better, as Part 1 students can learn so much from Part 2 students.'

'I think the questions about the ability of students working to earn money remain, and will need to be looked at quite carefully. In fact, this is an issue I think almost all schools need to consider,' Killing added.



1. Herzog & de Meuron at their best: the 'eerily beautiful' New Parrish Art Museum was also unveiled this week

POST-MODERNISM'S UNFUNNY PEAK

By Isabel Allen

It could be the result of a particularly ill-advised collaboration between Behnisch & Behnisch and Rem Koolhaas on a bad day. But it's not. The freshly unveiled extension to Tate Modern is the work of Herzog & de Meuron. They do clever stuff. They are plausible cultural theorists. They offer a convincing rationale for the most outlandish results. And they understand London. Tate Modern Mark One captured the essence of a city relaxed in its status as a one of the great art capitals of the world, and at ease with its industrial past. So much more sophisticated than Bilbao, and its shameless quest to hide its working-class roots behind Gehry's titanium-clad Guggenheim curves.

This was always going to be a hard act to follow. But Herzog & de Meuron has an

uncanny ability to trump its last big surprise. As if to prove its dexterity, the two major projects it unveiled this week could not have been more different. The New Parrish Art Museum for New York's Long Island is an eerily beautiful composition of 30 or so low-slung pavilions. A considered distillation of the outhouses, sheds and shacks in which local artists choose to work, sculpted with due deference to the nuances of the Long Island light. Ascan Mergenthaler, the Herzog & de Meuron partner supervising the project, was quoted as saying: 'That's how we start. The building has to be about the community, how the art is made'.

What, then, are we to make of the misshapen pyramid with which the Tate Modern and London are to be blessed?

Have those clever people at Herzog & de Meuron employed their considerable intellectual acumen to capture the spirit of the art industry in 21st-century London and distil it into architectural form? The language of business-park glazing, shop-window street frontages and relentless self-conscious freneticism could conceivably be read as a critique on the blurring of the boundaries between tourism, commerce and culture. A nod to the importance placed on restaurants, offices and shops, and to the populism inherent in the emphasis on photography, film, video and performance. Think Trocadero meets Stringfellows for the chattering classes, and the architectural proposition makes more sense.

The awkwardness of the building's angles can also be

read as a mocking allusion to the great British tradition of bungled arts commissions. A reference to a cultural ineptitude, and an unseemly quest for 'profile' which lazily assumes that visionary patronage and shock tactics are pretty much the same. We may have been spared the more ludicrous excesses of the V&A's expansion plans, but Libeskind's ill-judged spiral has come back to haunt us, more ugly and more wilful and more extravagant than before.

It is, perhaps, the ultimate Post-Modern joke. But this time the joke is on us.



2.



3.

2. The 'deconstructed pyramid' of the new Tate Modern extension
3. The new building peeks out from behind the original Bankside conversion

TATE MODERN EXTENSION FACTS

- The 23,000m² extension behind the existing Tate Modern will be the centrepiece of a £215 million expansion programme
- It is the second time Tate Modern has asked Herzog & de Meuron to work on its Bankside site
- The new building will have 10 storeys and will boost the gallery's capacity by 60 per cent
- The block will house 7,000m² of new exhibition space, 1,600m² of educational facilities, cafés, a shop and a roof terrace
- There are plans for two new performance spaces in the former power station's now redundant oil tanks – one a 400-seat auditorium
- The scheme will create two new public squares
- The project has already secured £7 million in funding from the London Development Agency
- Due to go in for planning later this year, it is hoped the extension will open its doors in time for the Olympic Games in 2012



Darren Parker approved this CABE-endorsed Arup scheme (in the foreground of the model) in his role on Hackney Council's planning committee

CABE MAN IN 'CONFLICT' CLAIM

By Ed Dorrell

A CABE staffer who is also a member of Hackney's planning committee is facing a 'conflict of interest' accusation after becoming involved in a massively contentious planning application.

There have been calls for Darren Parker, a member of CABE's enabling team, to face a conduct committee hearing over the role he played in approving the Arup Associates project for Hackney.

The controversy was sparked off after a former Tory councillor wrote to Hackney's chief executive calling for action to be taken against Parker.

Parker's critics, who oppose the scheme on Dalston Lane, argue that he should have declared his employment with CABE at the beginning of the meeting, because the quango

had produced a glowing design review of the scheme.

To make matters worse, Parker, a Labour councillor, was acting chairman of the planning committee at the time of the approval – ironically because the normal chairman had stepped down due to a conflict of interests – and was forced to use his deciding vote to force the application through.

The project has courted controversy for two main reasons: the fact that it reintroduces high-rise residential into the borough, and the fact that it involves the demolition of several historic buildings on the site.

When the London Development Agency-backed scheme is complete, it will feature a large-scale residential-dominated mixed-use project

on the site in the deprived east London area.

But the scheme has faced militant opposition from local group OPEN Dalston, which is backed by former Conservative councillor Andrew Boff.

'I have written to the Hackney chief executive about this,' Boff said. 'As [Parker] is a CABE employee, this seems to be a blatant conflict of interests.'

'I've asked them to review the case and get Parker in front of the standards committee.'

'Now that this has come to light, they ought to withdraw the planning application, but I doubt that that will ever happen.'

'I think that it is obvious Parker had an interest. I mean, imagine if he was expecting an appraisal with his boss at CABE the following day; how would it have looked to his boss if he'd

voted against the advice of his own organisation?

'I can't see a more clear case of conflict of interest than if your employer is presenting an argument and you are judging it,' Boff added.

But a spokeswoman for Hackney Council denied that there was a problem – because Parker works in enabling for CABE, not design review. 'I have spoken to the borough solicitor about this,' she said. 'As it wasn't a prejudicial interest, we don't see it as a problem.'

'[Parker] might have declared a private interest but he chose not to,' she added.

Neither CABE nor Parker was available for comment.

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WALSALL GETS URBAN SPLASHED

Urban Splash has revealed the first pictures of its long-awaited Walsall Waterfront project. The Midlands scheme will feature seven new buildings by shedkm, Will Alsop and Austrian practice Querkraft. Will Alsop, who has been working on the project since winning a competition to masterplan the 7ha site in early 2004, will design three of the blocks, including the 'oyster' buildings. These blocks – each housing 77 flats – will stand on either side of the canal and will also provide 1,680m² of leisure and retail space. The practice will also design a 4,800m² office building which will stand on stilts above a new public space. The job of creating two other commercial buildings and a 'linear car-parking hedge' has gone to shedkm. Querkraft saw off 10 other firms to win the Wharfingers Cottage contest last August, and the office has drawn up plans to convert the old lodge into a restaurant. A detailed planning application is due to be submitted to Walsall Council shortly.

By Richard Waite



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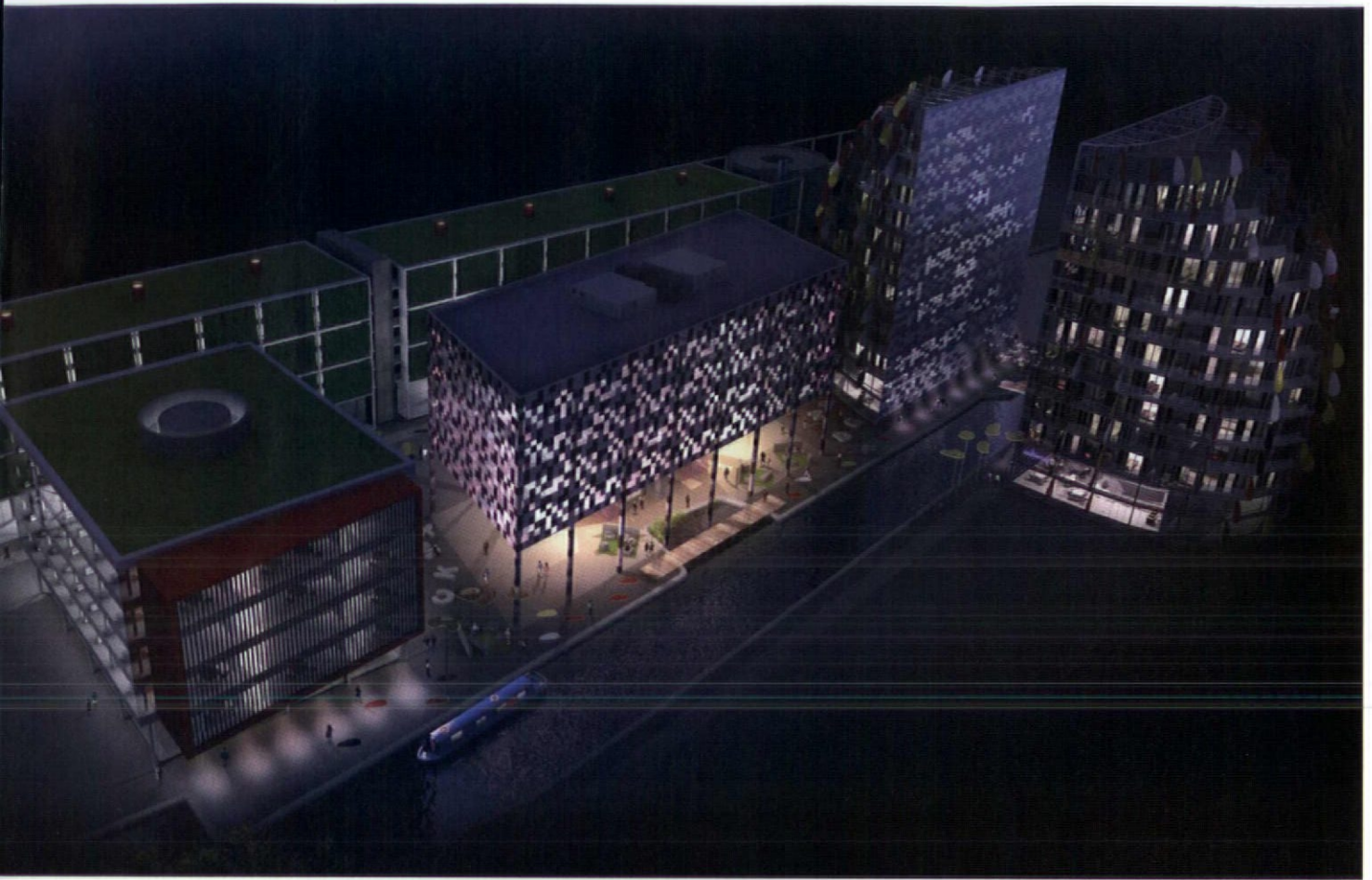
3.

1. Aerial view of the site

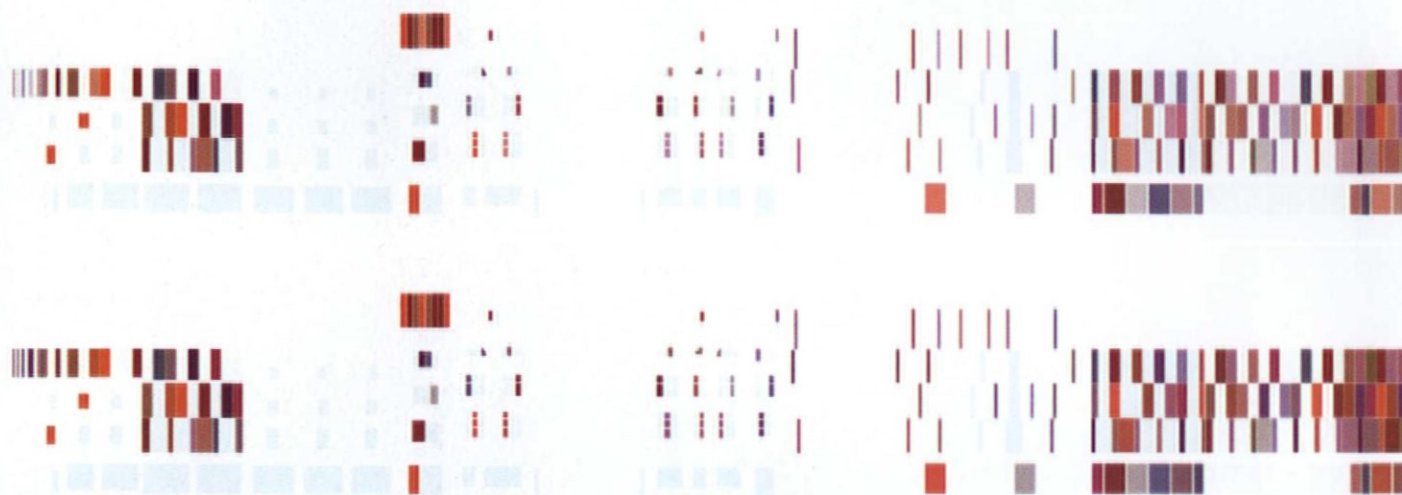
2. SMC Alsop's two 'oyster' blocks and office building on stilts are joined by a shedkm commercial building (left) and parking wall (behind)

3. The canal divides the 'oyster' building in two

4. Wharfingers Cottage (centre foreground) will be converted into a restaurant by Querkraft



4.



1.



2.



3.



4.

1. Facade treatments for the development, which are 'sampled' from colours found in the surrounding area

2 & 3. The scheme is located in the More London business district, near Tower Bridge

4. Samples of colours from nearby buildings and context, which provide inspiration for the facades

HAWKINS\BROWN ADDS TO MORE LONDON

Hawkins\Brown has been given the go-ahead for this £5 million mixed-use project near Tower Bridge, London – one of the final pieces of the high-profile More London business district development led by Foster & Partners. Sitting behind Foster's GLA building and two 10-storey office blocks, the scheme on Tooley Street will create 2,500m² of space over three floors. The plans include the refurbishment of the run-down St John's Tavern public house, which will be converted into a restaurant, while the remainder of the terrace will be revamped and used as studios and offices. The practice was handed the scheme after narrowly missing out on the Unicorn Children's Theatre competition – won by Keith Williams. However, impressed by Hawkins\Brown's entry, More London turned to the firm when it needed an architect to mastermind the overhaul of the neighbouring plot. Due to go on site early next year, it is hoped the project will complete in June 2008.

By Richard Waite

'People think that good design is about employing Richard Rogers. But there's only one of him'

CABE chief executive Richard Simmons. *Times*, 18.07.06

'You hope that architectural fantasy will remain a form of personal therapy for Hadid. And that her grandest visions will never become real'

Philip Kennicott on Zaha's Guggenheim retrospective. *Washington Post*, 23.07.06

'It is unlikely to serve as a template. Its bizarre geometry, lack of site responsiveness and enigmatic scale could set back the cause of green architecture'

Roger Lewis on Swiss Re. *Washington Post*, 21.07.06



CABE APPROVES OF HOUSE

Never judge a book by its cover. Or, for that matter, a record by its sleeve. Fine words, but Astragal had to admit being surprised to hear that mild-mannered CABE chief executive **Richard Simmons** is also a 'dance' DJ. That's right pop pickers, according to *The Times*, the unassuming watchdog boss has regularly rolled out his 'signature' house floor-filler – *Rhythm is a Dancer* by **Snap** – to whip the crowds of his Medway massive into a frenzy. This unusual revelation about 'Wheels of Steel' Simmons was paired with another bombshell – he is also a qualified climbing instructor. Whether the report is accurate does seem a little questionable. However, when is *The Times*, in the words of Snap, anything but 'as serious as cancer'?

THE LOW COUNTRY

More information reaches Astragal of **Rem Koolhaas'** negotiations about the future of his massive archive. Apparently the Dutch master is not so worried about the money as the geographical location of his legacy. One well-placed source told Astragal that he is keen for the body of work to find a home outside the confines of Holland – because his home country has featured all his 'worst work'.

KEEP OFF THE GRASS

A little birdy tells Astragal that our old friends **Gordon Murray** and **Alan Dunlop** are having problems keeping pesky locals at bay on their practice's first social housing project, which is completing on Telford Drive in Edinburgh. All the ground-floor entrances are currently boarded

up, and will remain so until the units are occupied. It could be easy to imagine that this might be overkill, but not when Dunlop deploys this piece of evidence. Just one hour after the grass was rolled into position outside the rather pleasant looking flats, it was, as they'd say down in Sassenach country, tea-leaved. Batten down the hatches.

INFORMATION OVERSIGHT?

One last thing. **Make – Ken Shuttleworth's** mob – was apparently astonished at how easily it won planning permission for its new information kiosk, which replaces one that dates back to the Festival of Britain. Are there not some conservationists out there who've missed a trick? Perhaps Ken ought to count himself lucky...

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ENQUIRY 20 ON CARD

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'GREEN' DESIGN SHOULD BE BOLD AND BEAUTIFUL

Last week's editorial (AJ 20.07.06) was well put. We have long felt that the best route to more sustainable architecture is to create beautiful, slightly loose-fit buildings and spaces which changing occupants can enjoy for years to come. Architects and the industry as a whole must enhance their knowledge and appreciation of sustainability, ideally to the extent where it becomes as integral to the design process as the budget or shape of the site. An implicit and undemonstrative response to the key aspects of a design brief usually results in a more subtle and sophisticated architecture than one which crudely wears the generative ideas on its sleeve.

However, in these early days of relative ignorance on the subject, the more explicit 'exemplar project' must surely play an important, instructive role. Of course, the results of a hardcore green design process are often less balanced and less elegant than a more holistically considered building, but are these not the necessary test-beds for an underdeveloped aspect of the industry? If they succeed in a genuinely promotional role of experiment and education, they are surely worth their salt in a wider context. *Rod Kemsley, Studio KAP, Glasgow*

THE COMMONWEALTH INSTITUTE DESERVES BETTER

It seems to me that the correspondents last week may be struggling a bit here. There are thousands of buildings with many more severe 'problems' than the Commonwealth Institute and we haven't concluded that they must therefore all be demolished – the Lloyd's building, the Pompidou Centre and the Sainsbury Centre come to mind, to name but three.

The only salient fact here is whether the building is good enough to retain and to warrant the care that it requires. In my view it is and it does.

Bryan Avery, Avery Associates

THE AF SHOULD NOT HAVE HAD TO COMPROMISE

Allies and Morrison's new design for the Architecture Foundation headquarters in London (AJ 20.07.06) is a significant departure from the first competition-winning design by Zaha Hadid. It is certainly a less striking building and one wonders if Hadid's original design would have won if it had looked like this latest version. Surely the budget should have been taken into account, so that a true reflection of the winning scheme could have been built, and this kind of sad compromise avoided?

Allies and Morrison, in this difficult situation, is not at fault and has probably produced a decent building. Rather it's the client who is to blame for awarding first prize to a scheme which they should have known could not be built within the budget.

Is the knowledge of how to cost building works not a core architectural skill in the UK any more? If this is the case, then perhaps the Architecture Foundation should include a QS on the judging panel next time.

Michael Badu, NPS Property Consultants

PALLANT PICTURE DOESN'T TELL THE WHOLE STORY

The addition of the new galleries at Pallant House is described as a 'great success' in contextual design (AJ 20.07.06). I couldn't help feeling disappointed that the only view of the new front facade (surely the most important?) was featured on your cover, partly obscured by the title, and that there was no view showing the relationship of new and old.

William Hird, Leeds

SEEKING THE CONCRETE FACTS IN DEBATE

The Concrete Centre's claim that 'CO₂ emissions from timber-frame constructions are actually higher than from modern masonry houses' (AJ 13.07.06) does not stand up.

Even before construction, timber has an advantage over concrete as a virtually carbon-neutral material. The manufacture of a timber house produces 28.1 tonnes of carbon emissions. That same volume of timber will have sequestered 25.5 tonnes of CO₂ during the tree's lifetime, giving a carbon footprint of 2.6 tonnes.

A masonry house uses about 25 tonnes of concrete for foundations and floors, four tonnes of cement for mortar and rendering, with about one tonne wasted – altogether 30 tonnes of CO₂ emissions. A timber house thus starts its service life with a 27.4-tonne advantage over a modern masonry house.

The Concrete Centre asserts that concrete's high thermal mass ensures lower energy costs. High thermal mass is effective in climates with a high daily temperature range as it can stabilise the temperature within a building. But we live in a country with a low daily temperature range, which is set to decrease even further.

Buildings with high thermal mass are ineffective in winter; they take longer to heat up (with a consequent increase in the amount of energy used) as heat is absorbed by the material. And, in summer, once high-thermal mass material reaches its thermal capacity it radiates heat back into an already-overheated building.

In a recent study BioRegional concluded that a 23.3 per cent reduction in concrete and cement in favour of timber can lead to a saving of 7.8 million tonnes of CO₂.

The concrete industry cannot claim credibly that concrete is sustainable. It should stop knocking timber and work with us to ensure the industry's carbon footprint is as small as possible.

Charles Trevor, managing director, wood. for good

CORRECTION

The winner of the National Homebuilder Design Award for Best Innovative Technology was listed as Horden Cherry Lee Architects for its Micro Compact Home. This was in fact a joint project by Horden Cherry Lee and Haack + Höpfner Architects, Munich.

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.

Leathergrain - The expensive reality

Another type of dangerous peeling this summer

"80% of the roofs I see using leather grain products have experienced cut edge failure within 10 years." Barry Jackson - Roofing & Cladding Consultant



The exposed cut edge on pre-finished steel roofs can be susceptible to corrosion and failure if the right product is not specified. The cost of this failure can be very high, and unless the building owner can show complete annual inspection records, will not usually be covered by the guarantee on offer from either the pre-finished steel or cladding system manufacturers. As a result, the building owner often ends up paying to have the roof repaired which can cost upwards of £10 per linear metre. The examples above cost the building owners between £19,000 and £32,000 to repair, a cost that could have been avoided had the right pre-finished steel product been specified.

This is why Corus don't recommend the use of leathergrain products. As British Steel over 40 years ago, we were the first steel company in Europe to manufacture a leathergrain plastisol product and compared with other materials at the time, it performed well. But unlike other steel companies, Corus has not stood still and Colorcoat HPS200®, first launched in 1998, provides a step change in terms of durability and cut edge performance. Others may try to copy Colorcoat HPS200® performance statements, but without the investment in research and development that Corus has made, they find themselves unable to back these up. Unfortunately for the building owner this only becomes obvious after a few years when the cut edges begin to fail.

Comparing two roofs of a similar age and location shows how well Colorcoat HPS200® performs.



Colorcoat HPS200® roof
after 7 years

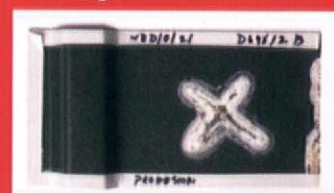


Leathergrain plastisol roof
after 7 years

Colorcoat HPS200®



Leathergrain



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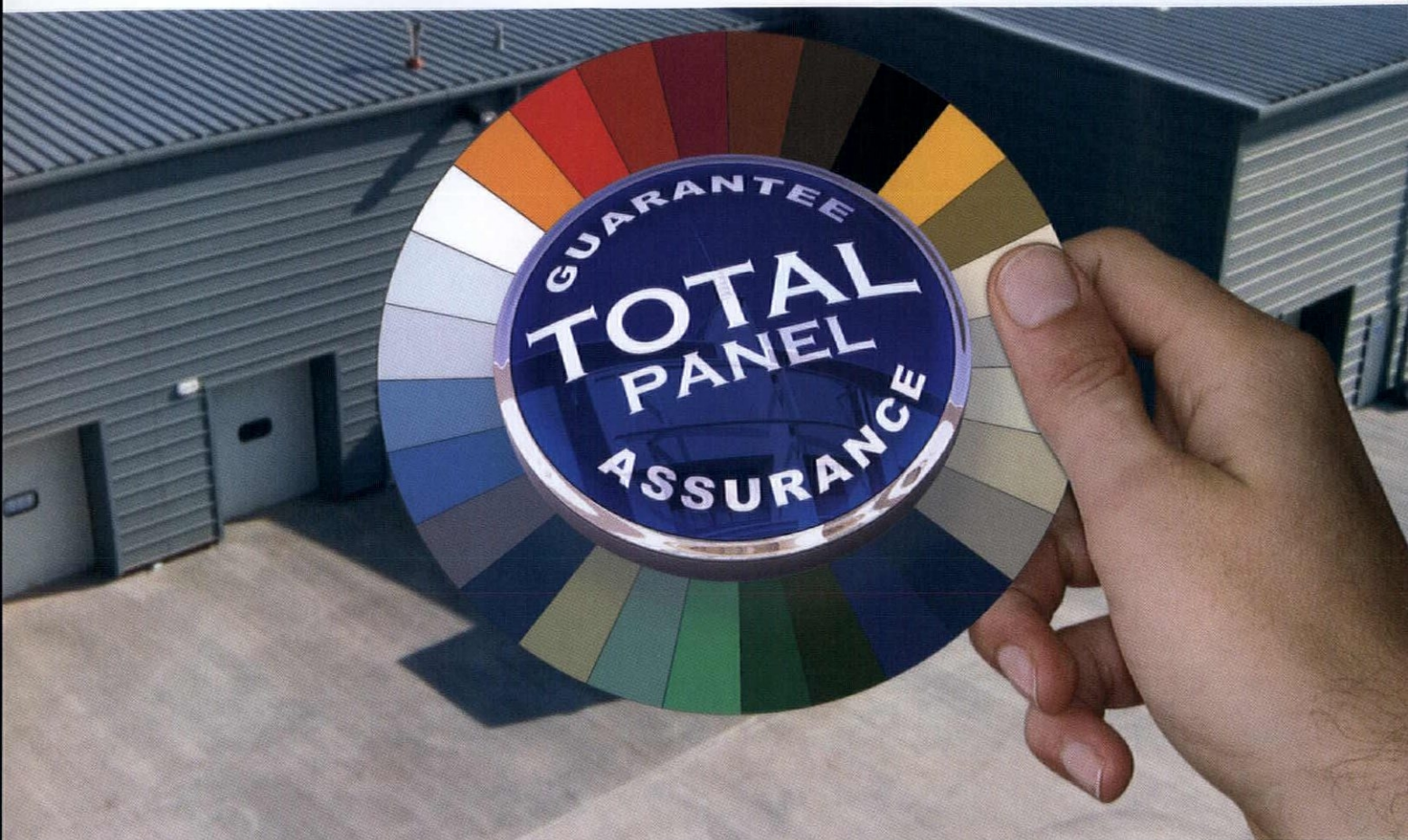
So, although a leathergrain plastisol product may appear at first glance to be the cheaper option, its poor cut edge performance soon delivers a much more expensive reality. To ensure you don't get burned in future, always specify Corus Colorcoat HPS200® with the market leading Confidex® Guarantee. Peace of mind every time.

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AOC/ FRIARS SCHOOL



THE NEW CURRICULUM'S CATCHPHRASE – 'EXPECT THE UNEXPECTED' – IS CARRIED THROUGH WITH BEBOP BRIO

By Jay Merrick. Photography by Dominik Gigler

Established in 2003, London-based AOC was selected as an AJ/Coms 40 Under 40 practice in 2005. The firm has just been announced as the winner of the competition to design the new South Bank 'parliament', a temporary structure which will be at the heart of London's International Festival of Theatre in 2008. Other projects include housing, studios, follies and a book on pigeons.

At the 14th-century Winchester College in Hampshire, the scholars and commoners abide under the motto of Richard II's great educationalist of a Chancellor, William of Wykeham: Manners Maykyth Man. At Friars Primary Foundation School in Webber Street, south London (established 1963) the new Early Years Unit offers a sort of post-Wykehamist architectural notion: Mannerism Makes Plan.

The unit, by AOC Architecture, is impelled by Mannerist instinct: colours, angles, the expressive modelling of internal volume, an extrovert ease with discrete components. The practice, which came a gold-clad third behind Zaha Hadid and a-Graft in last year's Architecture Foundation headquarters competition, has produced a three-segment intervention, with quite distinct atmospheres. They hang together as comfortably as the school's 236 pupils, who are drawn from a mix of ethnic backgrounds.

The early years unit arrives in the slipstream of the DfES' Foundation Stage Curriculum which, in 2000, revised educational provisions for three to five-year-olds. The emphasis is on self-initiated learning, role play and the blurring of internal and

external activities. The curriculum wants these units to 'create a climate where curiosity is encouraged and where children can experience the unexpected... Provide an environment, materials and experiences that promote aesthetic awareness and an appreciation of things of beauty.'

We can only guess how many proto-Venturis and Scott Browns are racketing around under the canted pink canopy that covers much of the west-facing yard, or are hunkering down – amidst a mulch of open umbrellas on the day of my visit – in the 'cave' of the role-play room. AOC had 10 weeks to deliver an infill extension proposal that would connect the classrooms on either side of it, and create a canopied external classroom that could be used in most weathers. The extension's roof doubles as a terrace linking two classrooms on the first floor.

The design suggests a reversed gestalt process; a morphing of the pre-existing and familiarly ordered functional plan into a dynamic collage whose programmatic effects are not so much a curriculum-friendly blurring of function, as a series of spatially and graphically atonal architectural block chords; if considered in musical metaphorical terms, we're in the realm of the pianistic asymmetries and eccentric tonal colorations of Thelonius Monk.

No surprise, then, to hear AOC refer to the early learning unit's narrative overlaps as 'suggestive spaces'. The volumetric affiliations, rational in plan but much less definable in terms of presence and ambience, give the architecture its essential character. AOC has taken the new curriculum's suitably Monkish



1. The canopy creates an external classroom

catchphrase – ‘expect the unexpected’ – and carried it through with something like bebop brio.

Precedent, though, had crucial effects, notably in AOC’s dutiful reference to the primary school’s classroom range, an overwrought single-storey brick building whose compressed saw-toothed roof sits on a continuous, Brutalists-R-us lintel which surmounts the brick facade.

Its crudity is highly evocative of its period. It could have been agitprop scenography in one of Ken Loach’s early films, perhaps – a reproach to prime minister Harold Wilson’s hubristic vision of the culturally transforming ‘white heat of technology’. The building also invokes the cliché of a society (before Mrs Thatcher told *Woman’s Own* magazine in 1987 that ‘there is no such thing as society’) composed of insouciant toffs and aspirational, Brut-drenched plebs heading for their joint meltdowns into the demographic Play-Doh that is the third millennium’s fulminating middle class.

The original roof line was certainly architecturally aspirational. Its slightly dropped transverse concrete mid-point structural beam, and the darkly varnished wood soffits, have been reiterated in the ceiling of the new unit’s role-play room and its roof extension. There aren’t any jagged pitches here, but AOC has treated the soffits as if there were. No mordant varnish, fortunately: the cedar cladding’s surface is untouched.

In the most potent part of this segment, the new sensory room, the back wall and ceiling features a ‘hanging’ house-shaped

extrusion, which is actually a turn in the concrete stairs on the other side of the wall. It produces a compressed space which echoes the concrete mid-point beam in the school’s main range. It’s a gear-change of scale, architectural intent, and atmospherics: we move from faux-Modernist ceiling to a boldly cantilevered, 3D Mannerist object reminiscent of FAT’s stagey subversions of the formal. It’s a secret place – a Heidegger’s Hut for kids.

This movement across thresholds and spatial modes reveals that AOC’s Mannerism has been subservient to plan and ramifying functionality, developed through large-scale modelling. If we start at the ‘secret’ undercroft, the process of decompression and formal change reveals a rational narrative strategy.

The undercroft opens to the ridging of the role-play room’s ceiling and its asymmetrically cut roof-lights; we step down, still under the cedar soffits, onto the outdoor play area; and thence outwards under the gestural release of the up-tilted pink GRP canopy. The steel joists are in on the deal: rectilinear in the role-play room and its projecting roof, but zig-zagging playfully as soon as they support the pink canopy and its black-and-white striped bargeboards.

The narrative is loosened at the step-down, a nominal patio about two metres wide running across the front of the classrooms and the role-play room. By positioning angular wooden banquettes against the step-down, more small rooms are inferred; the long, low storage bunker opposite is yet another imagination-triggering space. The outdoor tableau is completed by a stand-

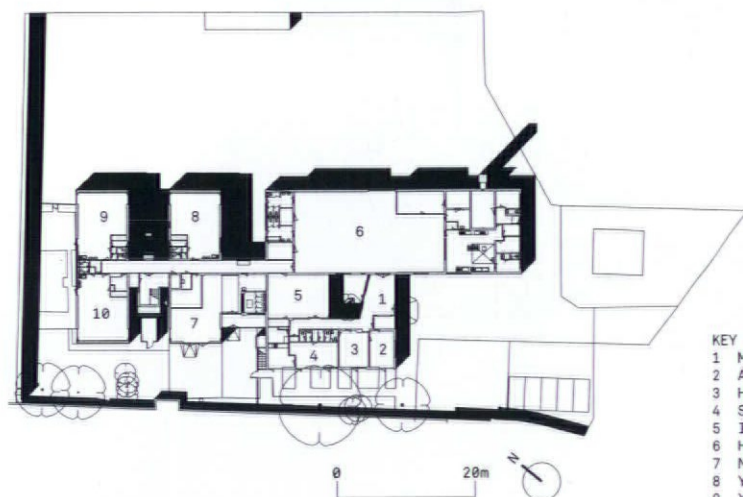


2.



3.

2 & 3. The crudity of the existing building is highly evocative of its period



4. Original ground-floor plan

- KEY
- 1 MAIN ENTRANCE
 - 2 ADMIN
 - 3 HEAD
 - 4 STAFF
 - 5 IT ROOM
 - 6 HALL
 - 7 NURSERY CLASSROOM
 - 8 YEAR TWO CLASSROOM
 - 9 YEAR ONE CLASSROOM
 - 10 RECEPTION CLASSROOM

alone playhouse, painted tar-black, equipped with Lubetkin door handles and lined, like the walls of the role-play room, with pinboard. The scene, as a whole, cannot have surprised children taught about the rituals and imagery of Sikhism, Judaic festivals and Hindu *rangoli* threshold patterns.

Like *rangoli* patterns, the new architecture suggests a semiotic system; yet its signifiers – colour, form, graphic effect – signify nothing except the ‘generosity’ that AOC’s Geoff Shearcroft says is at the heart of the practice’s architectural ethos. AOC’s Mannerism is not an academic demonstration.

At the Friars school the fusion of collage and critique generates an architectural language which ignores architectural precedent one moment, then pays assiduous obeisance to it the next. There is also the spongier question of style. Shearcroft talks of using style as an ‘appropriate device. This conversation is not finished. It’s a lifetime’s pursuit.’

He also cites Declan Kiberd’s 1993 introduction to *Ulysses*: ‘It has often been remarked that, within this play of modes, there is no identifiably Joycean style... What seemed like a personal style in a writer was often no more than the discovery of a new convention... *Ulysses* is, therefore, constructed on the understanding that styles, like persons, are interchangeable. The method, though not quite Dadaist, intermittently justifies Joyce’s account of himself as “a scissors and paste man”’.

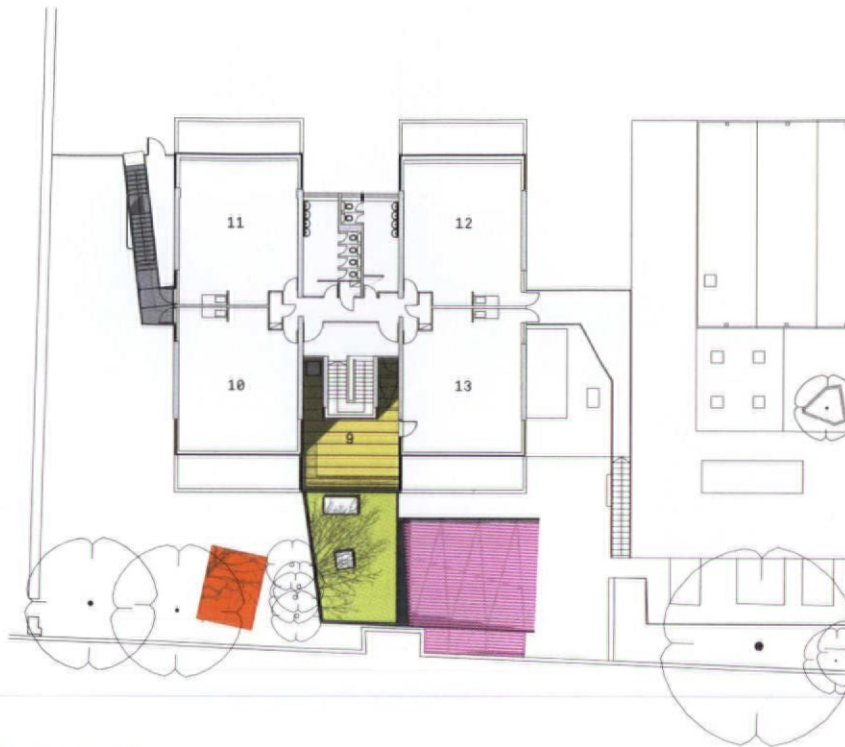
AOC’s architectural cut-ups are the fruits of desired accident – ‘letting go, and letting other parameters define it.’

But there are precise references, too. The idea to project the timber-soffited extension outwards was informed by a striking photograph of the cantilever and courtyard of Breuer’s 1956 Bantam Elementary School in Connecticut, USA: ‘Breuer’s Modernist sensibility; combined with spatial fluidity, and a layer of softness.’

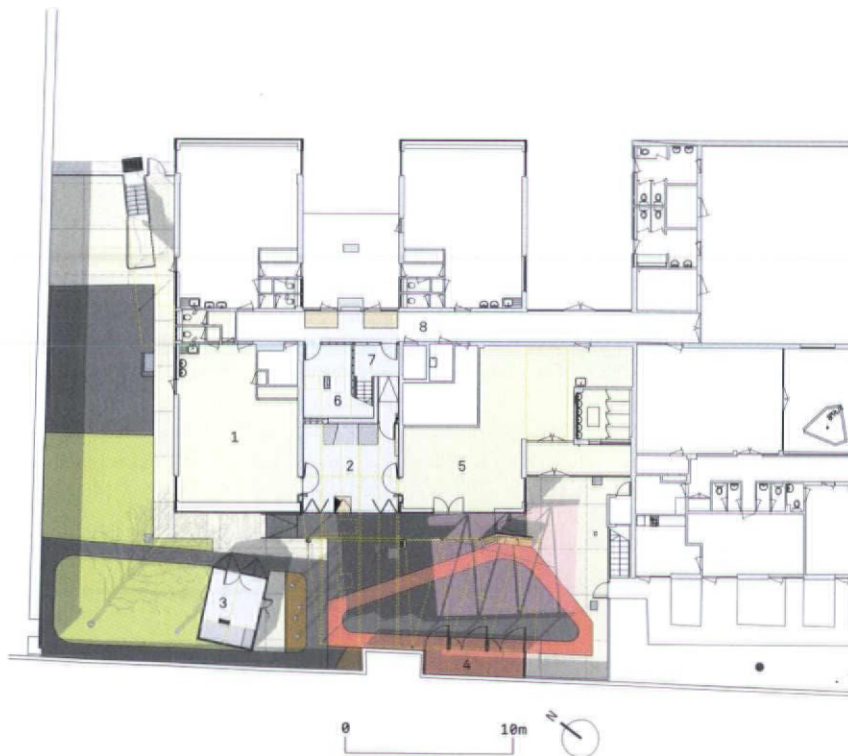
Shearcroft’s copy of the 1938 Architectural Press book, *The Design of Nursery and Elementary Schools*, by Myles-Wright and Gardner-Medwin was another source. And its single monochrome image of a private pre-war nursery school in Dulwich, by Samuel and Harding, surely ignited AOC’s concept.

Two quotations were inspirational. ‘The treatment of the outdoors,’ says the first, ‘calls for imagination, particularly when space is confined... It should be conceived as a garden rather than a playground in the too-familiar meaning of the word. It should be full of suggestions, places to explore, mounds and hollows, steps and trees.’ The second quotation is implicated in the creation of the mini-Heidegger’s Hut: ‘A recess is always useful... In Franz Singer’s school at Vienna, temporary recesses are made with moveable cupboards and tables turned on their sides.’

Shearcroft and his co-principals – Tom Coward, Daisy Froud and Vincent Lacovara – are cutting and pasting their way into a Mannerism whose messages, however thoughtfully mixed, may eventually be caught in the headlights of the architectural conventions that they will invariably create. For the moment, though, AOC’s repertoire smells of fresh paint.



6. First-floor plan



- KEY
- 1 RECEPTION CLASSROOM
 - 2 ROLE-PLAY ROOM
 - 3 PLAY HOUSE
 - 4 EXTERNAL STORE
 - 5 NURSERY CLASSROOM
 - 6 SENSORY ROOM
 - 7 STAIR LOBBY
 - 8 MAIN CORRIDOR
 - 9 TERRACE
 - 10 YEAR SIX CLASSROOM
 - 11 YEAR FIVE CLASSROOM
 - 12 YEAR FOUR CLASSROOM
 - 13 YEAR THREE CLASSROOM

5. Ground-floor plan



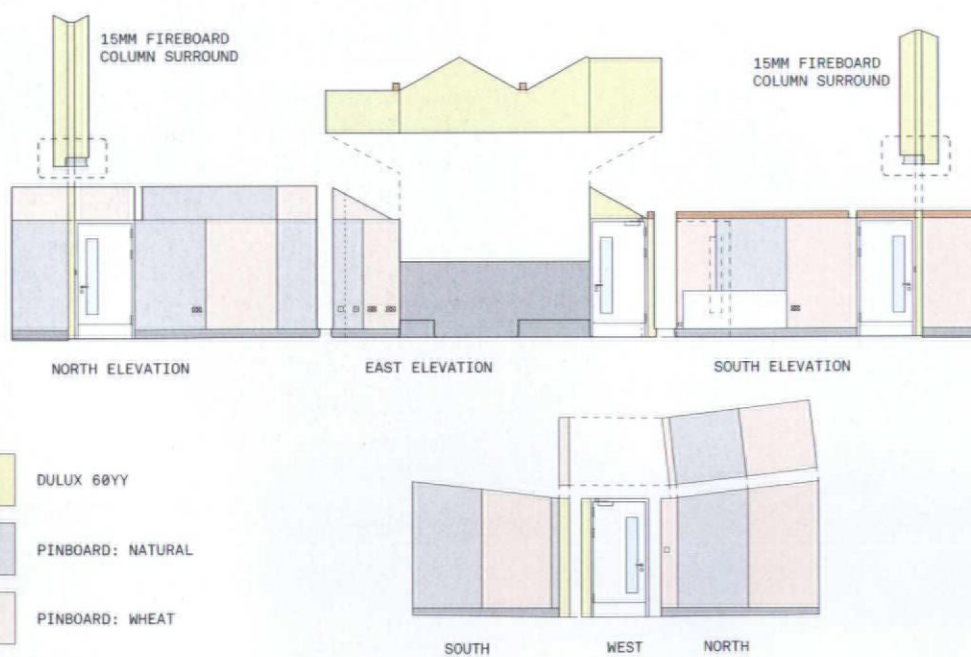
7.

7. The role-play room

8. The existing school hall



8.



9. Internal finishes for the role-play room



10. The idea to extend the timber soffits outwards was inspired by Breuer



11.



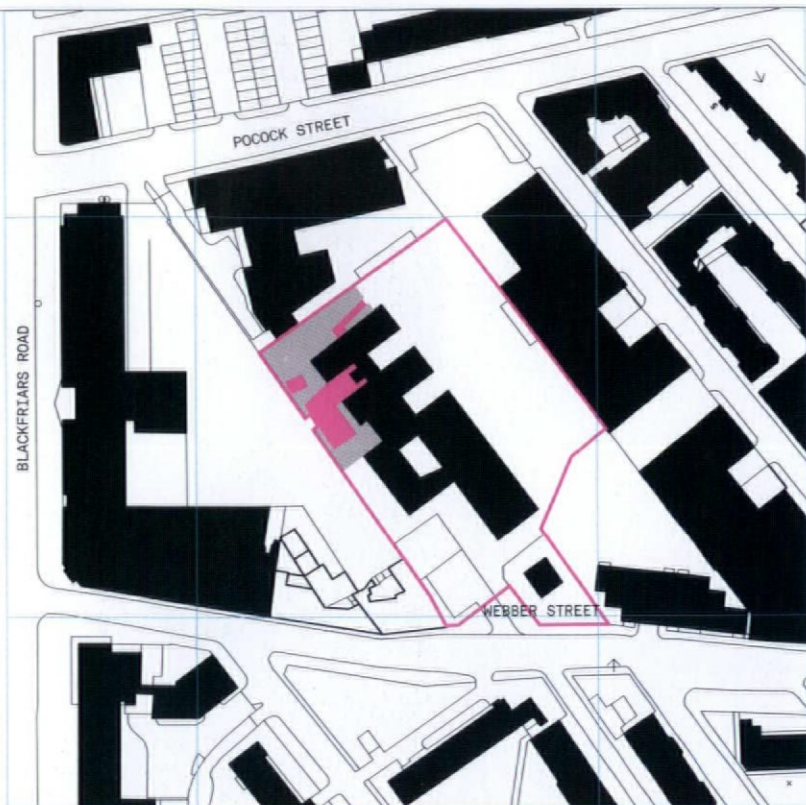
12.

11, 12 & 13. The stand-alone playhouse: pinboard on the inside and blackboard on the outside

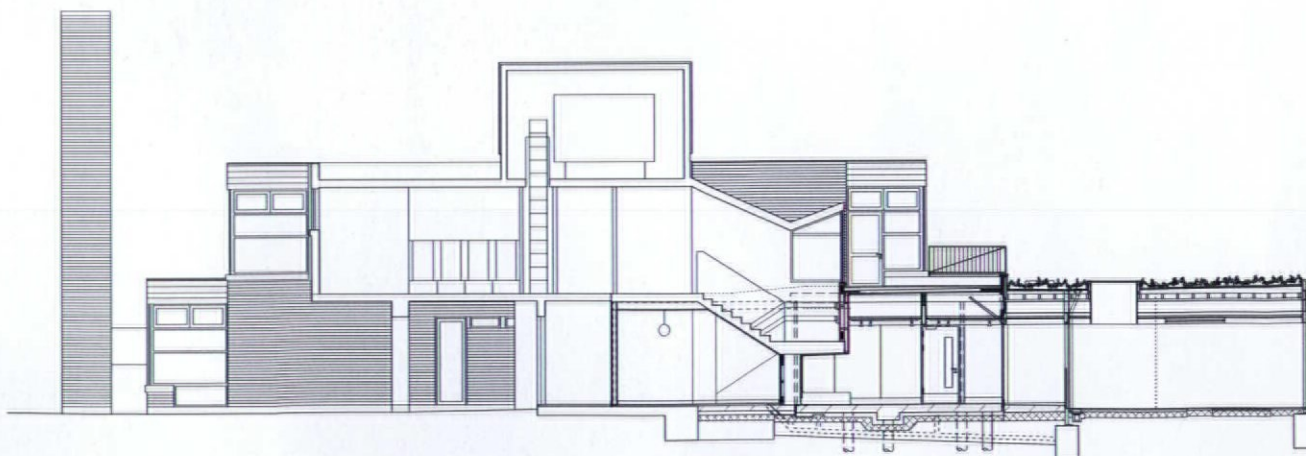


13.





14. Site plan



15. Section through sensory room, role-play room and canopy



16. Discrete components are juxtaposed with an extrovert ease

STRUCTURE

The architectural starting point for the structure was the idea of a 'heavy' ceiling connecting internal and external teaching spaces. A series of inverted valleys run above the new classroom infill and externally beyond, as far as the school's boundary wall. A second roof plane, a lightweight GRP canopy, projects perpendicular from the first. For reasons both visual and practical – this being a playground – support for these structures was minimal, with no interfering cross-bracing. A significant factor in the structural design was the ground condition: deep made ground. The existing school building is founded on piles, a strategy we continued in the new internal infill with a raft slab supported by four new mini-piles. To avoid unnecessary costs the external canopies were founded off the ground using much cheaper pad foundations, sized primarily to prevent uplift of the canopy. Any difference in settlements between exterior and interior was then dealt with in the details linking the two structures. All the structures are steel frames, supplemented with timber restraint beams to stiffen disparate elements. The external canopy was braced longitudinally, and in part laterally, by tying it back to the new internal structure via connections that permit vertical movement. The internal structure was, in turn, tied back to the existing concrete framed school building. The canopy's free end was braced laterally using diagonal struts. These meet the columns halfway up and are hidden inside the tricycle store. This strategy ensured that support for the canopy could be reduced to 80 x 80mm posts and, with only vertical shear to be accommodated, the visible post/beam connections were free to be detailed as the architects required.

Stephen Haskins, HRW



17.

17 & 18. The long low storage bunker triggers the children's imagination



18.



19. The steel joists zig-zag playfully as they support the pink GRP and its black-and-white bargeboards

Costs

Costs based on final account

SUBSTRUCTURE

Foundations/slabs	£294/m ²
Concrete slab on mini-piles; hardcore and insulation	

SUPERSTRUCTURE

Frame	£3/m ²
Steel columns and PFCs with bolted connections, as canopy	
Roof terrace	£309/m ²
Timber decking on warm deck covering on timber joists	
Rooflights	£12/m ²
Flushglaze dg rooflights	
Staircases	£25/m ²
Refurbishment of existing stair	
External walls	£2/m ²
Making good existing	
Windows	£136/m ²
Timber-framed dg triangular fanlights	
External doors	£191/m ²
Aluminium-framed sliding folding door	
Internal walls and partitions	£29/m ²
Plasterboard on sw stud partitions	
Internal doors	£54/m ²
Painted solid-core timber acoustic (44dB) doors	

INTERNAL FINISHES

Wall finishes	£150/m ²
Full-height pinboard lining on sw battens	
Floors finishes	£97/m ²
Lino flooring on self-levelling screed	
Ceiling finishes	£37/m ²
Western red cedar shiplap on sw frames	

FITTINGS AND FURNISHINGS

Furniture	£10/m ²
Built-in ply seating	

SERVICES

Space heating	£69/m ²
LST radiators connected to existing LPHW	
Electrical services	£61/m ²
Fluorescent tubes and double sockets to existing	
Builders' work in connection	£44/m ²

PRELIMINARIES AND INSURANCE

£376/m²

EXTERNAL WORKS

External covered teaching space (96 m ²)	£27,500
GRP canopy, sedum roof, cement board weatherboarding fascia, steel frame mounted on concrete pads	

Playhouse (15 m ²)	£12,000
Proprietary timber shed with timber mezzanine; second-fit insulation, pinboard lining, lino floor, pendulum light, power sockets	
External fire stair and fire escape doors and windows	£41,000
Steel stair, fire-rated steel-framed glazing and doors	
Landscaping (paving, drainage, storage sheds and demolitions/repairs)	£53,500
Safety surface, turf, concrete deck and pavers, steel handrails	
PRELIMINARIES, OVERHEADS AND PROFIT	£33,000



20. The sensory room - a Heidegger's Hut for kids

Cost summary

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	293.83	5.39
SUPERSTRUCTURE		
Frame	3.19	0.06
Roof	308.74	5.66
Rooflights	12.3	0.23
Staircases	25.49	0.47
External walls	2.47	0.05
Windows	136.26	2.50
External doors	190.94	3.50
Internal walls and partitions	29.28	0.54
Internal doors	53.94	0.99
GROUP ELEMENT TOTAL	762.60	13.99
INTERNAL FINISHES		
Wall finishes	149.72	2.75
Floor finishes	96.51	1.77
Ceiling finishes	37.11	0.68
GROUP ELEMENT TOTAL	283.34	5.20
FITTINGS AND FURNITURE	9.57	0.18
SERVICES		
Space heating and air treatment	69.15	1.27
Electrical services	60.96	1.12
Builders' work	43.94	0.80
GROUP ELEMENT TOTAL	174.04	3.19
PRELIMINARIES AND INSURANCE	375.74	6.89
TOTAL COST FOR BUILDING	1,899.12	34.84

	Cost (£)	Percentage of total
EXTERNAL WORKS		
Demolition	3,652	1.43
Play-area canopy	27,559	10.76
Playhouse	12,198	4.76
Paving, landscaping, drainage and sheds	42,530	16.60
External stair and doors	40,481	15.94
Repairs to rooflight	7,165	2.80
PRELIMINARIES AND INSURANCE	33,037.26	12.89
TOTAL EXTERNAL WORKS	166,982	65.16
TOTAL	256,241	100

Credits

Tender date
 15 June 2005
 Start on site date
 3 October 2006
 Contract duration
 29 weeks
 Gross external floor area
 712m² gross floor area
 250m² gross internal area (47m² new, 197m² refurbished)
 96m² new external covered teaching space
 366m² external landscape
 Form of contract and/or procurement
 Single-stage competitive tender IFC 98
 Total cost
 £256,241
 Client
 Friars Primary Foundation School
 Architect
 AOC Architecture: Tom Coward, Geoff Shearcroft
 Structural engineer
 Engineers HRW
 Quantity Surveyor
 Cook & Butler
 Planning supervisor
 Cook & Butler – Roger Brereton
 Main contractor
 Coniston Construction
 Selected subcontractors and suppliers
Sedum roof Bauder; *GRP* Brett Martin; *weatherboarding* Eternit;
western red cedar Travis Perkins; *lino* Forbo-Nairn; *aluminium*
windows Sealrite; *steel windows* Faberdex; *mirrored stainless steel*
Rimex; *rooflights* Flushglaze; *sliding/folding door* Brockhouse;
pinboard Sundeala; *radiators* Jaga; *ironmongery* Ize, Yannedis;
lighting Zumtobel, Fagerhult; *playhouse* Titan Garden Building

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ENQUIRY 16 ON CARD
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IDEAS, RESOURCES, INITIATIVES – SOME TOOLS FOR SUSTAINABILITY

By Barrie Evans

In this concluding part of our report on sustainability, our 15 case study practices share information about the tools, resources and initiatives that help them to practise green housekeeping and produce sustainable design. For a full list of the practices and more information see AJ 20.07.06 or visit www.ajplus.co.uk/sustainability

PRODUCT AND TECHNOLOGY CHOICE

You can split the world of greener product and technology choice very roughly in two – deeper green products and technologies, such as recycled-cotton-fabrics insulation or biomass heating, and green-filtering mainstream products, such as cladding or ceiling systems, for preferred alternatives. As sustainability becomes more mainstream the distinction is diminishing, but it's still there, especially for practices more pioneering in sustainability.

Practices specifying deeper green products often have to put in a lot of legwork tracking them down – identifying them, checking green criteria, establishing buildability, maintainability, price and potential delivery. Often they are helped by information shared with like-minded architects, and by websites such as:

- Natural Building Technologies (www.natural-building.co.uk);
- Construction Resources (www.constructionresources.com);
- Association for Energy Conscious Building (www.aecb.net); and
- Centre for Alternative Technology (www.cat.org.uk).

What the pioneers in particular are doing, is helping to develop new markets, with the risks that go with that. Craig White, of White Design, talks of finding that there are only three suppliers

for product X in the country, and that one tender price can be twice another. There can be issues of material miles, and many deeper green product manufacturers are small – while they or their suppliers may have a good product idea, they don't necessarily have a good business. They may be un-businesslike, or simply have gone out of business by the time a product is needed on site.

Sue Thornley, of Glasgow-based MAST, highlights one of the few examples where suppliers are beginning to cooperate in a traditional trade-association-like way that supports sustainability. Others will follow. In this case it is for timber, a material much more widely used in Scotland (and Wales) than in England. The Scottish Forest Industries Cluster (www.forestryscotland.com), which combines growers, processors and suppliers, allows architects 'to specify Scottish timber with confidence, almost all Forest Stewardship Council accredited', she says. The Scottish Hardwood Sawmillers (www.ashs.co.uk) are also working together.

When trying to green-filter more mainstream products, the big issue is what criteria you apply. There is no definitive set. There are books that help, often of a deeper green hue, such as:

- *Green Building Handbook*, by Woolley and Kimmins (Spon);
- *The Green Guide to Specification*, by Anderson, Shiers and Sinclair (Blackwell Publishing); and
- *Handbook of Sustainable Building*, by Anink, Boonstra and Morris (James & James).

Other issues which affect choice are set out below, with more detail in the case studies on our website.



1.

1. Lifestyle message – surf 10 minutes from Acanthus Holden's office (in the foreground – listed seaweed drying hut)

2. Architype's annual travel-carbon emissions. Scenario one – for the new office. Scenario two – new office after house-moves and homeworking



2.

RECYCLED COMPONENTS

The distinction between reuse and recycling – the latter where some reprocessing is done before reuse – is rarely clear-cut in construction. Even a reused door is likely to need some reprocessing – like blocking-in where ironmongery has been, and redecoration. So let's call it all recycling.

One issue is how to make recycling part of the procurement route. That's easiest of course if markets are establishing themselves, as they have with architectural salvage, though even there it is likely to be up to the architect to find the products at a suitable price. There is some change here. Notably, WRAP (Waste and Resources Action Programme, (www.wrap.org.uk)) is a national scheme trying to develop markets in recycled products and may have information on schemes local to you. ECD is also developing a scheme, plus how-to-do-it help, with engineer Faber Maunsell (www.ecoconstruction.org).

Some practices have found promising that markets are emerging, such as Lewes-based BBM Sustainable Design's nearby Brighton and Hove Wood Recycling Project (www.woodrecycling.org.uk). The project is paid to collect wood waste from sites at lower cost, they say, than the contractor would pay for a skip. Importantly, the project has developed a grading system, with Grade I being good-sized ready-to-use timber pieces, Grade II being smaller and a bit damaged, and around 80 per cent rated at Grade III, which are offcuts, broken doors, etc. Broadly, Grades I

and II can be reused on site; Grade III is seen as the potential basis for a wood-fuel market for biomass boilers and stoves. It is beginning to happen.

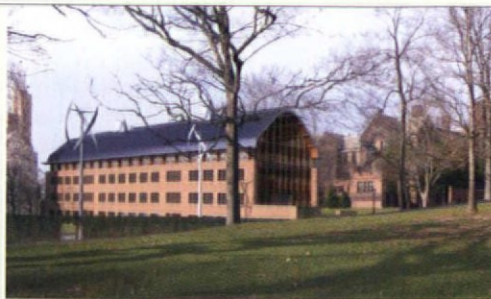
John Gilbert Architects wonders how recycling might be properly written into the procurement route of jobs – it is something we should be trying to do. Obviously it is more straightforward if a specific supplier exists, as in Brighton and Hove. But in one project for a housing association, looking round the association's 'estate' of housing schemes, Gilbert managed to pick up and recycle railings, setts, paving slabs, floorboards, two complete bathroom suites, insulation and bricks (previously laid in lime mortar).

As with Brighton and Hove, an important issue for recycling components can be their compliance with whichever mainstream standards are applicable. (One of the important things WRAP is doing is standards-development.) John Gilbert has found that he can only use crushed demolition material as hardcore, and not as aggregate, which needs to meet tighter standards. And he cannot recycle roof tiles as he couldn't commit to how long they would last.

In another case, White Design managed to use 30 recycled doors in a refurbishment project, but after a lot of effort making the case to Building Control about their fire performance. As Craig White says, 'it's enjoyable but takes time and effort. You often do the hard work of finding and justifying materials and, happily, can find it's cheaper'.



3.



4.



5.

3. Schoolchildren created one certificate for White design's Builder of the Month

4. Yale campus (Atelier Ten)

5. Jon Broome's prefabricated components

ENGAGING WITH THE SUPPLY CHAIN

In last week's article we noted that contractors were often seen as the most intransigent organisations, ones that will only change if forced by legislation. The contractor's own preferred product sourcing and efforts at product substitution often show that the project's sustainability principles have not been taken on board.

Such pessimism is not universal though. Developing the use of recycled components, noted above, is one example of a broader trend. Several, mainly smaller, practices are increasingly involved with the supply chain in a very hands-on way as a general strategy for delivering a greener architecture. Reform by direct action.

For White Design this includes going to the woodland to see what coppicing produces, or to the sawmill to see logs cut and then to change the design to make better use of available sizes. It all takes time, and there are the risks of being an early adopter. As Craig White says, it takes 'self confidence and bloody-mindedness'.

Jon Broome provides a very apposite, broad definition of specification in this context: 'The ability to tap the effectiveness of subcontractors and suppliers.' As a self-builder he knows that specification entails more than words on paper. Delivering a project can involve understanding the manufacturing process and supply chain, finding the right people and getting on with them, knowing what happens on site and when it is appropriate to intervene. As Broome says, 'if you don't understand the way the industry is organised you are not going to get very far'.

Often making a difference is just a matter of small steps.

There are always new things on site anyway and something greener often just needs explaining – the how and why – to avoid the specification remaining unread by site staff and their defaulting to their 'normal building practice'. For example explaining that foam insulation won't be crushed by a concrete slab or what a breather membrane does, as Mansel Architects was doing recently, and following through of course, to check that a polythene membrane had not been used as the breather membrane. Mansel's George Jones says he 'doesn't have problems finding contractors'.

KEEPING IT LOCAL

Sourcing locally should, of course, save embodied energy in the form of material-miles. Sourcing does need to be checked, to ensure that all materials in any particular component (such as timbers in staircases) or assembly (such as kitchen units), are local too.

Another reason practices (including MAST, Mansel Architects and Architype) gave for local specification was that it encourages local employment, which in turn will help sustain the local community.

BUILDER OF THE MONTH

One practice remaining positive about contractors is White Design, with its introduction of a Builder of the Month award. Would it work? After initial hesitation, it has. The site agent nominates one

CARBON OFFSET SCHEMES

These involve paying an organisation to reduce carbon dioxide emissions (by around the same amount as the carbon emissions you create through transport, lights, IT and heating), by investing in renewable-energy projects and energy-saving measures, and sequestering carbon through forestation. Some question forestation as a long-term solution. Climate Care notes that some 20 per cent of carbon is emitted by deforestation and fires and restricts forestry projects to that percentage of its portfolio. Offset organisations may also advise on strategy and analyse your 'carbon footprint'.

- PRP, Feilden Clegg Bradley and John Gilbert Associates are using Climate Care, www.climatecare.org
- Jestico + Whiles uses Carbon Smart, www.carbonsmart.co.uk, run by Paper Round, which uses a mix of offsets from Trees For Cities (www.treesforcities.org) and Climate Care.
- The CarbonNeutral Company (www.carbonneutral.com) used by Atelier Ten has a harder edge in terms of strategic advice and verification of your carbon use.
- The Forest of Avon (www.forestofavon.org.uk) provides local tree-planting, used as part of its carbon offsetting by White Design.

GREEN TARIFF ELECTRICITY

This is electricity generated from renewable sources – i.e. wind, waves, tidal, hydro-electric, photovoltaic and biomass. There is an embodied-energy cost of the plant to each of these. Some suppliers also include electricity from CHP (combined heat and power) plants – these need checking for whether they are fuelled by renewables. Some suppliers are essentially marketing this 'green' electricity but others are investing in new generating sources, such as Ecotricity, which mainly sells electricity from wind, and Green Energy UK, which says that 50 per cent of generating plant is newly commissioned since it started in 2001. We couldn't find a tariff, though suppliers don't hide the fact that tariffs are higher than from conventionally generated electricity. These suppliers may also purchase surplus electricity where your own projects include electricity generation, e.g. from photovoltaics, wind or CHP. (On-site electricity storage is usually very expensive.)

- Jestico + Whiles and Feilden Clegg Bradley use Good Energy at www.good-energy.co.uk
- Architype uses Green Energy UK at www.greenenergyuk.com
- Atkins uses Ecotricity at www.ecotricity.co.uk which it sourced via British Gas at www.house.co.uk

or more of the site staff for green actions or ideas – in one case suggesting using the site huts to sort site waste. The presentation and prize crate of beer cost the practice £50/month/site and garner much goodwill, according to Craig White.

HARDER FOR BIGGER PROJECTS

Architects' opportunities to get hands-on in delivering projects become fewer as projects get larger and more formally structured, and/or because the procurement route is design and build. This was the experience of most of those practices less enamoured of contractors. Other procurement routes worked better than design and build, however: Atkins, Atelier Ten and White Design spoke positively of partnering contracts. Harder work, certainly, but much more of a joint commitment to the project objectives.

Some also detect a change among contractors – not across the board, but significant. PRP's recent seminar on sustainability included project partner Nick Shattock of Taylor Woodrow among the speakers. Wilmott Dixon gets a few mentions too, and is part of a joint schools venture with White Design.

As Patrick Bellew of Atelier Ten notes, there's a lot of talk about setting project agendas with clients, but less so with contractors. John Christophers of Associated Architects says 'things are changing – [contractors] are more receptive than say five years ago'. Some are 'really good', offering suggestions themselves.

And if you think delivering green projects is hard, conservation is harder, suggests Peter Holden of Acanthus Holden.

A UK GREEN BUILDING COUNCIL

If the supply chain is problematic, one step is industry reform, part of which could come from the formation of a UK Green Building Council (GBC). Atelier Ten has observed the US and its GBC (www.usgbc.org) running LEED (the US BREEAM). US GBC is commercially successful (\$24 million (£13 million)/year turnover) though has only accredited 1,500 buildings since 1995, a similar total to BREEAM. One attractive aspect is that the US GBC focuses on the whole supply chain. Contractors and suppliers are among its 6,500 members, offering more potential than BREEAM for working to common objectives. A UK GBC is now starting up (www.ukgbc.co.uk).

HOUSEKEEPING

All of the case study practices are working at greening their own housekeeping. Here are the main categories from the case studies:

- Environmental audits – Feilden Clegg Bradley (FCB) has commissioned external audits of its practice. Others have done their own, especially establishing their carbon footprints. John Gilbert Architects, for example, knows that computer and lighting emissions are 10 tonnes/year; transport, 7 tonnes. Atkins tried turning off computers and checking the changed meter readings. Associated Architects found lights consumed more than computers. Such numbers help in prioritising action.
- Premises – the practice office affects client perceptions and staff morale. Architype's new office is an essay in timber (and it checked

CYCLE TO WORK SCHEME

Practices such as Feilden Clegg Bradley and PRP are taking advantage of a government initiative to encourage cycling to work; it is not aimed at leisure use. Discounts include bikes and accessories such as helmets, lights and locks. (You are normally responsible for insurance and maintenance.) The government funds the scheme through a favourable tax regime. The bike is initially bought by the employer, which can reclaim the VAT. The employer could loan you the bike. If the employer wants to recoup the cost, this is often done through 'salary sacrifice'. Technically you give up the right to that amount of your salary; but then no tax or national insurance is payable. The net effect is that a standard taxpayer saves about 42 per cent compared with buying out of taxed income; a higher-rate taxpayer saves nearly 50 per cent. This is NOT hire-purchase – if it were the tax benefits would disappear. Salary sacrifice may be over one-three years, and you can probably buy the bike at the end of the period for a small sum. PRP uses the Cycle2Work scheme run by LloydsTSB and Halfords, who take on some of the management of PRP's scheme (ie provide outsourcing).

- For the Cycle to Work scheme visit www.dft.gov.uk, then click 'Sustainable Travel', then 'Cycling'.
- Cycle2Work by LloydsTSB/Halfords is at www.bringme.co.uk then click 'About Bringme' then 'Cycle2Work.'
- To find cycle routes try Sustrans at www.sustrans.org.uk



6. Bikes in Feilden Clegg Bradley's London entrance

the practice's new transport carbon footprint following the move). ECD has a newly refurbished office, including a ventilation-air labyrinth below the floor. White Design is sited at the back of a warehouse of recycled art materials, not a location chosen to impress 'suits'. Acanthus Holden takes pride in (and attracts staff with) its rural location. And Mansel and Jon Broome are working from home.

- Transport – congestion makes London the home of green travellers; the easiest place to use public transport and bikes. Rural practices need cars most. Biofuel has been looked at by a few practices but reliable, widespread supply is missing today. There's car pooling at Atkins and Architype. PRP and FCB use the Cycle to Work scheme to provide subsidised cycle purchase for staff (see box above). Bikes lined up in the FCB London lobby are a message to visitors and staff. Some pay cycle miles expenses for work use; White Design pays at the same rate as car miles as an incentive for cycle use. Some practices are looking at video conferencing and other technology to cut travelling to meetings.
- Carbon offset – a few practices have joined carbon offset schemes, such as tree planting, to compensate for their fuel-use carbon emissions. Atelier Ten includes travel carbon offset costs on its invoices to clients – some pay (see box opposite).
- Green tariff electricity – a few practices pay a bit more for electricity generated from renewables (see box opposite).
- Recycling – you name it, someone recycles it – paper, cardboard, polywraps, plastics (particularly tricky), cans, toners, IT kit (some

given to charities), mobile phones, etc. Food waste may be composted at home, or on the White Design allotment. Success is often limited by the local collection schemes – it can take a lot of legwork to carry through thoroughly.

- Consumables – again, many opportunities – double-sided printing/copying, green cleaning products, Fair Trade food, recycled paper for stationery, small prints of drawings. Jestico + Whiles internet-shops to cut food delivery miles to the practice.
- Flag carriers – we won't mention anyone by name because they will all deny it in a fit of modesty and egalitarianism. But quite clearly several practices have had an individual or group which has been the practice sustainability flag carrier, often for a number of years when few of their clients, and sometimes fellow architects, were interested in sustainability. Their role is often shifting now, more toward management, to making sustainability the norm across all projects and staff.

Looking for sustainability inspiration? Visit the 'Inspiration' section on www.ajplus.co.uk/sustainability



A DISAGREEABLE WAY TO SPEND YOUR TIME

A while ago, a bunch of us scribblers signed up to the Vocabula Review at www.vocabula.com, a site allegedly dedicated to better English but which was actually devoted to lexicographic exactitude of a kind only American academics could dream of. Crikey, they wouldn't like that sentence.

By the time Lynne Truss' *Eats, Shoots and Leaves* came out we had all unsubscribed. But now comes an email from that very source promoting *The Dictionary of Disagreeable English*.

Sounds like jolly stuff, eh? Before I suggest that at all costs you shun this book, which Amazon is flogging, I have to confess I haven't read it. But when the author can direct a whole paragraph of frothing abuse at the rendering in the Merriam-Webster's Collegiate Dictionary of 'all right' as 'alright' and an even longer smug rant on the misuse of 'enervate', you begin to wonder whether going down the pub might not be a better idea than trying to save the language. Not even the prospect of a diatribe against 'volumptuous' could tempt me to have anything more to do with this waspish, self-appointed guardian of the gate to our beloved language. sutherland.lyall@btinternet.com

FOR YOUR EYES ONLY

Professionals are often asked to provide advice, writes *Kim Franklin*. While many professionals may believe they are providing a service by 'doing stuff', it is possible to characterise a professional's entire workload as giving advice in one form or another.

Dentists advise you what needs to be done to your teeth. Accountants give financial advice. Lawyers advise as to the law and architects as to what design most suits a client's needs and how best to achieve it. When advising, professionals usually have only the requirements of their clients in mind. They would be concerned to know that their advice was passed on to other interested parties. They would be horrified to learn that an unknown ultimate recipient had relied on their advice and suffered a loss as a result. But usually the first they hear of it is when a letter of claim from someone they have never heard of lands on the mat.

This is more or less what happened to specialist soil consultant Technotrade. It was engaged by the developer Starglade, which owned coastal land between Sandgate and Hythe in Kent, known as 'the Latchpath' because it had experienced a historical landslip. Technotrade provided Starglade with a site investigation report in 1998 and probably thought little more

about it. When Starglade sold the site on to another developer, Larkstore, the local planners imposed a condition that Larkstore should obtain a report from soil specialists advising on the suitability of the land for the development.

The developer, without seeking or obtaining permission, obligingly produced the Technotrade report. In 2001 Larkstore engaged contractors to carry out the works and again without contacting Technotrade, included the report in the contract documentation.

During the work a landslip occurred, causing damage to neighbouring upslope properties. Extensive stabilisation works costing £800,000 had to be undertaken before the development could proceed. In 2003 the neighbours sued the developers. Larkstore sought to recover its losses from Technotrade, five years after it had provided their report. Was the developer entitled to claim against a consultant who was oblivious to their existence?

The court held that to succeed Larkstore would have to show that the consultant knew when it provided its report to Starglade that it would be passed on to Larkstore, or other developers, and that the advice would be acted upon without further enquiry. Larkstore argued that Technotrade's report contained

no prohibition against assignment. As it was obvious the site would be developed, it must have known that other developers would rely upon it.

The judge concluded that it could not have been contemplated by Technotrade that the report would be recycled in succeeding years by a developer it had no knowledge of. The consultant owed the developer no duty of care and the developer had no claim against it.

The moral of this story is clear. Make sure any advice you give includes a prohibition against assignment – mark it 'for your eyes only'.

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

REVIEW



1.

BOOK

By Richard Weston

Finland

By Roger Connah. Reaktion Books, 2006. 288pp. £16.95



2.

1. Aalto's Turun Sanomat building
2. Pietilä's Dipoli building

This is the first in a series on 'Modern Architectures in History', which aims to situate the architecture(s) of particular countries in a broader political, cultural and aesthetic context than usual. Finland is an ideal subject, for after many years of foreign rule, architecture played a significant role in shaping its emerging national identity in the 20th century.

The outline of Roger Connah's story – from the development of an exotic version of Jugendstil, via the brief interlude of Nordic Classicism to the embrace of Modernism and its subsequent 'humanisation' by Aalto – is familiar. But by setting it in a broader context, not least the often fraught politics of the architectural community itself, what emerges is a much more richly nuanced narrative

populated by players who remain little known abroad, such as Erkki Huttunen and the precociously gifted and fervent Corbusian, Pauli Blomstedt.

Blomstedt died tragically young, at 36. Had he lived, he might well have offered a potent counterpoint to Aalto. As it was, Aalto's 'softened' Modernism swept almost all before it, dominating the international perception of Finland. At home, however, it became the focus of opposition. Although he designed the new university at Otaniemi, its library initially contained no accounts of his work, and the most influential teachers there – Aulis Blomstedt, Arno Ruusuvuori and Keijo Petäjä – articulated a position that, albeit unwittingly, anticipated the utilitarian rationalism of the 1960s.

With the foundation of the Museum of Finnish Architecture in 1956, international promotion of the achievements of the new 'Golden Age' gained momentum, but in the process this synthesis of nature and culture, craft and industry, became to many a 'golden cage'. The mainstream – promoted via the Museum and the profession's own journal, *Arkkitiehti* – embraced a reductive neo-Miesian architecture and, following the completion of his provocative Dipoli building, marginalised arguably the most gifted architect to emerge since the War, Reima Pietilä.

As a Finnish-speaking writer with a literary as well as architectural background, Connah is admirably equipped to write this very well-researched, authoritative

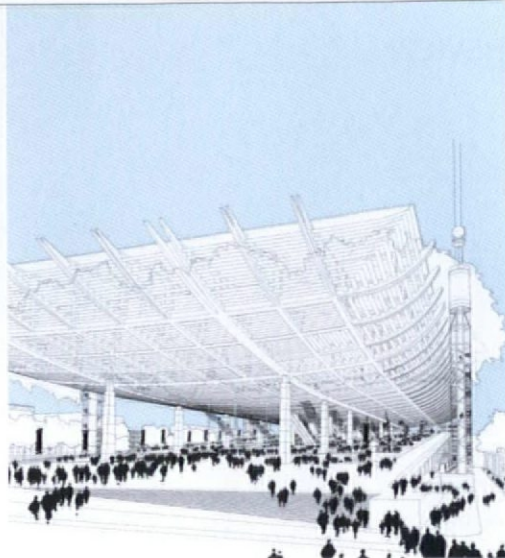
account. He makes informative connections to the other arts, but in the determination to be comprehensive and 'revisionist', Aalto's contribution is somewhat taken for granted and the Finns' famed love affair with nature insufficiently explored.

The overt displays of cleverness that made his book on Pietilä (*Writing Architecture*) painful to read are happily absent, but the narrative thread – especially at first – can be hard to follow. But it is well worth pressing on, and in a conclusion of general relevance Connah invites Finnish architects to re-examine the suppressed byways of their own past as a means of going beyond the photogenic sterility of today's mainstream.

Richard Weston is Professor of Architecture at Cardiff University



1.



2.

BOOK

By Nicholas Ray

Richard Rogers Complete Works: Volume Three

By Kenneth Powell.

Phaidon, 2006. 320pp.

£59.95

1. Terminal 5, Heathrow Airport

2. Rome Congress Centre

3. Antwerp Law Courts

The dust jacket of this third volume of Kenneth Powell's celebration of the work of Richard Rogers and his practice is golden; the first was blue and the second green, so perhaps a sunset fourth volume can be expected.

On page 304 of the book, which covers the years 1993 to 2005, Powell writes 'RRP is certainly not a practice given to repeating itself' – but this is not the case with Powell's writing. Those who have studied the previous two volumes will find much that is familiar by way of information in the three new essays: 'Richard Rogers Partnership Today', 'A Political Career' and 'The Way Forward'. What is almost entirely missing from the book is a critical discussion of the strengths and weaknesses of the architectural approach that characterises the

subject of these extended monographs.

A hint at what might be involved comes in the penultimate sentence of the book: 'But where Richard Rogers diverges from other visionary exponents of change – Archigram and Cedric Price included – is that his work is indelibly linked to a view of the city as the foundation of civilised life.' That surely is a characteristic of Rogers' polemic, and an optimism about the continuities of certain kinds of urban behaviour pervades his practice's planning proposals and the detailed design of many of its buildings.

Other laudable qualities, which Powell properly highlights, include the rigour with which complex building types can be reduced to comprehensible organisations

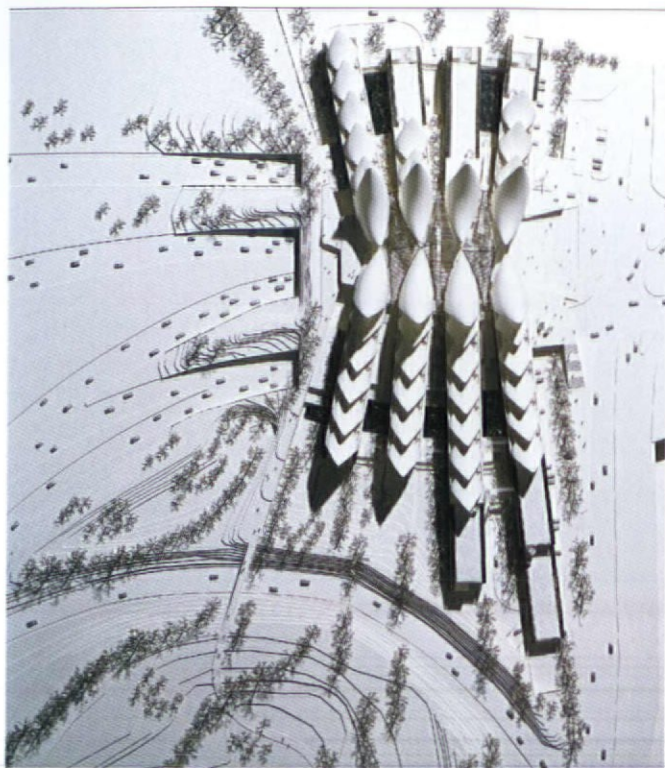
that allow for rational construction and ease of orientation – the Terminal Building at Barajas Airport, Madrid, is an example. Then there is the sheer technical expertise brought to bear in realising projects which often have bespoke components that are later absorbed into mainstream building production, and the increasing concern to reconcile the question of environmental sustainability with the use of sophisticated technology.

And the creation and nurturing of an office culture over several decades is an achievement in itself – both the retention of skilled and loyal staff and the fostering of younger talents who have gone on to found their own practices. Rogers is obviously an inspiration to his colleagues,

and has extended his influence beyond the professional arena to the wider theatre of urban policy-making at a national and indeed international scale.

'Richard Rogers, like many great architects, is no draughtsman,' wrote Powell in the first volume of his study. But all the great architects I can think of *do* draw, memorably if sometimes idiosyncratically. It is not that they are artists, but the process of drawing reveals the complicated relationships that they analyse, in existing environments and in the proposals that they are investigating, between fabric and light, profile and mass, building form, nature and human activity.

Others do this in Rogers' practice, but his role seems to be more one of an inspirer and



3.

critic, a distance that allows him to claim, of one of his own practice's buildings (the Strasbourg Law Courts), that it 'will be one of the great public buildings of the 21st century'. In this respect (but not others), perhaps he is like Gropius: a truly remarkable team-builder whose name is secure in the history books, but whose most memorable buildings, necessarily the product of 'team-work', probably emerged in the imagination of others.

One can communicate ideas to one's colleagues by words as well as by drawings, but drawing acts more importantly as a process of self-reflection and meditation. And it is this quality that one misses in the work – the sense that not everything can be resolved by technique. Such critical questions are hardly new,

and one might expect them to be addressed in an extended monograph, but unfortunately Powell's text avoids them, thereby doing a disservice to his subject. We have to content ourselves with sentences which begin: 'RRP's work is in many respects about problem solving...'

Nicholas Ray is an architect in Cambridge. His 'Alvar Aalto' was published by Yale University Press in 2005



CRITIC'S CHOICE

By Andrew Mead

A few years ago, T J Clark wrote a profound study of Modernism in the visual arts entitled *Farewell to an Idea* (AJ 16.09.99). Now Clark has stepped back three centuries to focus on Nicholas Poussin, whose paintings frequently evoke the architecture of Rome – the city where he spent half his life. Clark's new book, *The Sight of Death* (Yale University Press, £20), takes its title from a Poussin in London's National Gallery, *Landscape with a Man Killed by a Snake*; one protagonist in the painting is the figure who has chanced on the corpse.

For some months in 2000, *Snake* was on loan to the Getty in Los Angeles, where it hung in the same room as another Poussin, *Landscape with a Calm*, which is pictured above. Clark was researching there at the time, and found himself returning day after day to these two paintings and recording his responses. His daily jottings grew into this book, intended as an antidote to a culture in which images thrive but are instantly consumed and forgotten.

It's almost a detective story as Clark pieces together the evidence derived from repeated looking, and the layout of the book – integrating many details of the paintings at just the right points in the text – lets you follow his eyes and thoughts with ease. Alert to the incidentals of museum-going – conditions of light in which a feature suddenly emerges when it was previously subdued – Clark's account is proof that some works really do deserve this kind of scrutiny, and that close attention to things is an adventure.

Landscape with a Calm used to be at Sudeley Castle, near Winchcombe in Gloucestershire, before the Getty acquired it in 1997. Until 31 October, Sudeley's grounds host an outdoor art show, *Reconstruction*, with an international cast list, including Gabriel Orozco, Anselm Kiefer and Cy Twombly (www.sudeleycastle.co.uk). Fortunately the Walker Art Gallery in Liverpool hasn't sold off its Poussin, *The Ashes of Phocion Collected by his Widow*, which has one of his most fully realised and harmonious cityscapes. But at Tate Liverpool it's back to the last days of Modernism, with a rare exhibition in this country of Kenneth Noland's abstract paintings.

It continues until 28 August (www.tate.org.uk).

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

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The heat is on along the South Coast. We have many opportunities in Brighton and the surrounding areas with small up and coming design practices to large and prestigious multi-discipline property consultancies. Some enjoy, flexitime, bonuses, & much much more. For more information or an informal chat about your career options or salary expectations please call Phil or Mark in the strictest confidence. **Ref: Brighton (Philip / Mark)**

Snr Architects / Architects / Assistants / Technicians / Cad Hertfordshire & Bedfordshire
Melt down. With so many opportunities available to day there has never been a better time to consider your career options. We have many vacancies with Developers, Construction Companies, Architectural Practices, Local Authorities and Specialist Design Company's. For more information or an informal chat about your career options or salary expectations please call Phil or Mark in the strictest confidence. **Ref: Herts & Beds (Philip / Mark)**

Recruitment Consultants Eastbourne £London Money
Life style change, Architectural or Construction, relaxed office, 2 mins to the beach, 2 mins to the station, loads of good restaurants and things to do. Must have at least 6 months experience. 'Oh yes' we still have affordable housing and can be on the beach by 5.45pm. (What's the tube like these days?) **(Philip)**

We have over 60 Contract - Freelance Posts PAYE - LTD Weekly Pay
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Tel: 01788 812750
Mobile: 07810 624036
email: dave.smith@dgservice.co.uk



London Vacancy Architect

Architect/Senior Design Manager Vac ref 0706-020 Permanent

My client is a well established firm who are now seeking an Architect to join them as Senior Design Manager. This is a senior position within the company and requires a person with a flair for design and a good knowledge of Autocad. In addition previous management experience would be essential. If you are confident and seeking a challenging post within a forward looking company this is the post for you.

ARCHITECT/TECHNICIAN NOTTINGHAM

A vacancy has arisen in our well-established practice.

We require a well-motivated person with U.K. experience, proficient with AutoCAD who can work preferably full time but flexible hours are negotiable.

Please apply with CV to Mr J Owen, Julian Owen Associates Architects,

6 Cumberland Avenue, Beeston, Nottm. NG9 4DH.
Tel: 0115 9229831 Email: julian@julianowen.co.uk Web: www.julianowen.co.uk



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Building Careers...



Package / Project Architects - Cladding Central London - To £45,000 + Bens

We are working with an award winning practice with offices in North West London, who are looking to employ talented architects. Enthusiastic & dynamic individuals with strong communication & leadership skills in all areas, able to make a real contribution to the continued success of the practice are sought with particular expertise in cladding. **Ref: 4537**

Architects / Senior Technicians Manchester - To £40,000 + Bens

We are looking for two architects or technicians with 5 years post PT3 experience to act as team leaders. Essential qualities are the ability to run projects (with a team to help), liaise with contractors & have the ability to think for themselves in pressure situations. In addition a third person similar to above but with more experience is required to act in a senior role liaising with clients & contractors alike. **Ref: 4556**

Architects / Technicians London - To £40,000 + Bens

A medium sized award winning design-led practice with varied workload requires experienced, reliable, & ambitious: Project Architects, Job Runners & Technicians. Key experience required includes high value residential & commercial projects. **Ref: 4558**

Architectural Technician Central London - To £25.00 per hour

One of our key clients, a large fit out specialist is looking to recruit an Architectural Technician to work on detailing/schedule for flooring, ceiling, doors, partitioning etc. You should be fully conversant in AutoCAD; Long term contract. **Ref: 4559**

AT A GLANCE

Senior Architects London NW1, High spec residential - To £40,000 + Bens
Architects London, Sport/leisure & Commercial - To £38,000
Architects/Technologists Oxford, Perm & Contract opportunity - To £neg
Project Manager London - To £55,000 + Exec Bens

For more information on these and a range of other leading vacancies contact **Mark Downey** in the London office on 020 7101 7210

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Resources

The following 3 posts are required for 37 hours a week at Building Design Unit, County Hall, Preston.

New opportunities are currently available, due to retirements, in our Building Design Unit which is a busy, multi-disciplinary office with an expanding workload covering a large range of diverse projects from historic buildings to multi-million pound programmes of work for both the public sector and private clients. All our high speed workstations operate the latest versions of AutoCAD software and the practice is currently based in our head office at County Hall, Preston.

Principal architect

£34,986 to £37,476 a year.

Ref: RD/06/099

You will demonstrate a high level of design expertise, and will also organise and co-ordinate staff and projects including all activities which comprise the professional services of registered architect and interior designer, on a commercial basis in accordance with our business plan. You will be responsible for coordinating the interior design function within the architectural teams, and this will be your primary role.

Essential: You must have 5 year's post-registration experience, and be able to create exciting new buildings and interiors.

Senior architectural technician

£23,175 to £29,859 a year

Ref: RD/06/100

You will work proactively, carrying out the full range of architectural technical skills on a commercial basis on all aspects of work, from outline proposals, project planning and operations on site, to completion.

Essential: You must be NVQ/B Tech or HND qualified in building construction. You must also have 5 year's post-qualification experience with a range of appropriate project experience.

Interior designer

£23,175 to £26,928 a year

Ref: RD/06/101

You will provide technical support and imaginative design on all aspects of interior and furnishing work, from outline proposals, scheme and detail design, production information for schedules/bills of quantities and tender action, project planning and installation on site to completion and hand-over of the project. The role includes the design of furniture and fittings for clients, as well as working with multi-disciplinary design teams to produce fully coordinated interiors in new and existing buildings.

Apply online for the above 3 posts at: www.lancashire.gov.uk/vacancies or email: rd.personnel@css.lancscc.gov.uk. Tel: 01772 533383, 24hr answerphone.

Lancashire County Council is an equal opportunities employer welcoming applications from all sections of the community. Applications from ethnic minorities are welcome. You must be committed to equality and diversity in the workplace.

Lancashire County Council are currently undergoing an equal pay review and the grades of some posts advertised may be subject to review in future months.

A full job description of all vacancies is available on our website www.lancashire.gov.uk/vacancies



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Architects interested in this opportunity should email their portfolio and details to Andrew Barclay, Design Director at andrew.barclay@wam.co.nz or send to 201 Victoria Street West, Auckland 1010, New Zealand. Andrew will be available to meet candidates in London in early August.

For more information about the position and the practice visit www.warrenandmahoney.com

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You will need a min of 3-5 years experience for this design focused private practice. You will preferably have healthcare or education experience, however experience with large multi million pound projects in alternative disciplines will be considered. You must demonstrate good detailing ability. An excellent opportunity for you to progress your career.

Architect & Technician Yorkshire £35K

This Leeds city centre based practice is currently looking to employ an experienced architect & technician. Commercial or residential experience is required along with a good knowledge of UK building regulations. Technical construction knowledge and experience is a must for the Technician role, along with skills in AutoCAD.

Architects All Levels Manchester £30-45K

This design conscious, top 100 practice, seeks applications from the up and coming stars of the industry. Dependant on experience, you will be working on leading design teams responsible for an exciting range of large scale hospitality and leisure projects. A good range of skills and CAD literacy is essential for these positions.

Architect London £40K

This high quality role will suit an architect with a passion for design and an ability to motivate. You should have a minimum of 3 years experience - encompassing commercial projects, job running, site work and technical detailing - and you need to be proficient in the use of Microstation or Autocad. There is a good benefits package on offer.

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your next career move

Architectural Technician Southampton to £24hr

Our client is a busy and highly professional Architectural practice, with offices near the water. Currently they are working on the later stages on a number of high-quality care homes, and need competent technicians as a result. AutoCAD and buildings knowledge essential.

Ref:111062

Architectural Technician Berkhamsted to £35K

Residential specialist, whose workload generally covers private housing and developer work, are looking for a competent technical assistant who has a good knowledge of how a building is put together. A background or interest in MDF spec-writing would be an advantage. CAD ability essential.

Ref:111755

Design Technician North Hampshire to £32k

Career opportunity for an accomplished architectural technician to join this growing and established practice, the bulk of whose work is residential development. Candidates should be capable of producing housing layouts and helping out with preparing planning drawings. There is a large design element to this role, so would suit a technician looking to diversify their skillset.

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Senior Designer – Chelsea

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Consult www.julianbicknell.co.uk; then e-mail with examples of work to info@julianbicknell.co.uk; fax 020-3274-1080 or ring 020-3274-1070

Small busy Architectural practice in Reading is seeking an Architectural Technician who is experienced in the residential sector and capable of preparing working drawings to building regulations standards. The candidate will be expected to work with minimal supervision, have at least 4 years experience and be educated to degree level in Architecture/Technology. A good working knowledge of AutoCAD is required.

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Based in the Surveying section of our Physical and Sensory Services Team, you'll help with household adaptations for physically impaired people. The role, which requires a warm and caring personality, entails travelling throughout the Knowsley area visiting disabled clients in privately owned domestic properties to carry out surveys and means testing for Disabled Facilities Grants.

The post would suit someone with good general building design experience who is able to produce design and detail drawings using CAD systems for Planning and Building Regulation approvals. Some knowledge of the preparation of contract documents and tenders, dealing with contractors, site supervision and/or experience in the design and procurement of small building extensions and modifications to domestic houses would be very useful, along with some knowledge of the needs of disabled people.

Training will be provided where necessary.

Applications from all sections of the community are positively encouraged to ensure that our workforce reflects the communities in which we work. Knowsley MBC is a smoke free working environment.

Closing date: 11 August 2006.

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CABE and AUU Olympic design review panel members

We would like to invite leading professionals to apply to join the Olympic design review panel (ODRP).

The Olympics is one of the UK's most significant projects. Independent advice on the quality of proposals will help to ensure that sustainable and inclusive buildings and public spaces of great and lasting quality are delivered both for the games and for legacy. At the request of the Olympic Delivery Authority (ODA), CABE is establishing a joint ODRP with the Mayor of London's Architecture and Urbanism Unit (AUU) to advise the ODA and the GLA on the quality of design proposals for the Olympics.

CABE and the AUU are particularly seeking applications from recognised leaders in the fields of architecture, sustainable design, inclusive design, landscape architecture, the historic environment, urban design, planning, investment and development. Candidates from other fields are also encouraged to apply.

If selected, panel members should expect to attend approximately 10 panel meetings per year, and may be requested to attend other meetings on an ad-hoc basis. No remuneration is offered to members of the panel, but out-of-pocket and travel expenses are paid.

CABE is working towards becoming a diverse organisation and welcomes applications from all sections of the community. Please visit our website, email recruitment@cabe.org.uk, or phone human resources on 020 7070 6700 for further details and an application pack.

We are looking for panel members to join us by the end of September 2006.
The closing date for applications is 1 August 2006.

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Over the last 100 years, Southern Housing Group has become one of the largest housing associations in southern England, housing 45,000 residents, owning and managing 24,000 homes, employing 900 people and working with more than 70 local authorities. Our activities centre on four key areas: the development of quality affordable housing, housing and neighbourhood management, a range of housing options for rent and home ownership and social investment.

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KBA are looking for a talented, dynamic and experienced fully qualified chartered architect to join their team - ambition and leadership skills are required enabling the successful candidate to ultimately run the architectural side of the practice. Candidates should ideally have 5-10 years well rounded experience with good technical knowledge, design appreciation, excellent communication skills and a fresh and dynamic approach.

Architectural Technician

KBA would also like to appoint an Architectural Technician. The successful candidate will be expected to upgrade to a senior position within a short period of time therefore enthusiasm, motivation and ambition are essential. Candidates should ideally have 1-3 years experience with a high level of technical knowledge, design appreciation, the ability to work in a team and good communication skills.

If you are interested in this position please forward your CV and covering letter to Sally Gowans: Email - admin@kerrblythassociates.co.uk; Tel - 0131 718 2035

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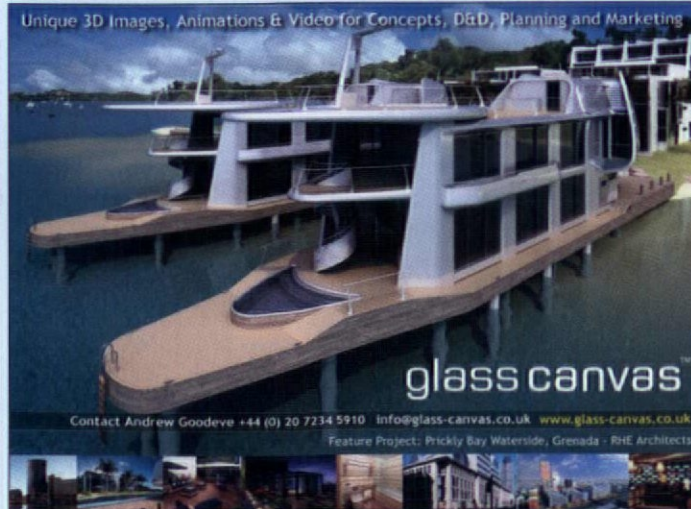
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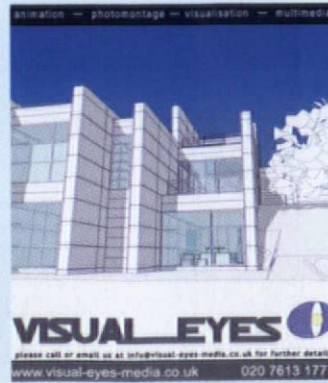
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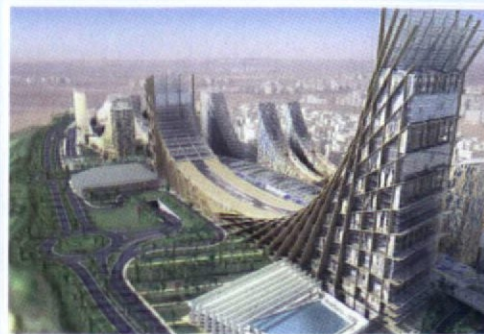
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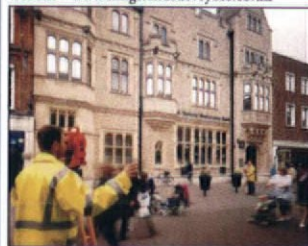
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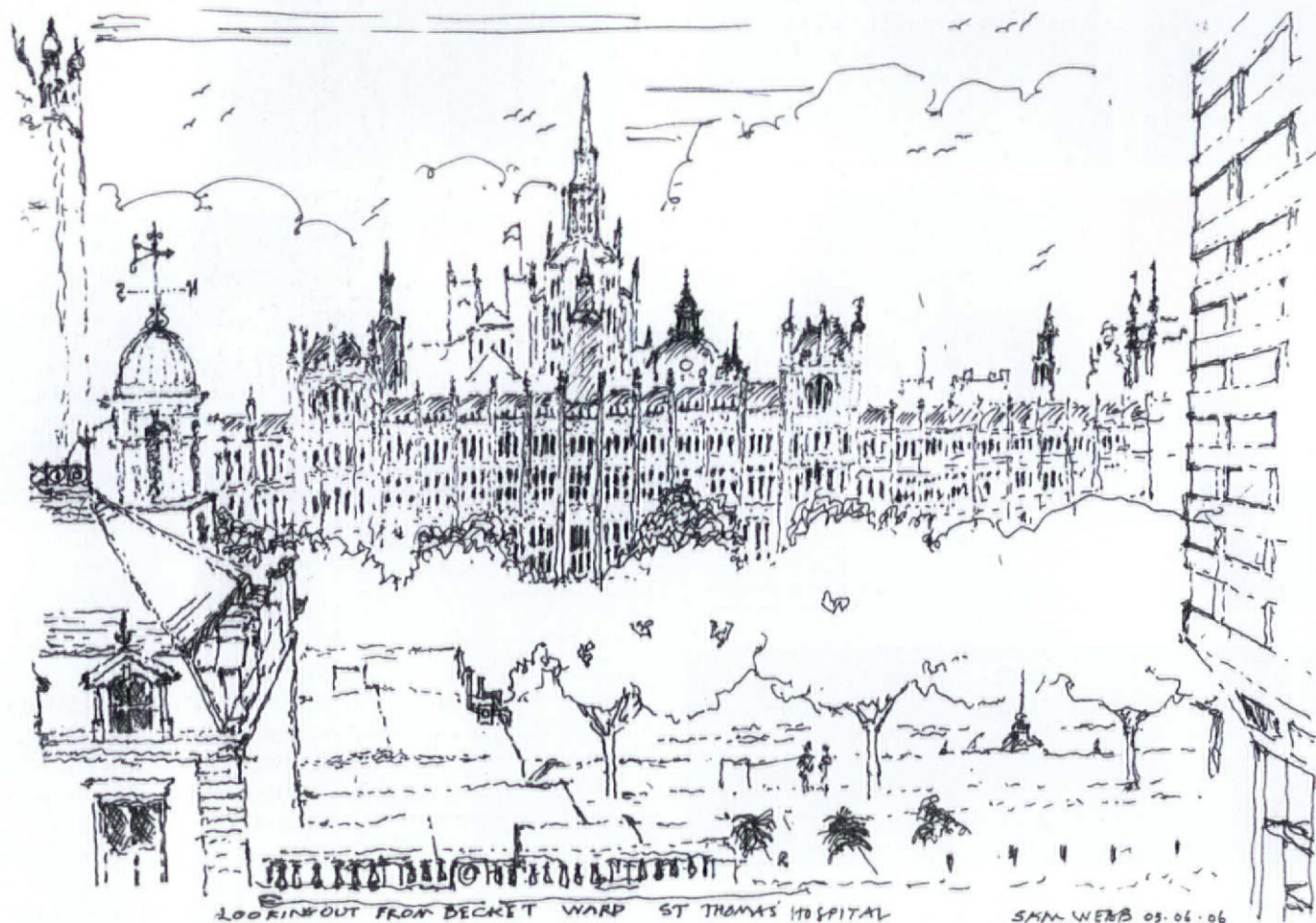
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Sketch of the view of the Houses of Parliament from St Thomas' Hospital. Pencilled by veteran architect, RIBA councillor and biker Sam Webb as he recovered from a heart attack

ASH & LACY



AJ ENQUIRY 201

The Ashzip standing seam roofing system has achieved an industry first with approval from the British Board of Agrément (BBA). Ashzip is the first to incorporate a full-height halter to meet the BBA's strict criteria. Since its launch in 2003, Ashzip has been widely specified throughout the industry.

CORUS



AJ ENQUIRY 202

Corus has launched a new version of its Repertoire® online product selection and colour-matching tool. The free, interactive tool allows architects to select different cladding colours and profiles, and test out their ideas on virtual buildings. www.colorcoat-online.com/repertoire

PHILIP WATTS DESIGN



AJ ENQUIRY 203

Philip Watts Design's Porthole kits for doors are available in a range of shapes, sizes and finishes, such as the long lozenge with integral handle (pictured) which perfectly suits the new DDA regulations, and can be fire-rated up to one hour. For information telephone 0115 947 4809 or email sales@philipwattsdesign.com

LOVAIR



AJ ENQUIRY 204

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.

VELFAC



AJ ENQUIRY 205

Velfac now provides a service for domestic or small commercial projects. Each window is made to order to specifications for design, colour and size, allowing you the freedom of your imagination. The display is at the Kettering showroom. Telephone 01223 897100 or visit www.velfac.co.uk

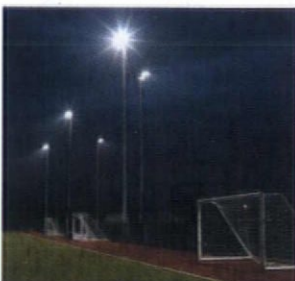
SWS



AJ ENQUIRY 206

SWS supplied all timber windows and doors to the Lower Clapton Road project, in co-operation with Spaceover and Rollalong. Windows and doors in both laminated timber or alu-wood composite can be delivered pre-finished, pre-glazed and with pre-fitted ironmongery within 6-8 weeks. Tel: 01777 871847

ABACUS LIGHTING

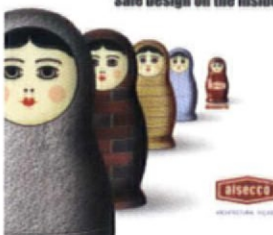


AJ ENQUIRY 207

The University of Kent's new football and hockey pitches utilise Abacus' new flat glass Challenger 1 floodlight. Its double asymmetric beam distribution ensures zero upward light and minimal glare, while the HL250 base-hinged raising and lowering mast was specified for easy maintenance.

ALSECCO

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AJ ENQUIRY 208

Alsecco provides the widest choice available for architectural facades. All systems meet Part F and Part L requirements and the new Alsecco FS gives added protection against the fire risks associated with LGSF construction. Pick up a copy of the latest technical handbook on facades and EWI insulation.



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