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## ISLINGTON'S MIDDLE CLASSES ARE VIEWED AS BEING LIKE COLONISING GREY SQUIRRELS

By Ruth Slavid

There is a deliberate challenge in plonking a piece of rusting steel among mediocre, visually undemanding housing, but Michael Trentham relishes the coming fight (see page 14). His proposal for a building in the London Borough of Southwark takes as its 'precedents' the nearby lipstick-pink Fashion and Textile Museum and Alsop's equally strident Peckham Library. Buildings of character, Trentham argues, can lift an area, and the borough's 'rich cultural variety needs to be reflected in its architecture'. He may have made his case more difficult by proposing to clad his building in Cor-ten which, while undeniably exciting, is very much an aficionado's material. There is a slight attitude of *de haut en bas* in imposing something on the community that, Trentham believes, it should learn to love.

Contrast this with Islington's Paradise Park (see pages 23-35). In another borough fraught with social tensions, this building has made major concessions to local concerns. Thus the café

serves mugs of tea rather than cappuccinos, and a terrace was vetoed on the grounds that it might have been used for champagne-swilling summer parties. Islington's middle classes are seen rather like grey squirrels, colonising everywhere and driving out their quieter and cuter cousins.

This is not just about the threat of gentrification, where architects' efforts to make areas more attractive are hijacked by developers driving up property prices. In a society more economically polarised than for several decades, architects' lengthy education places them firmly in the privileged camp. Designing buildings for people with fewer advantages is one of the great challenges for architects today, especially when relationships with end users are so often mediated through the behemoths of PFI consortia. Achieving an architecture that neither patronises nor imposes is rare, but to be applauded.

The next issue of the AJ is out on 31 August

## CONTRIBUTORS



Susan Dawson, whose Working Detail on Paradise Park is featured on pages 36-37, is an architect based in Lancashire and the AJ's Working Details editor



Mauricio Guillen, who took the photographs of Paradise Park on pages 23-35, was born in Mexico City. He is currently preparing work for an exhibition in Palestine



Kieran Long, who writes this week's Building Study on DSDHA's Sure Start Children's Centre in Paradise Park, north London, is deputy editor of Icon magazine





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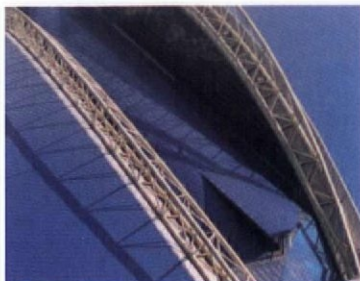
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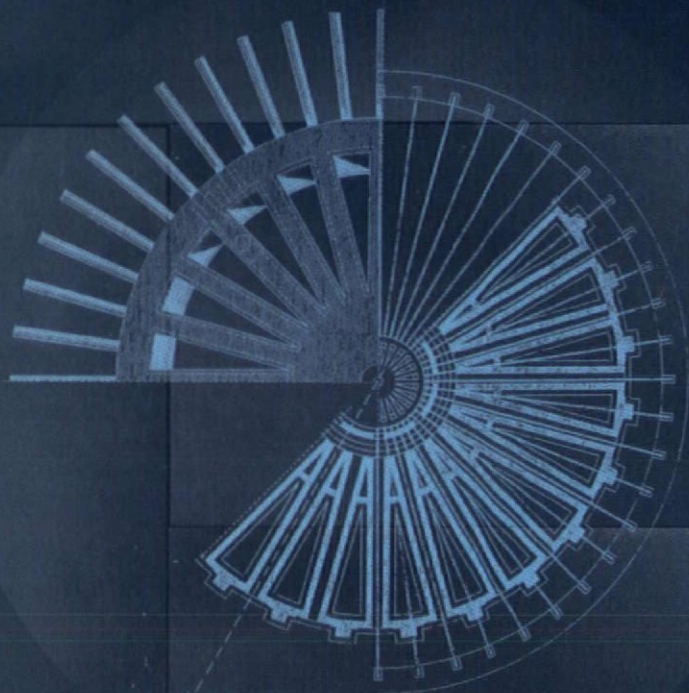
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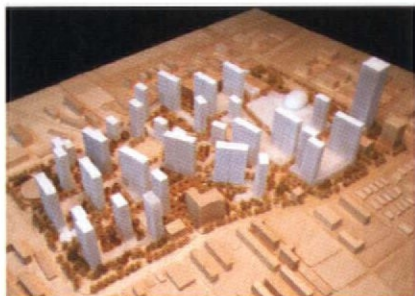
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- Architects warned as OGC reveals details of fraudsters' fake letter scam
- RMJM unveils proposal for latest addition to Liverpool skyline
- Lebanese engineer in London tells of son's Beirut rescue

#### FRIDAY 11 JULY

- Foster's new church rejected
- Opportunity knocks for 'fresh architectural talent' in Stratford's Olympic village
- Historic Edinburgh buildings added to Scotland's Buildings at Risk register
- **Llewelyn Davies Yeang picks up Mexico work despite second place in competition (below)**



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- **Haskoll makes final shortlist for massive China masterplan (left)**
- Architects' group blasts Israel, claiming architecture 'has been hijacked'
- Pardey slates planning system as PRP collaboration finally wins go-ahead
- PFI hospitals to 'become white elephants', warns healthcare think-tank expert



#### TUESDAY 15 AUGUST

- New incumbent grasps the poisoned ARB chalice
- Planning expert slams new design statement law
- Hopkins takes on huge Dubai masterplan work
- **Carey Jones sees off Egret West and Dyer to land Bradford Odeon scheme (below)**



#### WEDNESDAY 16 AUGUST

- CABE launches search for eco-exhibition designer
- **MKA's PPS7 country house in Kent wins the green light (right)**
- New Northern Ireland renewables law condemned by developers
- Government planning reforms left in disarray by two inspectors' reports





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- What are the implications for Heathrow and the business 'doughnut' surrounding the airport made up of a manufacturing, light industrial and commercial businesses community?
- What is the transport plan for the Thames Valley and West London over the next 5 years and what needs to change if the region is to continue to grow as one of the most vibrant regions in Europe?
- How will the occupational offer change for end-users?



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Campaign Director,  
Future Heathrow



**Mike Forster**  
Business Strategy  
Director, Heathrow  
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**Frank Wingate**  
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# CHIPPO SHUNNED AGAIN IN BLIGHTY

By Ed Dorrell

David Chipperfield has spoken of his 'frustration and disappointment' after it emerged that the British Film Institute (BFI) was set to appoint another consultant to head up its search for a new home.

The decision appears to signal a death knell for the internationally acclaimed architect's relationship with the institute and represents another missed opportunity for him to build a significant public project in Britain.

The institute is currently in the process of recruiting a construction project manager to oversee a fresh feasibility study that will assess building a new film centre somewhere in London.

This move – which is likely to be announced formally next week – has the backing of Ken

Livingstone's London Development Agency (LDA).

Chipperfield had been working with the BFI since 2001, when he won a competition to design a new headquarters for the institute on a site next to the London Eye on the South Bank (*pictured*).

His practice looked at several potential homes for the BFI, including the possibility of a site adjacent to Tate Modern on Bankside, before the institute's bosses fell 'suspiciously quiet' 12 months ago.

Chipperfield was also cold-shouldered last year when Keppie took over the lead on his BBC Scotland headquarters in Glasgow.

Chipperfield said he was 'particularly disappointed' that the BFI failed to inform him that it had decided to start again with a new team.

'We met them [the BFI bosses] 12 months ago and they insisted there was no way we were being replaced,' he told the AJ. 'But then they went quiet and we heard that John McAslan was advising them.'

'We had done a lot of work for them. If they wanted to keep us on they certainly could, but they [the BFI] seem to want a new team.'

'That is very frustrating. A fresh competition for an architect will take a long time and money. A lot of people, such as Deyan Sudjic and Nick Serota, gave up time to be on the jury that picked us in the first competition.'

'There are times when this kind of behaviour is permissible, but this is a very strange case,' he added.

The BFI was cagey about its intentions, but following

repeated enquiries a spokesman admitted there are new plans in the pipeline.

'We have launched a feasibility study, with the support of the LDA, to look at building the cultural, social, economic and regeneration case for the BFI to create a new film centre in London,' he said.

The spokesman insisted that Chipperfield had not been dropped completely. 'We are in the process of appointing a lead consultant, although no decision has been made yet, but we are certainly not engaging any architects at this stage,' he added.



# AFTER THE CAMERAS HAVE GONE

By Richard Vaughan

Since production company Endemol first introduced hit series *Big Brother* to our screens, the public has been continually subjected to the show's fame-crazed winners becoming 'celebs du jour'.

*Big Brother* stars are given agents, tabloid deals, TV work and even, in some sorry cases, a music career.

However, as another of Endemol's hugely successful series, *Restoration*, hits the BBC airwaves this summer for a third series in the form of *Restoration Village*, one of its previous winners is still waiting for its chance to bask in the limelight.

Work is yet to begin on two medieval structures in Kings Norton, Birmingham, despite them becoming the public's favourite at-risk buildings more than two years ago.

The two buildings – a 13th-century grammar school and a 15th-century pub called the Saracen's Head – received more than 750,000 votes from the public in the second series of *Restoration*, helping them to top the table and secure more than £500,000 to help with the rescue project.

But the buildings' owner, Kings Norton Parochial Church, claims it has been left disillusioned by its TV victory.

'The day we won, we thought things would take about a year,' says the Reverend Heather Flack. 'The project has made everyone [in the project team] sceptical. We thought everything would happen more quickly.'

The church team hopes work will finally start in September this year, but this is dependent on the unlikely

chance of archaeologists not finding anything on the 800-year-old site.

The team says it has not been supported enough by Endemol, and feels that the Heritage Lottery Fund (HLF), along with planners, could be making life easier.

'Endemol haven't really given enough help to the winners,' says Flack. 'They just come to the site and film every so often.'

'And the HLF is not the easiest body to work with. Our guys just do what they're told.'

'The poor frazzled people working on the project are looking more frazzled each day.'

'It hasn't been easy. We've had to battle with English Heritage, the city planners who originally said they couldn't touch the school building at all,





1.



2.

PHOTOGRAPHY ©BBC

1. The 13th-century grammar school in Kings Norton, Birmingham, is still waiting for work to begin after winning *Restoration* in 2004

2. The team looking after the winner of the show's first series, Victoria Baths in Manchester, has admitted that being in the public eye has brought added pressures

and the diocese, which needed to give planning permission for any work to be done.'

Endemol and the BBC have defended their positions as producer and broadcaster of the series, and believe there is little they could have done to speed things up.

An Endemol spokesman says: 'It was always going to be a lengthy process and restoration projects do take time. We have always had a very good working relationship with the Kings Norton project team, and are surprised to hear these comments.'

'We are just making a show, and there was never any claim that we would help with the work. We feel we have done as much as we can.'

Architect and *Restoration* presenter Ptolemy Dean echoes Endemol's sentiments, saying

that it is a case of biting the hand that feeds.

'The TV programmers cannot be blamed,' he says. 'They are bringing these buildings to the greater public, giving them the opportunity to make these at-risk historic buildings their own responsibility.'

'The HLF also can't really be blamed – it is the holder of public funds and is subject to audit commissions.'

'There can seem to be a lot of hoops to jump through, but they have the best interests of the funding public at heart. They're merely doing what they are supposed to, however frustrating.'

'Many buildings have this sort of trouble, but at least they [Kings Norton] have now got the money. They knew full well what the implications

of entering the competition would be.

'It seems rather rich for them to hold their hands out only to slap the hand that gave the money.'

Dean continues: 'For all the programme's faults it's doing a very good thing – and that's getting these historical buildings restored.'

The team looking after the winner of *Restoration*'s first series, the Victoria Baths in Manchester, empathised with Kings Norton's position, but said they were well aware of the lengths they would need to go to on their own project before work funded by the *Restoration* win could begin.

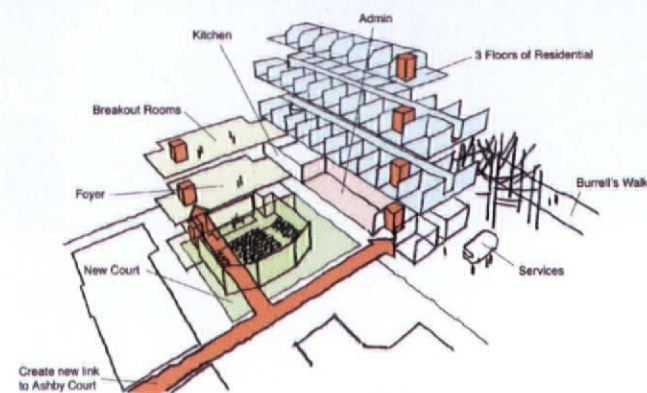
Gill Wright, of the Victoria Baths Trust, says: 'The baths project is massive and incredibly complex. However, we were expecting delays, as we are a

trust and know how long things such as planning permission and funding acceptance can take.

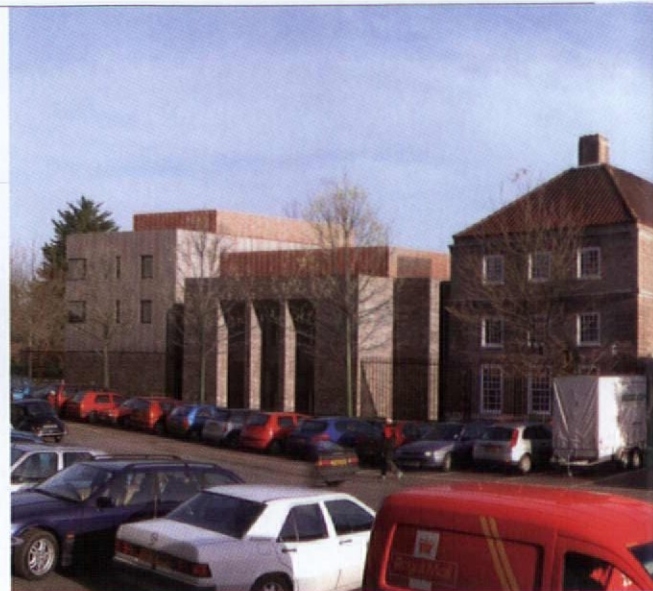
'We weren't, however, expecting the added pressures being in the public eye would bring. I think the public thought the restoration would happen more quickly, so now we have to manage those expectations as well.'

Like *Big Brother*, the fame *Restoration* has brought to its winners seems to have affected them in rather different ways – but it is unlikely Endemol would have expected *prima donnas* from both shows.





1.



2.



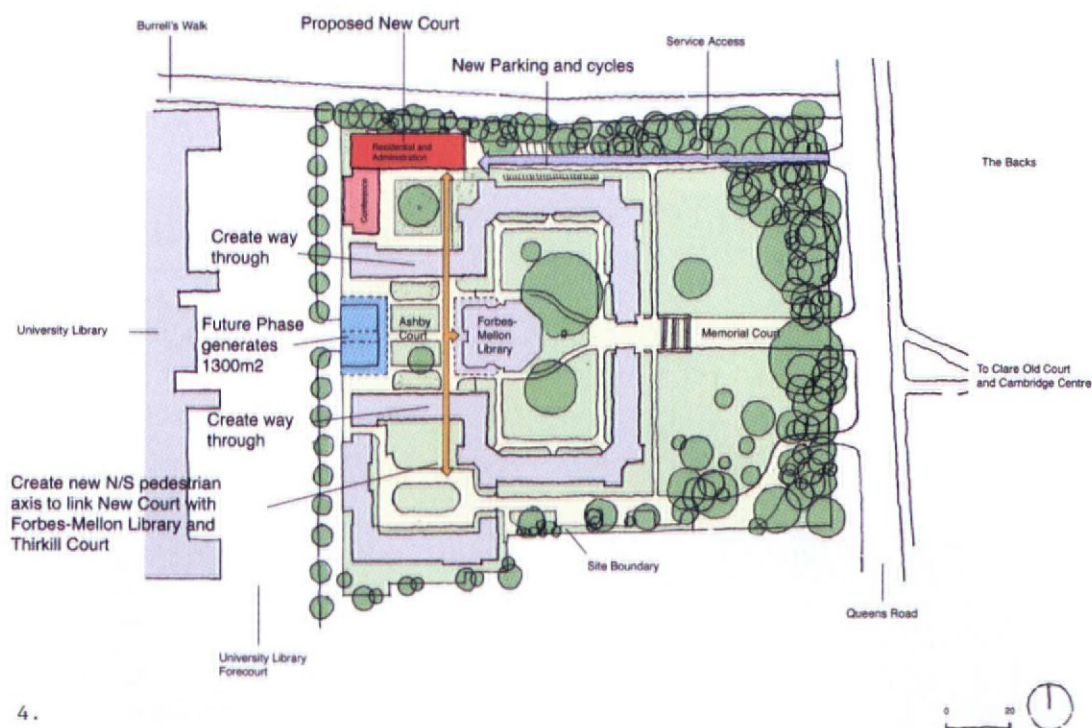
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## CAMBRIDGE COURT COMPLETED

These are the first pictures of Van Heyningen and Haward's (VHH's) competition-winning extension to Giles Gilbert Scott's Grade II-listed Memorial Court at Clare College, Cambridge. The £6 million project, which was selected ahead of schemes by Allies & Morrison and Tim Ronalds Architects, will effectively complete the unfinished court masterplan. Sitting on a former car and cycle park in the largely undeveloped north-west corner of the site, the proposed study and conference centre will house a new lecture theatre, seminar rooms and 34 student bedrooms. The existing college blocks, which are overlooked by Gilbert Scott's University Library, were built over a 62-year period. The first buildings went up in 1924 and the last, Arup Associates' Forbes-Mellon Library at the centre of the college, was completed in 1986. Submitted for planning earlier this week, the VHH project will open up new passageways from the north into the main court area. Work is expected to start on site in May next year.

*By Richard Waite*





4.

1. Van Heyningen and Haward's extension will include a new lecture theatre, seminar rooms and 34 bedrooms
2. The new building (far left) effectively completes the Memorial Court masterplan, which was started in 1924
3. Gilbert Scott's library (behind) overlooks the site
4. Site plan



## NEWS IN PICTURES

### TRENTHAM AIMS TO REFLECT HISTORIC BERMONDSEY

Michael Trentham Architects has lodged a planning application with the London Borough of Southwark for this striking development. The scheme for developer Sherwood Street – replacing a 1950s pub – would include seven residential units and one live-work unit. However, Trentham has warned that the building, clad in Cor-ten, is likely to have trouble with planning due to the attitude of the local conservation officer. Officials have told him that his project is not in keeping with the surrounding 'pattern-book' housing. Trentham has attempted to argue that the Cor-ten cladding reflects the iron-and-tinware works that were replaced by the existing homes. Trentham said: 'We have spent a year developing the project with Southwark Council and although it is not in a conservation area we have been frustrated by the conservation department's insistence on keeping in context with the surrounding housing. [This housing] is completely out of character with the previous warehouses that were on the site and that formed the rich heritage of Bermondsey – in stark contrast to the contemporary urban vernacular previously supported by the council. It is important to rise above this mediocrity of the surroundings and not dumb down to its level.'

*By Ed Dorrell*



1.

1. Michael Trentham predicts that his designs for a structure clad in Cor-ten will face opposition from conservation officials

2. The building will include one live/work and seven residential units



2.





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*'Crop-haired, pouting Swiss egomaniacs'*

'Piloti' on Herzog & de Meuron. *Private Eye*, 04.08.06

*'A bland corporate envelope, devoid of soul and beauty, an affront to the sophistication of the city'*

Edwin Heathcote on Grimshaw's Bath Spa. *Financial Times*, 04.08.06

*'They ate around my kitchen table, looked in every room, and then one of them bowled me over when he said: "Isn't this a bit austere for us?"'*

John Pawson on the Trappist monks whose monastery he's building. *Vanity Fair*, 08.06



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#### TRULY SPOILING US...

Spotted: **Jeffrey Archer** filming in the Florence Hall at the RIBA last week. 'Starring' in an advert that looked suspiciously like the **Ferrero Rocher** 'Ambassador's reception' classic, the former jailbird is promoting a new business mag. Quite what a self-respecting publisher would want with the perjurer, or what either have in common with the wonderful wacky world of architecture, is completely beyond Astragal.

#### 'GLAMOUR' MAGS

When the AJ relaunched last year, we certainly made sure the architectural world knew about it, but not to quite the extent of New Zealand architecture and design magazine *Urbis*. According to [www.thread.co.nz](http://www.thread.co.nz), a website that calls itself 'New Zealand's

fashion-culture magazine', *Urbis* now has 'a more fashion-meets-design approach, and even the cover reflects this with a model in a grey Zambesi strapless dress'. The mag's 'glam' launch party was on the rooftop of Auckland's Victoria Park Market car park and the website notes approvingly the presence of 'the very tall and glamorous blonde editorial director/publisher **Claire Sullivan**'. How shallow.

#### THE NEXT STAGE

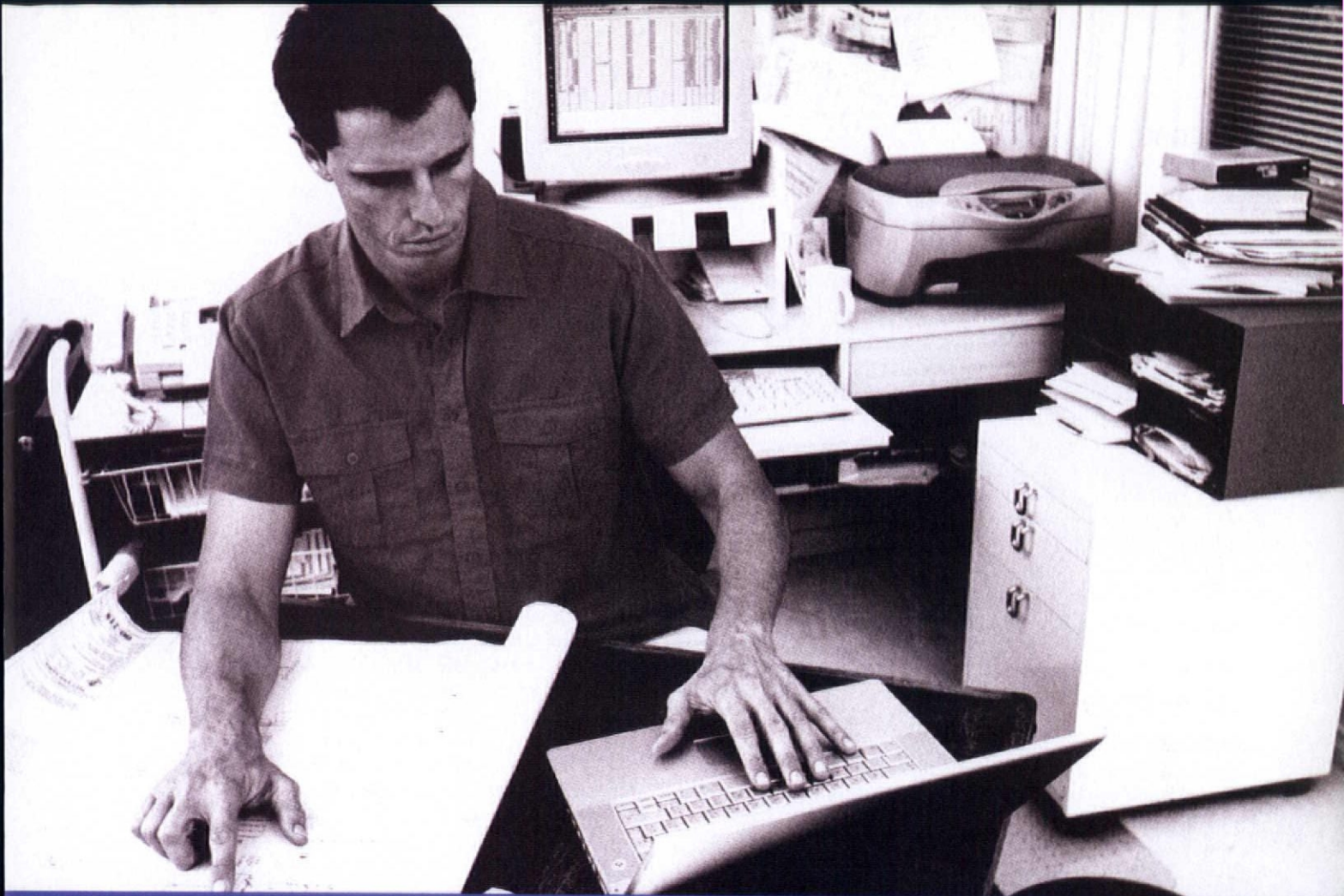
If you are looking for a night out this autumn, try the new play by **Oren Safdie**, son of superstar **Moshe**, opening at London's New End Theatre on 13 November. *Private Jokes, Public Places* tackles the thorny issue of student crit. A student has her thesis presentation torn apart by two starchitects of different

views, while supported by her tutor, with whom, of course, she is sleeping. Safdie's knowledge comes both from his upbringing and the fact that he studied architecture. Reviews from New York, where the play was shown off-Broadway, were very positive, with plaudits from the *New York Times* and the *Wall Street Journal*, among others. This should be a hot ticket.

#### OVER-ATTENTIVE FANS

During the unfathomably hot weather we suffered last month, every fan in **Zaha's** Clerkenwell office was, apparently, switched from swivel to stationary and pointed at her. Everyone else had to sweat it out so Hadid could maintain a stable temperature. Astragal is meant to have a witty turn of phrase, but this one needs no hamming up; it's just very, very funny.





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## LETTERS

### ISRAEL MUST BE HELD TO ACCOUNT FOR DESTRUCTION

Israel's war of terror has launched the widespread devastation of Lebanon – a country painstakingly reconstructed after 16 years of war. In defiance of international law and the Fourth Geneva Convention, Israel has caused the death of hundreds of Lebanese and Gazan civilians and the ongoing destruction of villages, towns and cities, including historic Baalbeck and Tyre. Already one million refugees have been driven from their homes.

For architects and planners, the horror is compounded by the knowledge that their field of expertise – the planning, creation and care of the built environment – has been hijacked and abused. Israel has gone on the rampage using deadly hi-tech weaponry, manifesting the connection between military operations and an horrific form of urban planning. Architecture and planning are deployed as weapons of control in a theatre of destruction. Holding an entire state and its civilians as hostages, the Israeli army and airforce are 'reshaping' and 'cleansing' Lebanon, as they have for years in Gaza and the West Bank, with terrifying impact on the social, economic and human fabric.

Israel's bombing of infrastructure in Lebanon and Gaza – housing, roads, bridges, power stations, airports, factories, universities, hospitals – reveals the imprimatur of a terror state. This destruction and civilian deaths are not regarded even as

'collateral damage' but done intentionally to try to achieve Israel's futile political ends. Its blowing-up of an oil depot near Sidon has caused a major environmental disaster along its Mediterranean shores. Repeated bombings have denied access for humanitarian relief and rescue teams.

Architects and Planners for Justice in Palestine fully supports calls from the international community for an immediate, unconditional ceasefire leading to proper negotiations. The British government must stop backing the US in its complicity and support for Israel's criminal actions. We add our voice to the growing chorus of those calling for Israeli leaders to be tried for war crimes. Israel should be made financially liable for the physical destruction carried out in Lebanon, Gaza and the West Bank. *Ted Cullinan, Charles Jencks, Peter Ahrends, Neave Brown, Hans Haenlein, Abe Haycem, Kate Mackintosh, Sam Webb, Antoine Raffoul, Ian Martin, Eyal Weizman, Walter Hain, Haifa Hammami, Shmulik Groag, Phil Gusack, Francesca Viceconti, John Lynes, Steve Fox, John van Rooyen, Neil Lambert, Paul Barham, John Waller, John Murray*

### A WIDER VIEW OF NEW-BUILD PROJECTS IS NEEDED

I agree with William Hird about Pallant House (AJ Letters 27.07.06). The AJ, and the rest of the architectural press, seems pretty reticent about showing the broader setting for new-build



OFFICIAL FUEL CONSUMPTION FIGURES FOR SAAB 9-5 RANGE IN MPG (LITRES/100KM): URBAN 18.5 (15.3) - 32.8 (8.6), EXTRA  
Model illustrated Saab 9-5 Aero 2.3 Aero (260bhp) Saloon - on-the-road price £28,552



designs in historic contexts. Close-cropped photos always make me suspicious – how do designs look from across the street?

For a profession claiming the high ground on aesthetics and urban design, architects need to be a bit more sensitive to these issues: the days of 'sod-you' architecture are long-gone.

*John Fidler (former conservation director, English Heritage)*

#### **FOSTER DID NOT TURN HIS BACK ON SUPREME COURT**

Contrary to the article 'Foster Abandons Supreme Court' (AJ 03.08.06), Foster and Partners has not 'walked away' from the commission to design the UK's new Supreme Court.

Under the terms of the Department of Constitutional Affairs' contract, the practice was unable to be commissioned beyond Stage D, except in a purely advisory capacity.

The design has progressed well – Foster and Partners remains enthusiastic about the project and considers that it could become an excellent example of work within an historic context.

*Katy Harris, Foster and Partners*

#### **AF BUILDING DESIGN IS ALL ZAHA'S OWN WORK**

Michael Badu's letter about the Architecture Foundation (AF) headquarters (AJ 27.07.06) is incorrect. The design is wholly the work of Zaha Hadid Architects. Allies and Morrison is lead

architect on Bankside 123, the Land Securities scheme in which the Architecture Foundation building will sit.

Badu calls for a QS to be included on AF competition juries. The jury for the AF New Building competition was, in fact, advised by a QS.

Land Securities, which is funding the scheme, set a notional budget at the time of the competition in 2004/05 but, since then, the scale and ambition of that project have increased, as has the budget accordingly.

*Rowan Moore, director, Architecture Foundation*

#### **ARCHITECTS SHOULDN'T DISMISS A MODERN CLASSIC**

I was sorry to learn of the intentions of developer and architect to demolish a fine nine-year-old building by Sergison Bates Architects in Walsall, West Midlands.

Their public house is a serious piece of work, forming a sensitively modest counterpoint to the nearby New Art Gallery by Caruso St John Architects. It is clear that the two buildings read together as a composition which engages with genuine responses to the nature of what is around them. Will Alsop and Urban Splash could look for a way of engaging with things of quality of substance rather than obliterating them.

*Jonathan Woolf, by email*

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URBAN 35.7 (7.9) - 54.3 (5.2), COMBINED 26.6 (10.6) - 44.1 (6.4), CO<sub>2</sub> EMISSIONS G/KM: 174 - 251. Models start from £21,267 for the Linear 2.0t. Prices correct at time of going to press. †Charge for text will be at users' normal network rate.



## LETTERS

### FIRE SAFETY INACCURACIES MUST BE CLEARED UP

The intent of Nick Bernabé's article (AJ Specification 07.06) on fire engineering seemed clear to us and to others. It contained the following phrases:

- 'during the design process, the structural engineer tends to overlook the inherent fire resistance of the steel structure';
- 'in most cases, structural elements will have a percentage of inherent fire resistance which is not often taken into account'; and
- 'fire protection to steel is normally specified using the Association for Specialist Fire Protection (ASFP) "Yellow Book" which does not consider the performance of a structure in a fire. This results in over provision of fire resistance'.

Our attention was drawn to this article by ASFP members because their good advice and integrity is being pushed aside in favour of a 'double accounting' procedure, as seemingly advocated in the second quote above. To our mind, and also to some site engineers and architects, the article suggests that the period of fire resistance as required by Approved Document B, Fire Safety, say 90 minutes, can be reduced to 60 minutes if the steel has an inherent fire resistance of, say, 30 minutes, and that the thickness of fire protection can be reduced to that required for 60 minutes.

This procedure is not viable, because:

- all the listed thicknesses of fire protection systems for steelwork, boards/sprays/intumescent paint/epoxy coatings, already include the inherent fire resistance of the steel element at stated critical temperatures. The ASFP is well aware that lower protection thicknesses will exist for other higher critical temperatures. This approach isn't new and doesn't reduce the fire design periods or the potential exposure temperatures associated with the design period;
- the algebraic subtraction of one fire resistance period from another is not acceptable practice. The temperatures associated with the original exposure period (90 minutes in the example) will still apply to the rest of the building and to other provisions associated with the steelwork; and
- interestingly, in correspondence leading up to this letter, Mr Bernabé's company has now suggested – by example – the

potential for redundant load-carrying capacity in long-span beams as another opportunity to reduce fire-protection levels in buildings. This is interesting, since ASFP members are closely associated with steel suppliers and researchers in examining the fire-protection requirements for certain forms of long-span beams, and also for any specialist fire protection measures that may become necessary. Comment will be added to the ASFP publication 'Fire protection for structural steel in buildings' – the 'Yellow Book' – in due course.

The ASFP Yellow Book already includes the inherent fire resistance of steelwork in every protection system thickness as listed. The ASFP and AJ Specification has a duty of care to request Mr Bernabé to remove/retract any form of 'double accounting' from the article, whether intended or not, for the fire safety benefit of all.

In other industries, 'product recall' would probably need urgent consideration.

*Bill Parlor, technical officer, Association for Specialist Fire Protection*

To read this letter in full and one from International Fire Consultants, visit [www.ajplus.co.uk/letters](http://www.ajplus.co.uk/letters)

### MILTON KEYNES LEADS THE WAY IN DECONSTRUCTION

Peter Bareham speculates (AJ Letters 03.08.08) that we might be seeing the birth of a new fashion for pyramids. Here in Milton Keynes we like to be one step ahead of current trends, which perhaps explains the deplorable decision by our council to grant itself outline planning consent to demolish Bletchley Leisure Centre, with the iconic GRP pyramid roof over the country's first free-form leisure pool.

It seems we have every right to be fearful of the council's entreaties about achieving high-quality architecture.

*Tim Skelton, Milton Keynes*

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

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# DSDHA/ PARADISE PARK



1. About 30 different types of plants have been used in the green wall



## NOT AS DIDACTIC AS A BILLBOARD, IT COMMUNICATES SOMETHING FRAGILE, DELIGHTFUL AND RARE

By Kieran Long. Photography by Mauricio Guillen

*Established in 1998 by Deborah Saunt and David Hills, DSDHA has completed a variety of education buildings, including the RIBA Award-winning Hoyle Early Years Centre in Bury (AJ 29.04.04). Current projects include a school in Guildford and a feasibility study for Parliament Square in London (in collaboration with Foster and Atkins).*

The north London borough of Islington is irretrievably associated with Tony Blair and the early days of New Labour. Blair's home at the time of the 1997 landslide election victory was in Richmond Crescent in leafy Barnsbury, and Labour's new breed of voter lived, metaphorically speaking, right next door. The residents of this relatively central location were not from old money, but were the kind of cappuccino-drinking people whose working-class parents had made plenty from property. Their kids were not about to gamble that capital, and Islington rose in a couple of decades from shabby bohemia to safe and expensive Georgian London, one of the hotspots of the property boom.

It is pretty likely that the Blairs' children were never allowed to play in Paradise Park, the location of a new building by DSDHA. It is part of the hidden Islington, the bit that makes this borough one of the most polarised in London. A few streets away from the domain of the chattering classes live some of the poorest communities in the country – Islington is the UK's seventh-most deprived borough. And it is here that one of the earliest manifestations of one of the Blair government's finest initiatives has emerged – a Sure Start Children's Centre.

In this paradoxical borough, Paradise Park is a battleground. In 2001, East Architecture was appointed to carry out a framework plan for the park in the hope of resolving a conflict between Freightliners organic farm on the south side, which wanted to expand, and the Martin Luther King adventure playground in the east corner, which objected to the farm's plans. Judith Loesing of East says: 'It was a class conflict. The playground felt that the farm was for white middle-class people and that they were the real owners of the park.' East's plan has only been partially carried out, but it successfully resolved the competing interests of the various stakeholders, while creating new diagonal routes through the park and removing the overgrown vegetation along Lough Road and Mackenzie Road that made the site so intimidating. It had been a place of burnt-out mopeds, drug-taking and other illicit activities, while the farm cowered behind a high fence. The distinguishing feature of the playground's black timber building was the steel roller shutters which, as DSDHA partner Deborah Saunt told me, 'just said, you know, fuck off, we don't trust you'. It's a much more welcoming place now.

The extent of the mutual scepticism here is demonstrated by the fact that the new café (occupying the ground floor of DSDHA's building) is required by the planning agreement to serve tea and ordinary food rather than cappuccinos. You could see this as the first strike-back against Richard Rogers' dreams of piazzas with coffee bars as planning panacea – it had to be preserved as a place for locals to have a cuppa.





2. The facade from MacKenzie Road, looking across Paradise Park

Part of East's reconfiguration of the park proposed a Sure Start centre at the corner of Mackenzie Road, a controversial measure given that this borough has the smallest amount of open public green space in London.

Sure Start is a programme of local ante- and post-natal care; a new type of community facility – and a new brief for architects, with its unique and changing composite of users and interest groups. DSDHA's Paradise Park building has a nursery, crèche and café on the ground floor, and on the first a maternity health centre and office for Sure Start staff and other council workers. Women (many of whom are very young mothers) can come here to visit the midwife, learn how to change a nappy, find out about the benefits of breastfeeding, or simply use the café.

The architectural expression of these centres is, at the moment, pretty undecided. Or, to be kind, eclectic. They're not exactly institutions and don't demand the civic gesture of a library or town hall. Nor are they medical facilities – those who run them tend to be against the medicalisation of motherhood. These are facilities provided and run by local people for a cross section of local families, so they should be public and open, but reassuring. Also, perhaps more than any other brief I can think of, these are buildings for women and their children – few men will pass through these doors.

DSDHA, working with green-wall consultant Marie Clarke, has designed a building with the first large-scale green wall in the UK. Around 30 different plants, including strawberries,

thyme and a host of flowering plants, adorn the facade. Some sections are growing beautifully; others look a little bald, mostly through mistakes in maintenance. The wall is a panelled version of the technology used by Jean Nouvel for his Cartier Foundation and Musée du Quai Branly. Those prestigious projects have more of a sense of a continuous planted surface. At Paradise Park you can read the black panels that make up the facade, with their steel cages holding together the planting system. The screen is very deliberately detailed not to meet the floor – there is no pretence that the building and ground are in any way continuous.

A wide steel mesh holds a layer of black plastic foam, behind which a layer of insulation acts as a reservoir. Integrated between the panels is a network of irrigation pipes that are turned on at the end of the day, making the facade drip with water. The run-off is recycled through gutters to a large underground tank. The system works as a rainscreen, with a watertight facade behind.

Saunt drops a reference to Venturi. 'It's a billboard,' she says, 'To me it just says: "park".' Despite its function as a gateway to the park, I'm not so sure. The aspiration here is not about advertising but more a dialogue with users of the park. Something about the apparent fragility of the wall implicates users and passers-by in the upkeep of the building, as does the unprotected glazing at ground-floor level. But the aesthetic pay-off is huge. Substituting the banal materials of most community facilities with plants, black render and glass gives this building a grandeur that is rare in such an institution.





3.

Behind the facade, the building is as sophisticated as it could be for the money. The main access to the nursery is through the door in the green facade, and a continuous black floor leads straight through the building to a secure garden at the back. The ground-floor plan is tight but pleasing, with the nursery occupying the leg that runs along Paradise Passage to the north-east. The change in level is exploited to give the children inside commanding views down Mackenzie Road.

A kitchen in the centre of the plan serves both the nursery and the public café, but these spaces are necessarily separate. The café has a touch of glamour about it, with its shiny and matt black surfaces making this facility seem distinctly un-municipal. The crèche is fine, seeming far bigger than it is because of generous ceiling heights, although an external sunshade (which was dropped as an economy measure) would be a welcome addition. On the exceptionally hot day I visited the building, the room was so warm as to be unusable.

Upstairs there is a large, open-plan office space, a small room for the midwife and another function room. From the outside the building looks as if it should have a terrace above the cantilever, but it doesn't. DSDHA's early drawings showed this space occupied, but local groups objected, fearing it would become reserved for the champagne-swilling privileged few. This (again beverage-related) scepticism cuts to the heart of the problem of public buildings in communities like this. How do you make architecture with high aspirations for an audience sceptical of

typological gestures? Local people here clearly saw the balcony as implying a hierarchy with themselves at the bottom.

This building is intended to let the community choose how it wants the park to be. The green wall, if it is a billboard, imparts this. It is a small and idealised bioculture, but one that appeals on different levels, to the senses of smell and sight, and to the mind. While not as didactic as a billboard or a Neo-Classical facade, it does communicate something fragile, delightful and rare.

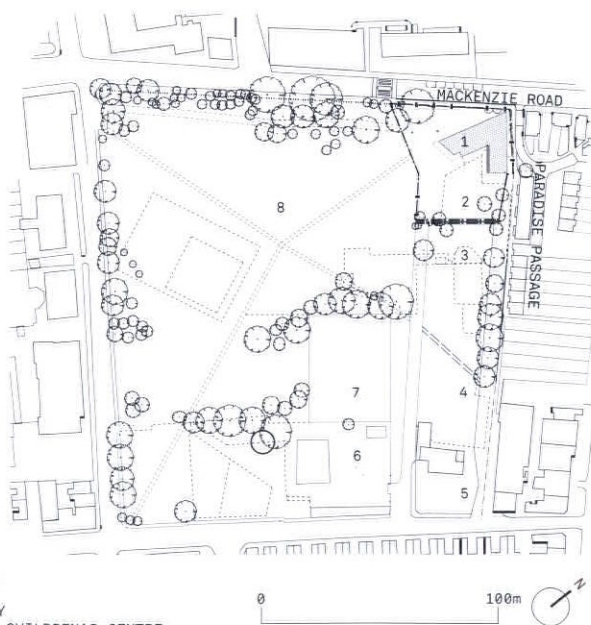
By and large, the building is extremely successful, the bravura gesture of the facade diffusing complex issues of class conflict. And the café's effect on the space around the building has also created an unofficial lobby of the park – joggers warm up on the adjacent terazzo benches and kids lounge underneath the overhang even when the building is closed.

My one major objection relates to the space above the cantilever which still looks like it should be a balcony, even if it is now mute and unoccupiable. Surely there is a way of expressing occupied external space at first-floor level that would diffuse the knee-jerk inverted snobbery that keeps balconies for toffs? If politics can rest on the difference between tea, coffee and champagne, the resources at an architect's disposal should be able to resolve these issues. Defeating the scepticism of neglected communities sometimes means doing it anyway – the balcony should have been made public, and the people of Islington, elevated metaphorically by this fine building, could have been literally raised up to survey their domain.





4.



5.

- KEY
- 1 CHILDREN'S CENTRE
  - 2 SHARED CHILDREN'S GARDEN
  - 3 0-5 PLAYGROUND
  - 4 5-10 PLAYGROUND
  - 5 10-15 ADVENTURE PLAYGROUND
  - 6 FREIGHTLINERS CITY FARM
  - 7 MULTI-USE GAMES AREA
  - 8 PARKLAND



6.

3. A missed opportunity? There is a brown roof on the single-storey section but plans for a terrace were abandoned as elitist

4. Paradise Park is a world away from Islington's cappuccino culture

5. East Architecture's 2001 framework plan for the park

6. East's plan has not been fully implemented





7.

7 & 8. The café has a touch of glamour which makes it feel decidedly non-municipal



8.

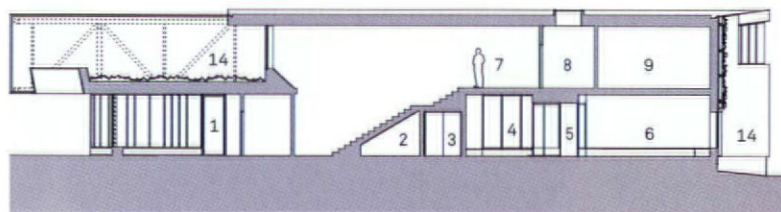




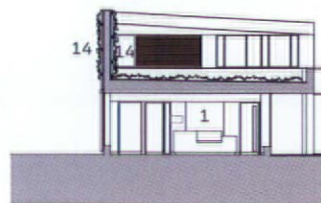
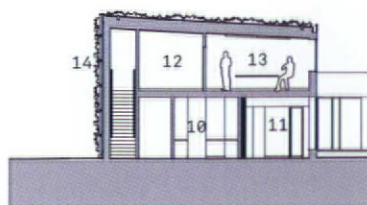




9. The Sure Start nursery facilities occupy the east wing of the building



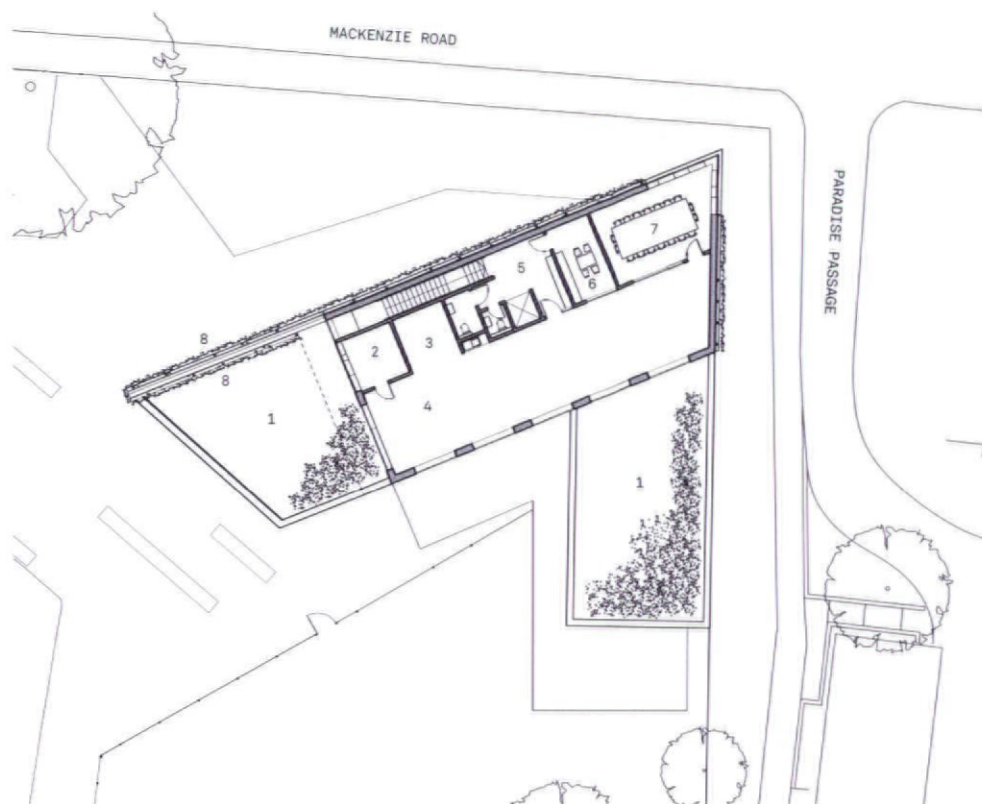
- KEY
- 1 CAFÉ
  - 2 PUMP STORE
  - 3 BIN STORE
  - 4 BUGGY STORE
  - 5 ENTRANCE LOBBY
  - 6 2-3 NURSERY CLASS
  - 7 LOBBY
  - 8 MEETING/INTERVIEW ROOM 1
  - 9 MEETING/INTERVIEW ROOM 2
  - 10 SHARED KITCHEN
  - 11 CRÈCHE/PARENTS' ROOM
  - 12 PLANT ROOM
  - 13 SHARED OFFICE
  - 14 GREEN WALL



10. Sections

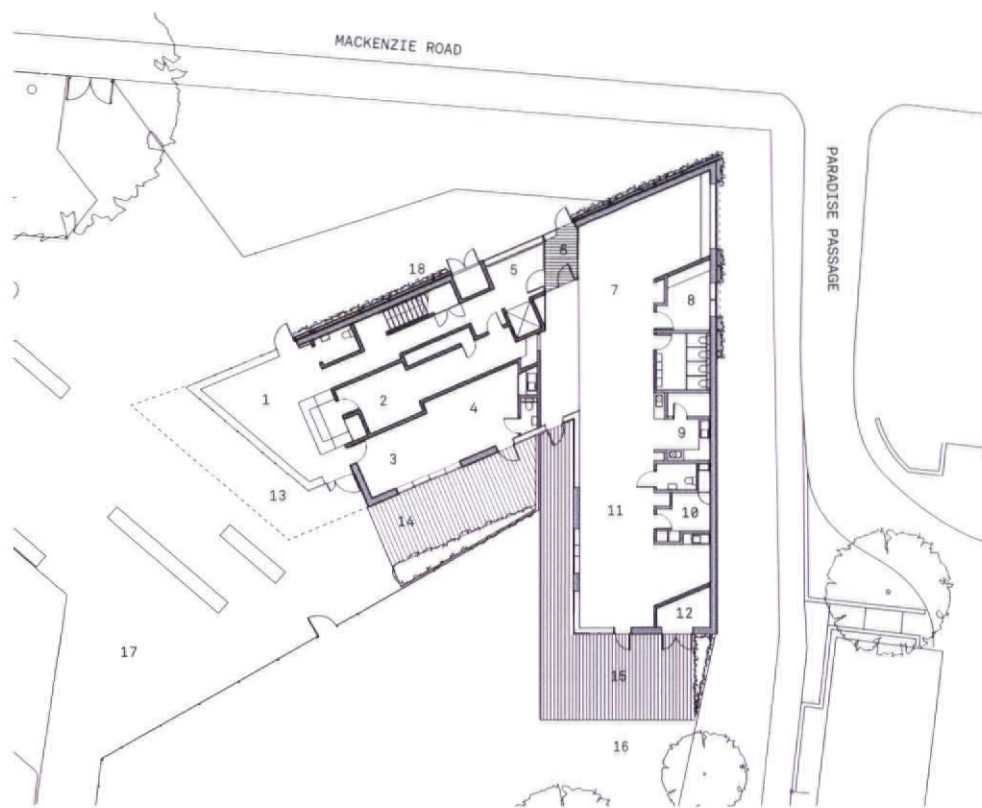
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- KEY
- 1 BROWN ROOF
  - 2 PLANT
  - 3 STAFF AREA
  - 4 SHARED OFFICES/  
PUBLIC RECEPTION
  - 5 LOBBY
  - 6 MEETING/INTERVIEW ROOM 1
  - 7 MEETING/INTERVIEW ROOM 2
  - 8 GREEN WALL

12. First-floor plan



- KEY
- 1 CAFÉ/RECEPTION
  - 2 SHARED CAFÉ/NURSERY  
KITCHEN
  - 3 PARENTS' ROOM
  - 4 SURE START CRÈCHE
  - 5 BUGGY STORE
  - 6 ENTRANCE LOBBY
  - 7 2-3 YEARS NURSERY
  - 8 NURSERY KITCHEN
  - 9 KITCHEN
  - 10 CHANGE/LAUNDRY
  - 11 0-2 YEARS NURSERY
  - 12 EXTERNAL STORE
  - 13 CAFÉ ENTRANCE
  - 14 CRÈCHE TERRACE
  - 15 0-2 YEARS GARDEN
  - 16 2-3 YEARS GARDEN
  - 17 PARK
  - 18 GREEN WALL & RAINWATER  
HARVESTING TANK

11. Ground-floor plan





13. Steel mesh cases, filled with growing medium, are bolted to the facade to create the green wall





## THE GREEN WALL

The Children's Centre at Paradise Park is the first full-scale realisation of the green-wall system developed by landscape designer Marie Clarke. Here, in collaboration with DSDHA, the system was customised for three facades, to integrate the building with its landscape. The system comprises a growing medium (Rockwool slabs) enclosed in steel mesh cages which are bolted to the facades of the building. Water and nutrients are distributed through a network of irrigation lines, using rainwater captured in a harvesting tank and topped up by mains water. Excess water draining through the wall is returned to the tank, to minimise waste. At Paradise Park, 7,000 small plants were installed from a scissor-lift platform and allowed to develop in situ. However, the panels can also be planted early and 'grown-on' in a nursery, and are sufficiently robust to be transported and fixed to a building, to provide instant greening of a facade. In a move away from the uniformity of climbers, the green wall panels at Paradise Park support an extensive plant palette, chosen to provide a succession of highlights throughout the year. The vocabulary of form, colour and texture will continue to evolve from season to season and from year to year. While the tradition of the English herbaceous border is invoked by the frequent repetition of species, with some varieties in evidence on all elevations, the planting is subtly adjusted to respond to the specific conditions of each aspect. As with all gardens, the green wall will require occasional pruning and local replacements. However, it is not intended to be a manicured display and, with the low probability of wind-blown seeds taking root, it is anticipated that plants will require attention only twice each year.

*Marie Clarke, Clarke Associates*



## Costs

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

### SUBSTRUCTURE

Foundations/slabs	£219.84/m <sup>2</sup>
Piled foundations with ground beams and precast concrete suspended ground-floor slab	

### SUPERSTRUCTURE

Frame	£47.37/m <sup>2</sup>
Steel frame	
Upper floors	£16.37/m <sup>2</sup>
Timber	
Roof	£121.38/m <sup>2</sup>
Timber structure with single-layer membrane and crushed-rubble topping	
Rooflights	£6.55/m <sup>2</sup>
Electrically operated 90° opening rooflight	
Staircases	£8.09/m <sup>2</sup>
Timber	
External walls	£263.46/m <sup>2</sup>
Rendered blockwork, composite panels and vegetated panel cladding	
Windows	£78.80/m <sup>2</sup>
Timber casement	
External doors	£72.68/m <sup>2</sup>
Timber stud partitions	£33.79/m <sup>2</sup>
Internal doors	£54.07/m <sup>2</sup>

### INTERNAL FINISHES

Wall finishes	£35.23/m <sup>2</sup>
Plasterboard with skim-coat plaster and paint	
Flooring	£26.85/m <sup>2</sup>
Marmoleum sheet flooring	
Ceiling finishes	£31.69/m <sup>2</sup>
Plasterboard with skim-coat plaster and paint; stained softwood battened ceilings	

### FITTINGS AND FURNISHINGS

Furniture	£47.84/m <sup>2</sup>
-----------	-----------------------

### SERVICES

Sanitary appliances	£12.10/m <sup>2</sup>
Disposal installations	£56.94/m <sup>2</sup>
Plumbing and mechanical services	£160.17/m <sup>2</sup>
Electrical services	£132.13/m <sup>2</sup>
Lift installations	£28.43/m <sup>2</sup>
Builders' work in connection	£10.64/m <sup>2</sup>

### EXTERNAL WORKS

Landscaping	£146.48/m <sup>2</sup>
-------------	------------------------

### PRELIMINARIES AND INSURANCES

Preliminaries, overheads and profits	£269.41/m <sup>2</sup>
--------------------------------------	------------------------



14. The staircase leads up to an office, a midwife's room and a function room



## Cost summary

	Cost per m <sup>2</sup> (£)	Percentage of total
SUBSTRUCTURE	219.84	11.69
SUPERSTRUCTURE		
Frame	47.37	2.52
Upper floors	16.37	0.87
Roof	121.38	6.45
Rooflights	6.55	0.34
Staircases	8.09	0.43
External walls	263.46	14.01
Windows	78.80	4.19
External doors	72.68	3.87
Internal walls and partitions	33.79	1.79
Internal doors	54.07	2.87
GROUP ELEMENT TOTAL	702.56	37.36
INTERNAL FINISHES		
Wall finishes	35.23	1.87
Floor finishes	26.85	1.43
Ceiling finishes	31.69	1.69
GROUP ELEMENT TOTAL	93.77	4.99
FITTINGS AND FURNITURE	47.84	2.54
SERVICES		
Sanitary appliances	12.10	0.64
Disposal installations	56.94	3.03
Plumbing/mechanical installations	160.17	8.52
Electrical services	132.13	7.03
Lift installation	28.43	1.52
Builders' work in connection	10.64	0.57
GROUP ELEMENT TOTAL	400.41	21.29
EXTERNAL WORKS	146.41	7.79
PRELIMINARIES AND INSURANCE	269.41	14.34
TOTAL	1,880.31	100

## Credits

Tender date  
 July 2004  
 Start on site date  
 December 2004  
 Contract duration  
 52 weeks  
 Gross internal floor area  
 540m<sup>2</sup>  
 Form of contract  
 IFC '98  
 Total Cost  
 £1,015,367.40  
 Client  
 Islington Green Space  
 User client  
 Sure Start/Hilmarton, CEA at Islington, Islington Play  
 Association  
 Architect  
 DSDHA (Wolfram Schneider, Deborah Saunt, Sam Potter,  
 Claire McDonald, David Hills, Helen Day, Jean Dumas,  
 Nadya Faris-Bibawi, Alex Warnock Smith, Wei Shan Chia)  
 Urban framework  
 East Architecture Landscape Urban Design  
 Quantity surveyor  
 Stockdale  
 Structural engineer  
 Price & Myers  
 Mechanical engineer  
 Pearce Associates  
 Green wall designer  
 Clarke Associates  
 Brown roof consultant  
 Dusty Gedge  
 Main contractor  
 Allenbuild  
 Subcontractors & suppliers  
*Pneumatic door system* AST, Beaufort Electrical; *extract system*  
 Brooke Air Sales; *green wall* ESL Landscape Contractors; *mastic*  
*pointing* Fastglobe Mastics; *raised acoustic flooring* InstaCoustic;  
*mechanical installation* KJA Plumbing; *plastering & render* MGA;  
*lift* Platform Lift Co; *roofing/guttering & eaves* Baileys, Roofline;  
*flooring finishes* R Sees Flooring; *security shutter/fire grille* Simflex  
 Grilles & Closures; *paint finishes* Tom Murphy; *sanitaryware*  
 Armitage Shanks, Ideal Standard, Gibbs & Dandy; *metalwork*  
 Bells Fabrication & Welding; *steel reinforcing* Cannon Steels;  
*fencing* Gatecraft Fencing Services; *green wall medium* Grodan  
 A/S; *steel* Inter Steels; *clerestory glazing* Schott, Warner Glass;  
*doors* New Style; *windows* Westport Windows; *joinery bar*  
 Quadraco; *lighting* Fitzgerald, Beaufort, Thorn, Encapsulite



## A BUILDING WITH 'GREEN' PLANTED WALLS AND A 'BROWN' ROOF

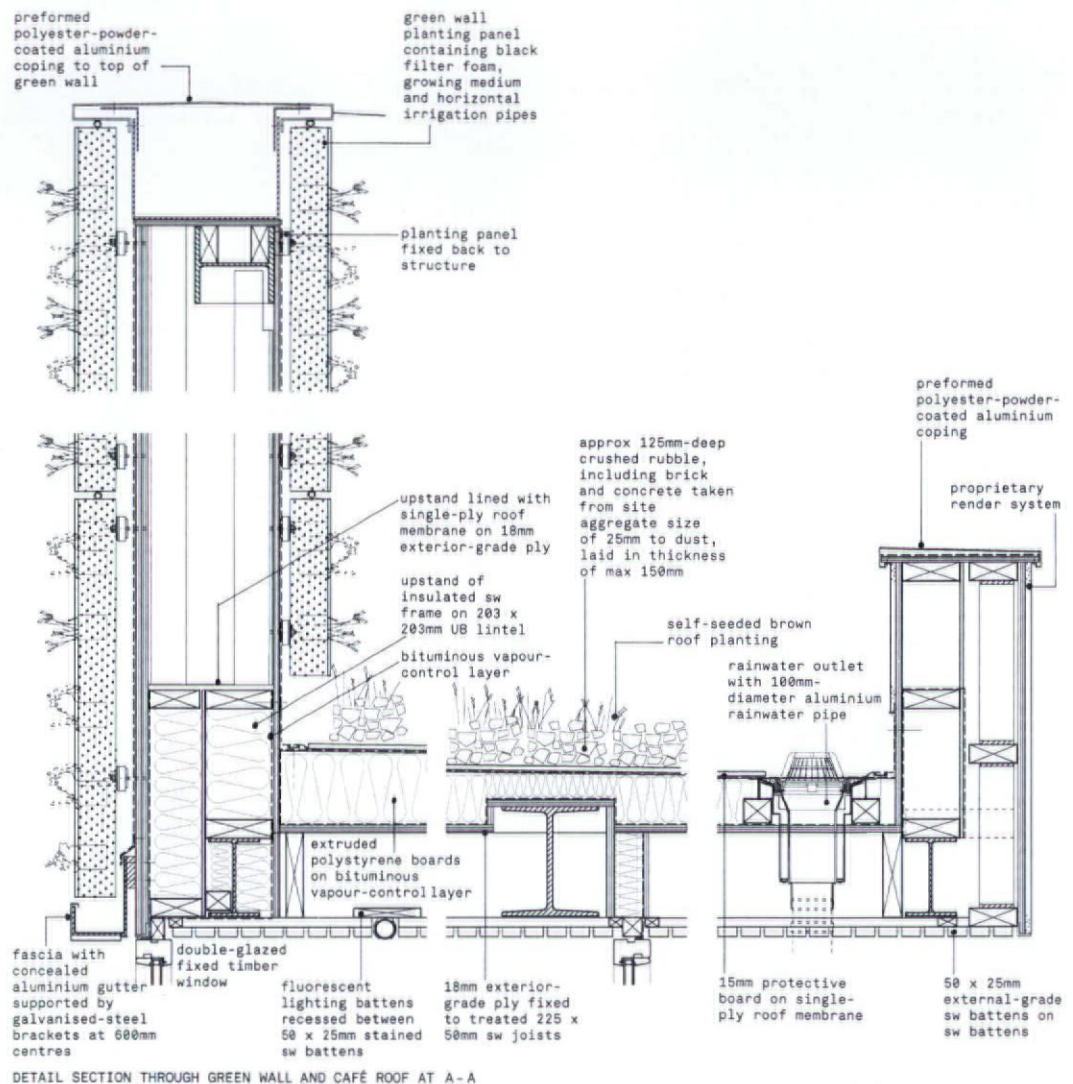
The children's centre benefits from the use of natural daylight and ventilation, recycled rainwater, 'brown' roof covering and 'green' planted walls on the north-west and north-east facades. It is two storeys high, except for the single-storey café/reception at the south end, which is sheltered on two sides by an overhanging roof and flanked by a two-storey green wall.

The building has a cavity-wall construction. The green wall planting panels are fixed to a waterproofed outer leaf of 100mm concrete blockwork; on other facades the blockwork is lined with a proprietary external render system and timber panels. The inner leaf is insulated timber studwork faced with plywood and a double layer of plasterboard. The 'brown' insulated flat roof is covered with a layer of rubble, between 125 and 150mm deep. The roof will be covered with a layer of self-seeded plants.

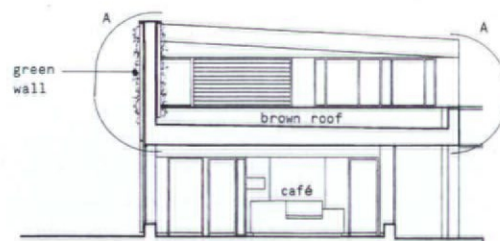
The green wall panels, containing black filter foam, growing medium and irrigation pipes, are fixed back to the building structure. The exposed edges of the wall are capped by a preformed polyester-powder-coated aluminium coping.

The output from the gutters below the green wall and the rainwater from the flat roof are directed to a harvesting tank and recycled via a pump system to irrigate the green walls.

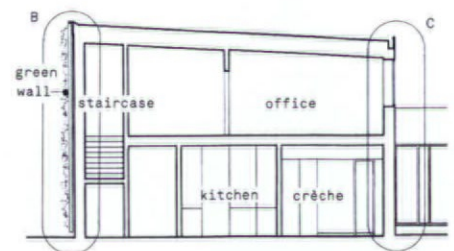
*By Susan Dawson*



DETAIL SECTION THROUGH GREEN WALL AND CAFÉ ROOF AT A-A

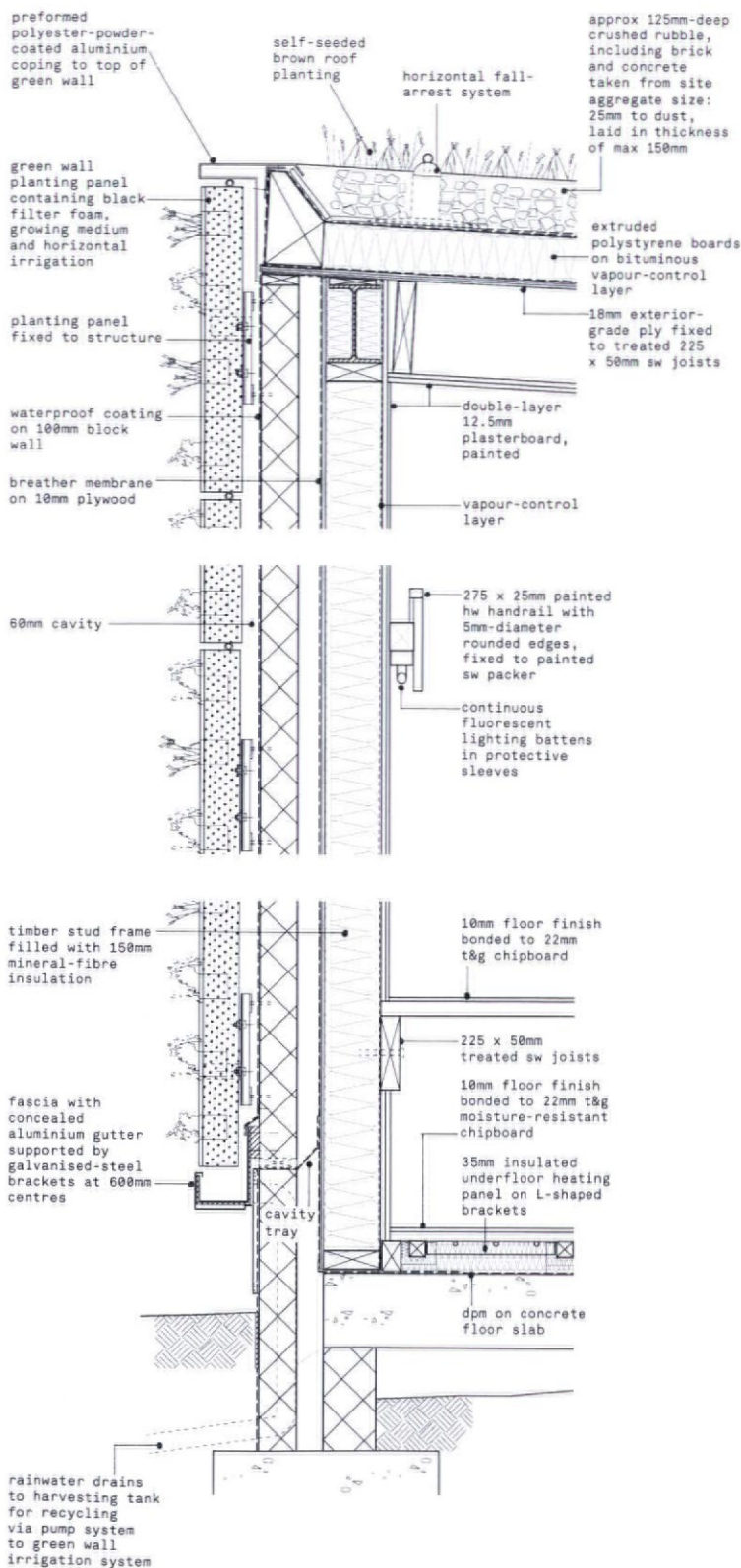


KEY SECTION THROUGH GREEN WALL AND CAFÉ ROOF

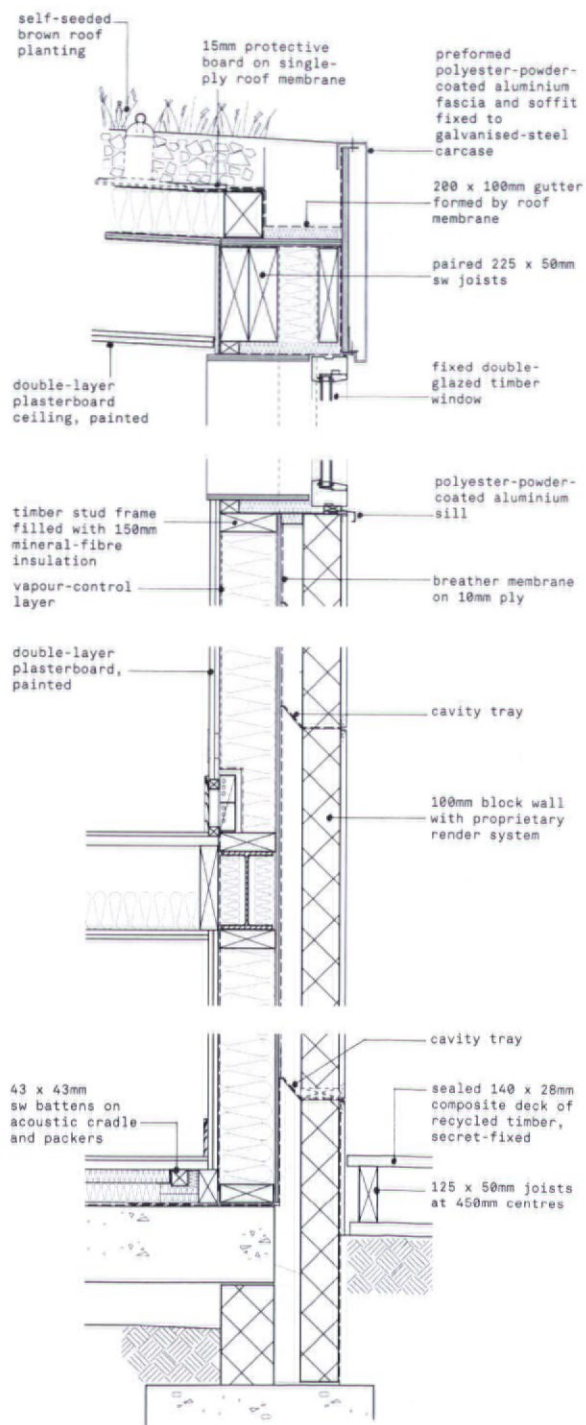


KEY SECTION THROUGH STAIRCASE, KITCHEN AND CRÈCHE





DETAIL SECTION THROUGH GREEN WALL AT B



DETAIL SECTION THROUGH WALL AT C



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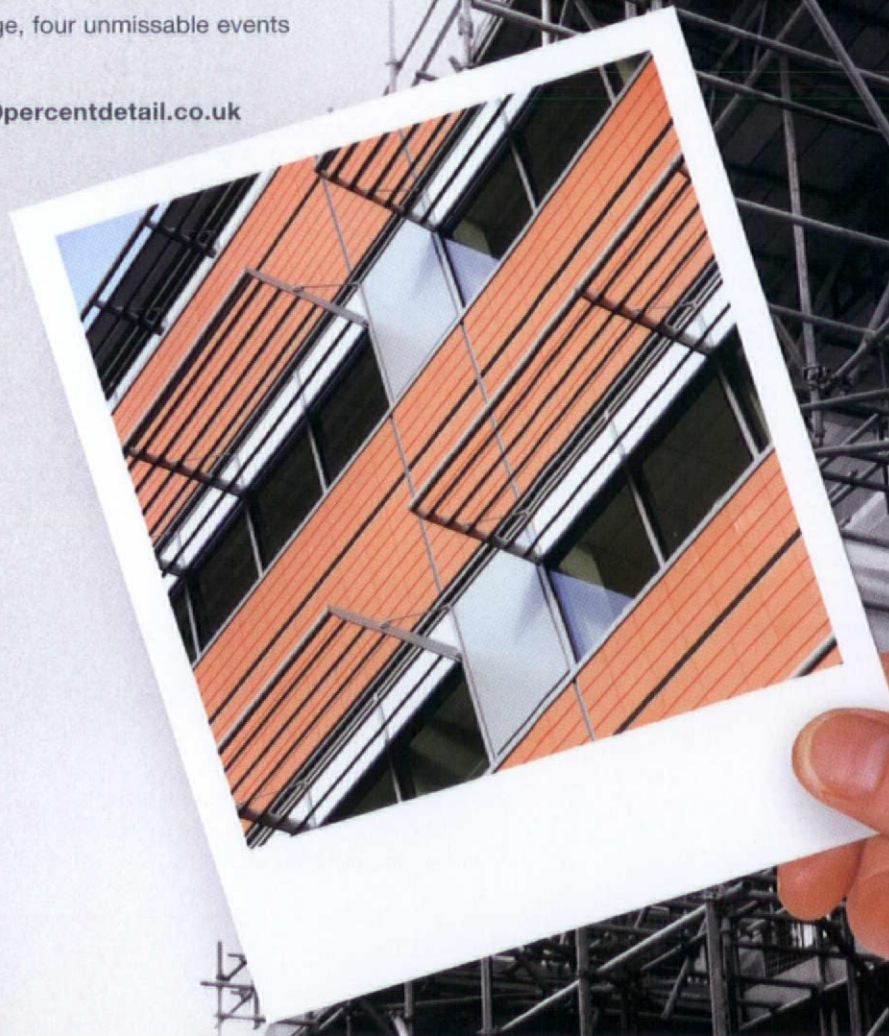
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## THE WORLD CUP IS NOT THE ONLY REASON FOR USING HIGH-END ICT

*By Stuart Cain*

*In the latest in our series of articles by Gardiner & Theobald on the issues of Information Communication Technology (ICT) in building design, we look at ICT for stadia.*

It is safe to say that the International Federation of Football Associations (FIFA) achieved its mission statement as voiced by organisation committee team vice-president Fedor Radmann to create a 'cheerful, relaxed and friendly FIFA World Cup' in Germany this summer. Of course, this success was not only dependent on England's or any other team's performance, but also on the performance of numerous official parties engaged by FIFA. Stadium staff had to manage large numbers of supporters, public services needed to ensure safety, and the media fed the event to the world. Each party depended on the stadium's infrastructure and performance.

A catalogue of requirements listed in FIFA's documentation, 'Stadium 2006', was the basis for selecting the 12 World Cup stadia in Germany. The requirements included a minimum capacity of 40,000 for pre semi-final games, media facilities capable of hosting 200-300 positions, and a specified level of ICT across all the stadia. The selection process is certainly stringent.

The World Cup is not the only reason for the adoption of high-end ICT. Derby County Football Club recently installed a state-of-the-art sound system which acts not only as an essential safety system for supporters, players and staff, but also enables

additional commercial opportunities for music concerts, with an on-pitch capacity of 8,000.

Derby County's advanced sound-system technology relies on the installation of an IP (Internet Protocol) network infrastructure in the stadium.

An IP network installation is used to transfer large amounts of multimedia data simultaneously. Many stadium applications can benefit from transferring this type of data. At Derby County the IP network transfers packets of high-quality sound data to strategically positioned speakers.

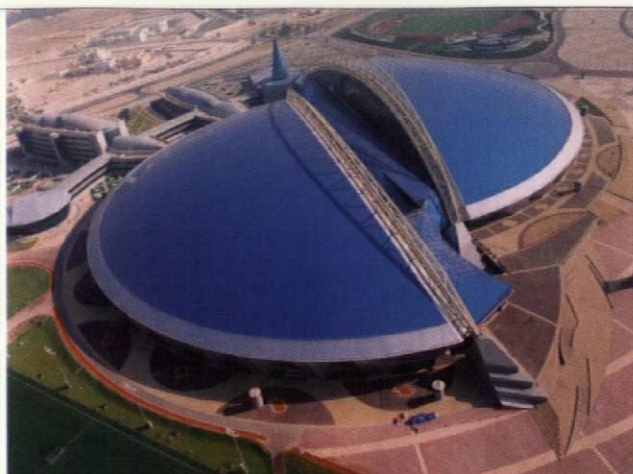
### HIGH-DEFINITION TELEVISION

Arsenal FC's new Emirates Stadium will be fully equipped with High-Definition Television (HDTV) capabilities, with over 400 high-definition digital television screens of various sizes. Information will stream from the high-definition camera across the stadium's IP network to outside broadcast and internal HDTV screens.

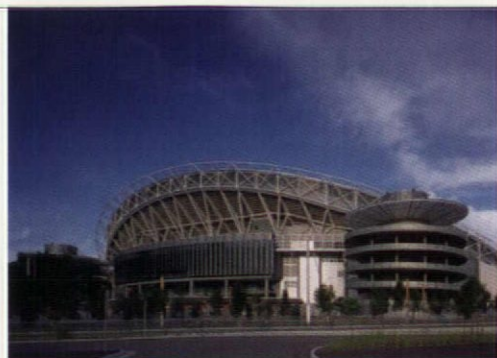
Lighting considerations arise from the adoption of new camera technology. There is still some confusion as to whether the new cameras need more light to handle additional HDTV frames, or less light as camera technology improves.

While lighting is important for the broadcasting industry, the selection of the physical units and projected lighting must take into account the impact of their aesthetics and performance on the stadium's supporters and players.





1.



PAUL RAFTERY/VIEW

2.

1. Qatar's cutting-edge Academy for Sports Excellence
2. Sydney's Olympic Stadium – technology has moved on since then

## SECURITY SURVEILLANCE

An IP CCTV camera can control, receive and store images over the stadium's IP network. Lansdowne Road Stadium has appreciated how important this is, stating in its publicity brochures that its new stadium has installed a 'hi-tech communications nerve centre to allow for continuous monitoring of all aspects of the stadium, both inside and outside the ground'.

## TICKET INFORMATION

Manchester City football club was the first in Europe to install Radio Frequency Identification (RFID) access control at its City of Manchester stadium.

Supporters are able to buy their tickets over the internet, or by telephone. On arrival at the event the supporters' smartcards, which contain their personal data, are held against RFID reader turnstiles. The IP network validates personal details against the ticket purchase.

This system, says the client, resulted in the advantages of both reduced ticket fraud and faster stadium access.

## IP TELEPHONE EXCHANGE

Voice- and data-converged infrastructure and applications were installed into Frankfurt's new Commerzbank Arena, which was built for the 2006 World Cup. This not only provided internal telephony but also allowed IP communications across the 12 World Cup stadia.

## SOUND SPOTS FOR THE BLIND

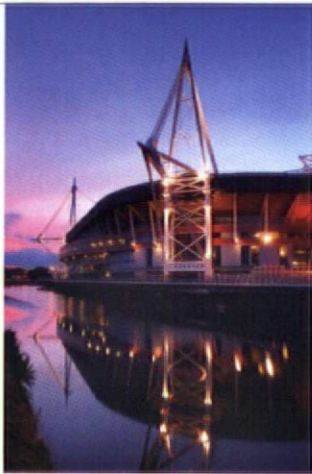
Wireless networks can be installed to broadcast commentary across the supporter areas in a stadium. The blind or partially-sighted can receive this commentary by wireless IP headsets, allowing them to enjoy the event alongside their fellow supporters. The architect should consider other aspects of the stadium that would need consideration if attendance of blind or partially-sighted people increased as a result of the use of sound spots.

## DIGITAL CAMERA AND MICROPHONE POSITIONING

Players' changing rooms should always be constructed on the west side of the stadium. The reason for this is so that commentators can get quickly from their positions to post-match interviews. During a game the cameras must be on the same side as the commentators so that they reflect the commentator's view of the pitch. The camera positions also need to face away from the sun; in the afternoon this is on the west side, facing east. This is the same side as the commentators, the changing rooms and, probably, the bar.

To resolve this type of issue, FIFA and the Union of European Football Associations (UEFA) have formed a working party to study the problems involved in stadia. The group has devised technical recommendations and requirements for the construction or modernisation of football stadia, including advice on designing the parts of a stadium associated with information communication technology. Take, for example, the following description of the main camera:





3.



4.

RAINER VIERTLBOECK/ARTUR-VIEW

3. Major venues such as Cardiff's Millennium Stadium need sophisticated ICT

4. Herzog & de Meuron's Allianz Arena in Munich was one of the new 2006 World Cup stadia

'Main cameras in the central stand or on the terraces must be situated at the halfway line at the point of intersection between the line to the nearest touchline, forming an angle of 27 to 35° with the horizontal, and that to the centre of the field, forming an angle of 15 to 20° to the horizontal. Goal cameras, one behind each goal, are situated on the longitudinal axis of the pitch, at a height which permits the penalty spot to be seen above the crossbar of the goal. The angle of the line of sight to the horizontal should be between 12 and 15°, and a space of 2 x 3m is required for each camera.'

There are essentially two types of microphone around the stadium. Directional microphones arranged around the pitch pick up sound from the pitch, while spatial microphones record crowd noise. The audio from these microphones is processed to provide high-quality digital sound to accompany the locations of the footage.

Aspects of ICT being used by stadia may become a *de facto* standard. For example, Manchester City's successful use of RFID tickets may inspire others – or the Government may enforce the standard to reduce crime. Other technologies may benefit individual stadia, such as the opportunities being sought by Derby County. Either way the architect needs to understand the options available to maximise the client's market position and the user's enjoyment of its events.

*Stuart Cain is an associate of Gardiner & Theobald*

This is the most recent article in a series by Gardiner & Theobald on ICT in buildings.

Previous articles cover:

- introduction to ICT (AJ 16.03.06);
- wireless working (AJ 27.04.06);
- healthcare buildings (AJ 18.05.06); and
- education buildings (AJ 15.06.06).

There are online briefings on:

- server technology;
- wireless technology;
- network technology; and
- data storage.

You can see all these articles, plus a briefing on VoIP (voice over internet protocol), with a detailed price comparison between VoIP and conventional systems, on [www.ajplus.co.uk/ICT](http://www.ajplus.co.uk/ICT)





## DIVERSIONS FOR THE SILLY SEASON

During the last few months of professional practice, the office in which this column was immured introduced hydraulic drawing boards. You used a pedal to pump the board up and down to the appropriate level. OK, maybe it was pneumatic. Coupled with this bit of very high drafting technology was a spring-loaded, swivelling, board-angle control regulated by a lever under the board.

Happily this was not well thought out. We discovered that you could pull the board hard in your direction, lock it firmly, put a matchbox on the back edge and aim. Keeping your head well clear you flicked the locking lever. With an enormous whump, the board sprang over to its opposite stop and the matchbox sailed down the office. Pointed drafting instruments were deemed too dangerous to fire.

I was reminded of this by an advertisement for a panning, tilting and firing 'USB Missile Launcher – Controlled from your PC to fire foam darts at your chosen office target!' At a bit less than £30 including postage this looks like the summer's best offer from my regular kit supplier, Aria, at <http://tinyurl.com/18gsg>. A very great pity the missiles are only made from foam. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

## FAULT LINES

Although familiar, the triangular relationship of contractor/architect/employer often gives rise to questions about who owes what obligations to whom, writes Sue Lindsey. In *CGA Brown v Carr* (16 May 2006), the Court of Appeal considered liability at the contractor/employer interface, where the contractor was working to architect's drawings which a court expert described as '[not providing] a very detailed level of information, and the annotations which are provided leave a lot of assumptions as to interpretation and decisions on the actual intention'.

The drawings were of an extension to a roof. The existing roof falls were different to those shown on the drawings, and there were no details of the joint between the old and new roof. The contractor had built the roof and had used its initiative to create a joint (which the court expert later condemned) before it realised that the falls were unsatisfactory. The judge found that the contractor was in breach of its duties to the employer, having failed to spot the problem with the falls on the architect's drawings and for constructing an inadequate joint. So should architects therefore be happily reassured that, even if they make such errors, it is the contractor who will be found liable?

As always the answer will lie in the particular contracts between parties. But guidance can be gleaned from the cases that have been decided at each interface of the triangle.

First, at the employer/contractor interface that was looked at in *CGA Brown v Carr*, it is often the case that the contractor has an obligation to construct a building that is fit for its intended purpose. That can include finishing off any design that is needed to complete the works. The courts have also held that where an employer has relied on the experience and judgment of its contractor, the contractor can be liable for failing to warn the employer of obvious flaws in designs supplied by others that might result in defects.

But that potential liability does not absolve the architect at the employer/architect interface. The usual obligation of the architect is to carry out its duties, including design, with skill and care. Flaws of the kind identified in *CGA Brown v Carr* may breach that standard. It would be open to the employer to claim against the architect as well as the contractor.

At the architect/contractor interface there is, in a traditional procurement structure, no contract. If the contractor spots a flaw in the architect's design, does he owe a duty in tort to the architect to flag it up, thereby protecting

the architect from potential liability to the employer for a defective design? The answer is, generally, no. The loss the architect would suffer would be a financial one, and it is unlikely that the contractor would owe a duty to protect the architect from an economic loss.

So while an architect's deficient design may sometimes be visited on the contractor, any liability of the architect to the employer is likely to remain unaffected. Architects cannot rely on contractors to point out their mistakes for them.

*Sue Lindsey is a barrister at Crown Office Chambers in London. Visit [www.crownofficechambers.com](http://www.crownofficechambers.com)*



# BOOK

By Thomas Muirhead

Nottingham Transformed  
– Architecture and  
Regeneration for  
the New Millennium  
By Kenneth Powell.  
Merrell, 2006. 176pp.  
£24.95

Kenneth Powell's book delivers the most thorough account so far of Nottingham's urban and architectural history. He describes the lacemaking tradition, the industrial revolution and then how, in the 1960s, Nottingham's vibrant working class was eradicated by planning policies of Stalinist cruelty, in which 'a hardline approach was taken to slum clearance, though the outcome wasn't always what was hoped'.

That's a masterly piece of Powellian understatement – the outcome was a socio-economic disaster that leaves present-day Nottingham a socially dysfunctional, crime-ridden city. By 1980 the whole of St Anne's – a vast hillside and valley of Victorian terraces 'often of above-average quality' – had been demolished, and by 2000 'the problem areas, in

terms of crime and antisocial behaviour, were often the housing schemes of the inter-war and post-war period'.

Despite his very good accounts of Nottingham's earlier Georgian and Victorian heritage, Powell's emphasis necessarily falls on these destructive planning policies. The period photographs of 'lost' Nottingham – Victoria Station or the steep narrow streets around Drury Hill – record the death of a once beautiful and socially coherent city.

So when the book moves on to present a selection of current projects, we wonder what today's planners are doing to make good the damage done by their predecessors. But all we see is piecemeal, privately financed retail, office, and hotel developments, seemingly with nothing to link them together.

Powell does not discuss Nottingham's situation in a regional context; we are left wondering whether bodies such as Nottingham Development Enterprise operate in a vacuum.

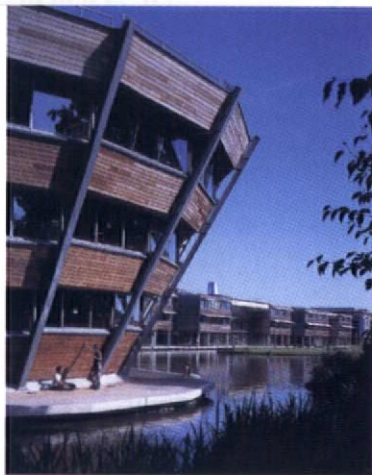
The masterplans he does include – some quite shockingly superficial – are limited to the city centre, the railway station area, and run-down Eastside. Some forthcoming schemes, like the Broad Marsh retail area, are so large that they too are, in effect, masterplans; but there is no sign that these ad hoc local interventions will mesh as a coherent urban strategy.

As for individual buildings, Powell's most interesting examples are cultural ones by good local practices like Marsh Grochowski, or Caruso St John's contemporary art centre. Some of the new university buildings are interesting (though quirky)

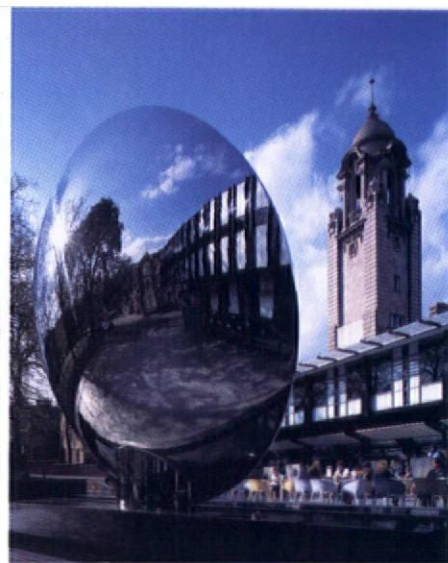
and of past masterpieces, Owen Williams' 1930s Boots D10 Building remains a tremendous essay in structural and spatial innovation.

In contrast to the mindless pastiche that is wrecking what remains of Nottingham's historic core, Benson and Forsyth's proposed mixed-use development in Bottle Lane shows how designing in context can be innovative and dramatic. As for the outlying areas and the disenfranchised people who inhabit them, nothing is said about what is being done to address their needs. We are left wondering whether Nottingham's planners know where the city is going, or if the whole thing is just being left to market forces.

*Thomas Muirhead is an architect and urbanist in London*



1.



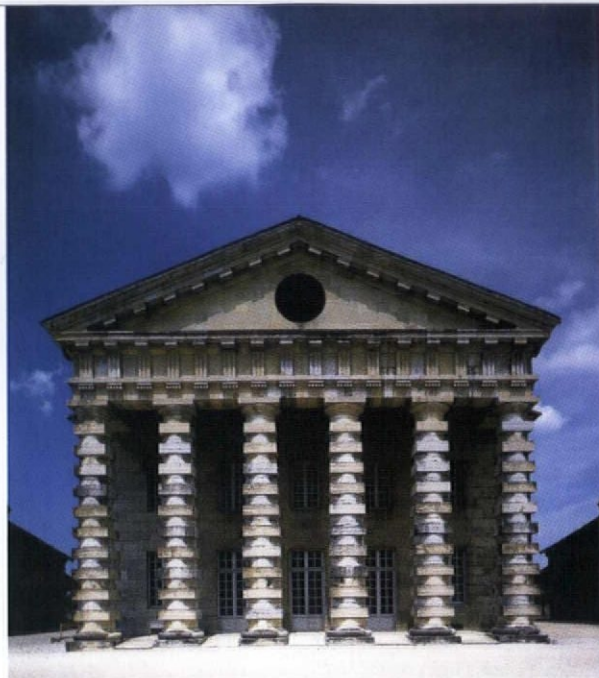
2.

1. Hopkins' Jubilee Campus
2. Marsh Grochowski's Playhouse extension with a work by Anish Kapoor





1.



2.

## BOOK

By Elain Harwood

Claude-Nicolas Ledoux  
By Anthony Vidler.  
Birkhäuser, 2006.  
160pp. £23

1. 'Spouting urn' at La Saline
2. Director's house at La Saline

On TV a few weeks ago, Dan Cruickshank paced around Ledoux's Saline Royale d'Arc-et-Senans, calling it proto-Modernist. Vidler argues that Ledoux's masterpiece equally inspired the architecture of the Third Reich and of Post-Modernism. More significantly, he suggests that Ledoux worked within a complex climate of Utopian idealism and autocratic social control, in an *ancien régime* that was not the moribund despotism recounted in textbooks, but a living force for industrial and commercial progress. The Saline and the later *barrières* around Paris attest to this.

The influences on Ledoux are equally complex. His background was modest, though not humble, before he entered the École des Arts of Jacques-François Blondel in

1753. His early work in town and country houses, of which the Château de Bénouville is the prime survivor, shares the second-hand sources of Wren (whose buildings he admired), to which he then added details from Rome and freemasonry, evolving into a paradigm of the Enlightenment that sought both intellectual idealism and a means of social control.

Ledoux's appointment in 1771 as commissaire to the salt works of Franche-Comté, Lorraine and Trois-Évêchés, followed by appointments to the *Ferme Générale*, France's main tax system, and to Aix-en-Provence, made him aware of the particularly Gallic form of Roman architecture in the most remote and industrial of France's provinces. Vidler conveys the horrors of salt production in giant furnaces

that scalded and maimed workers; the agrarian domesticity envisaged by Ledoux; and a sense of the sublime in an architecture that was Classically ordered yet romantic in its imagery.

In his last years, vilified by the Revolution and imprisoned for a year, Ledoux became still more theoretical, evident in his projects for a great new town surrounding La Saline, and in the increasingly cryptic writings that he published in 1804.

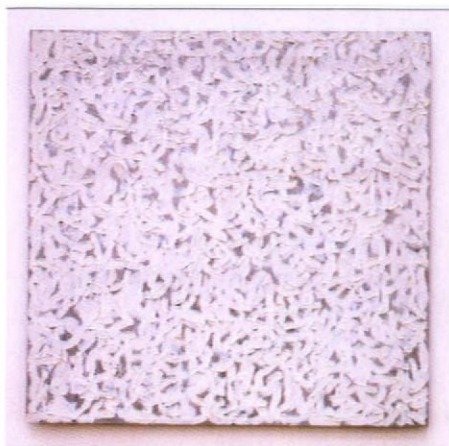
This book grew out of an essay written by Vidler in 1985-6, first published in French. There have been few changes since; rather it has been glorified by the addition of superb colour photography, mostly of the incredibly photogenic Saline. In the latter part of the book, Ledoux's engravings of his unbuilt

and theoretical projects take over, defining social order in buildings of increasing geometrical rigour, many having the character of masonic temples. A rare insight into Ledoux's preoccupation with freemasonry came from William Beckford, who visited his unorthodox lodge on the outskirts of Paris.

Above all, Vidler finds Ledoux eternally optimistic about mankind, his belief in the power of architecture to bring happiness and assuage crime unshaken by the Terror. Superficially a coffee-table glossy, this book has real depth. It explores both the physical and intellectual world of Ledoux's times – however, the man himself remains a shadow.

*Elain Harwood is a historian with English Heritage*





## EXHIBITION

By Andrew Mead

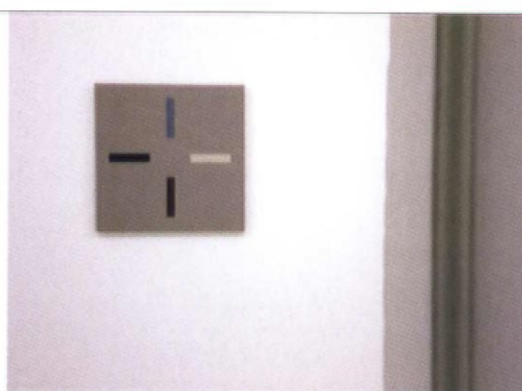
Robert Ryman  
At Inverleith House,  
Royal Botanic Garden,  
Edinburgh, until 1 October

Robert Ryman has been an artist for 50 years but still seems to take nothing for granted, beginning with the choice of materials for his paintings. At 18th-century Inverleith House this summer are works made with aluminium, fibreglass and plexiglass, as well as corrugated cardboard, paper, and good old-fashioned canvas. To these surfaces Ryman applies oil, acrylic, enamel, pastel or some other medium, and does so in very varied ways – evenly or atmospherically, or lushly.

Then there's the manner in which the works are hung: a piece of vinyl is almost flush with the wall, while other pieces project and cast a shadow or are fastened by 'black oxide octagonal steel bolts'. And not forgetting colour: Ryman has famously restricted himself to white, but there are many

different 'whites' against the uniform one of Inverleith House's walls.

So Ryman systematically takes apart the process of painting, isolating and examining every move, making you notice nuances in these light-filled rooms. If this sounds didactic rather than a source of pleasure, that's not the case. Hung sparsely as they are, single pieces can be beautiful, some particularly so. There's a barely suppressed hedonism as shreds of blue underpainting emerge amid the white (*see picture*), while one work could be a cloud study by Constable. And in *Versions XI* the underlying grid becomes explicit, rhyming with the grid of glazing bars in the nearby window and the grid of Edinburgh's New Town in the distance; this piece is perfectly placed.



## CRITIC'S CHOICE

By Andrew Mead

With so much on offer during the Edinburgh Festival, it's a shame that, once again, architecture is so thin on the ground. There are two exceptions. At the RIAS Gallery, 15 Rutland Square, *My Favourite Place* is a pleasant if undemanding look at what makes buildings or places special. Ten former RIAS presidents and six chapter presidents have each selected a Scottish site that has particular significance for them. These span the country, from a mill in Orkney to a castle in Dumfries and Galloway and, although two people have chosen Mackintosh's Glasgow School of Art, most visitors will make some discoveries. It's a little disappointing that the sites are only presented in photographs. Some drawings would have made the show both more personal and more analytical; what analysis there is comes in the participants' texts, which at times could be more searching ([www.rias.org.uk](http://www.rias.org.uk)).

Surprisingly no-one has chosen what is generally seen as one of Scotland's best post-war buildings, trashed and empty though it is at present – Gillespie, Kidd & Coia's St Peter's Seminary, Cardross. Until Saturday 19 August at the Scottish Arts Club, 24 Rutland Square, *Premature Dereliction* is an exhibition of work inspired by the building's current state of ruin. Contributors include filmmaker *Murray Grigor* and artist *Toby Paterson*, whose take on Modernist architecture was warmly reviewed in AJ 22.05.03 ([www.cardross.org](http://www.cardross.org)).

If architecture has a low profile this summer, the visual arts fare better, with, among much else, a fine group exhibition at the Ingleby Gallery ([www.inglebygallery.com](http://www.inglebygallery.com)) and new paintings by *Andrew Mackenzie*, poised between landscape and abstraction, at Amber Roome Contemporary Art ([www.amberroome.com](http://www.amberroome.com)). But one of the best shows during the festival is the most modest. For some years now the tiny gallery in the basement of *Reiach and Hall's* Darnaway Street office has been a surreptitious force for Modernism in Edinburgh's conservative New Town. The art it promotes is usually a model of clarity and restraint, which is certainly the case in its present exhibition of four closely related paintings by the Dutch artist *Steven Aalders*, one of which is pictured above ([www.sleeper1.com](http://www.sleeper1.com)).

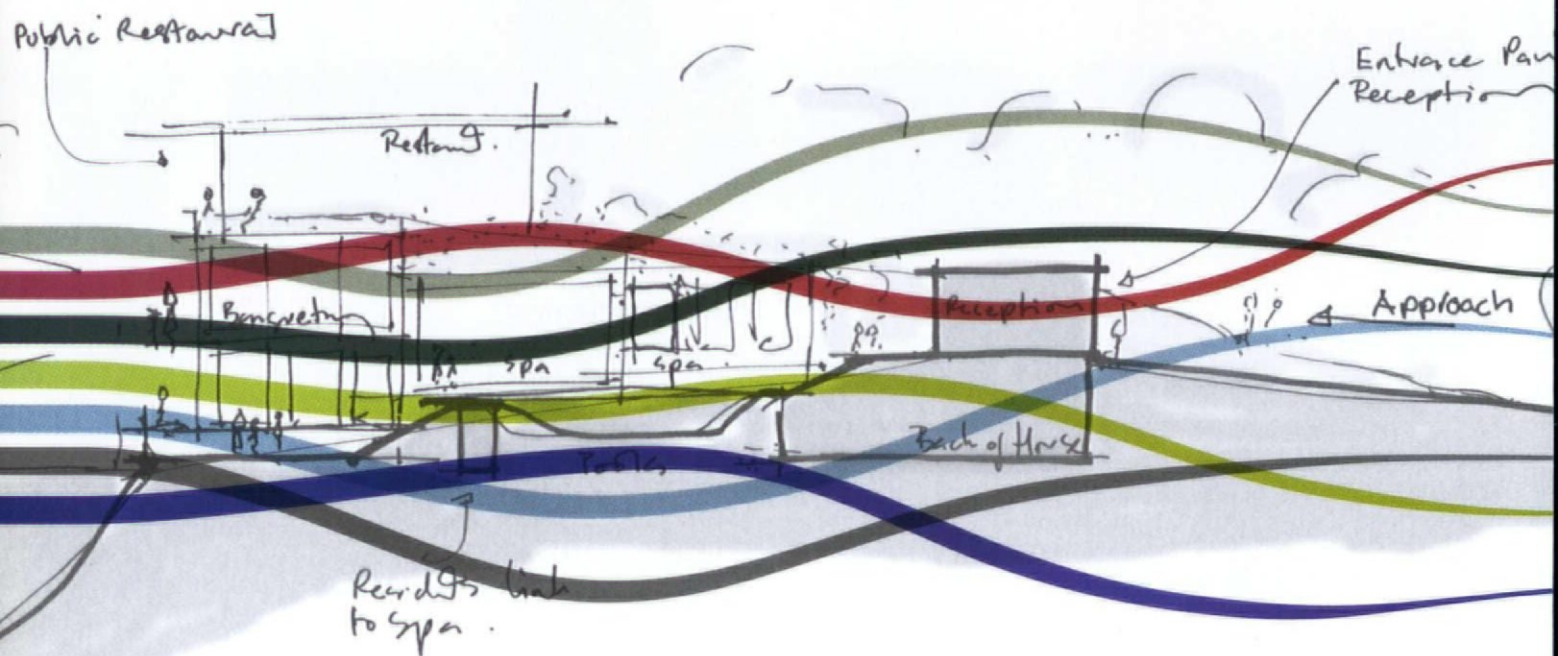
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**Architect or experienced Part II, Maidstone, Kent, £Negot - Ref J400**  
With drive and enthusiasm to climb the career ladder to Director level. Strong all round skills including design, a good technical knowledge, AutoCAD and communication skills.

**Senior Architectural Technician, Maidstone, Kent, £Negot - Ref J405**  
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requires an architect or senior architectural technician wanting to work in Cornwall.

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

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Building and Planning applications knowledge for various island projects, generally in the residential and small commercial sectors.

Must have good communication skills.

Please apply in writing with your CV to Mrs Celia Bevertton, to A G Biggs Partnership, 66 Carisbrooke Road, Newport, Isle of Wight. PO30 1BW or:-

Email to [Celia@agbiggsarchitects.co.uk](mailto:Celia@agbiggsarchitects.co.uk)

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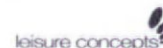
Application closes: 20 September 2006  
Apply with CV to Garry Stewart at Studio E Architects, Palace Wharf, Rainville Road, London W6 9HN email: [garry@studie.co.uk](mailto:garry@studie.co.uk)

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We are looking for an RIBA Part III architect with strong experience in running large-scale educational building projects from inception through to completion. Candidates should possess proven ability of motivating an internal project team and co-ordinating a team of external consultants whilst leading a project team.

ACP

The ideal candidate will be able to demonstrate the following:

- RIBA Part III qualified, with a minimum of 5 years post qualification experience
- Minimum 3 years experience in running large scale educational building projects in the capacity of Project Architect/Team Leader
- Minimum 1 year UK experience including at least 3 months experience in schools building projects and in particular special needs schools
- Proven ability of technical and detail design development
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Bank Holiday Deadline Due to the August Bank Holiday  
the booking deadline for recruitment adverts in our 31  
August issue will be Friday 26 August at 5 pm. For more  
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We are developing a major touring exhibition about climate change and the built environment. Our purpose is to kick start change. All the best architecture exhibitions have been about living differently.

Our audience? The unconverted – people who do not feel that architecture is relevant to them, and wouldn't usually go to an exhibition.

We need a powerful curatorial approach. We are seeking expressions of interest from a team to produce content and come up with outline designs.

Your team will need 2D and 3D design skills, excellent logistics management, and the knowledge and ability to present the relevant climate change issues in a brilliant and original way.

The closing date for expressions of interest is 5pm on 14 September 2006.



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For a briefing pack on the touring  
exhibition, including more details about  
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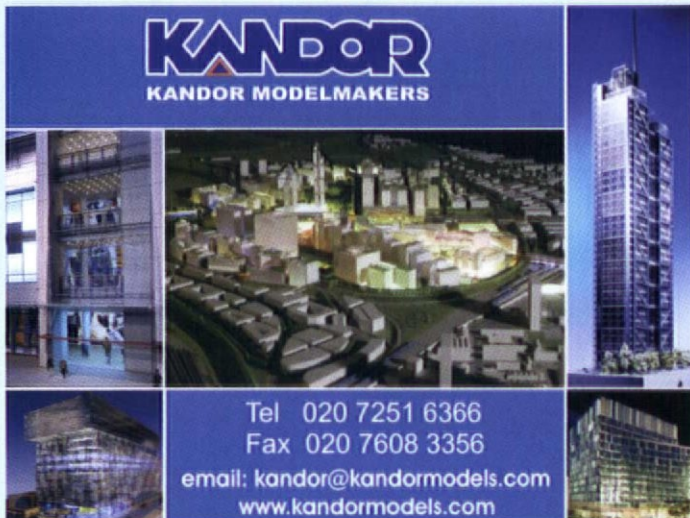




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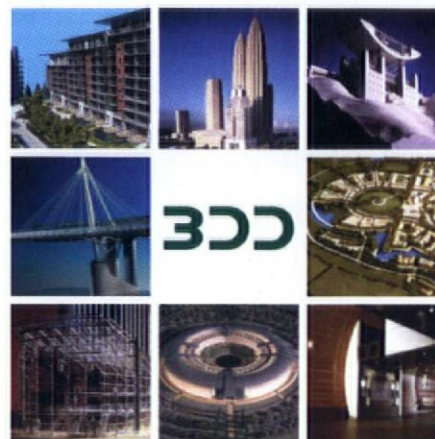


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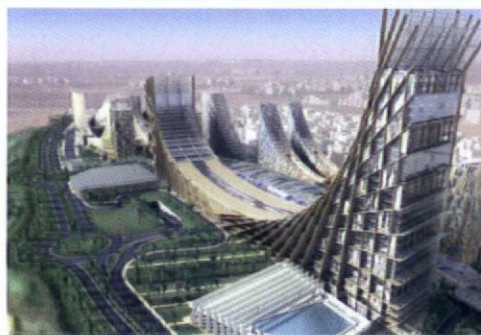
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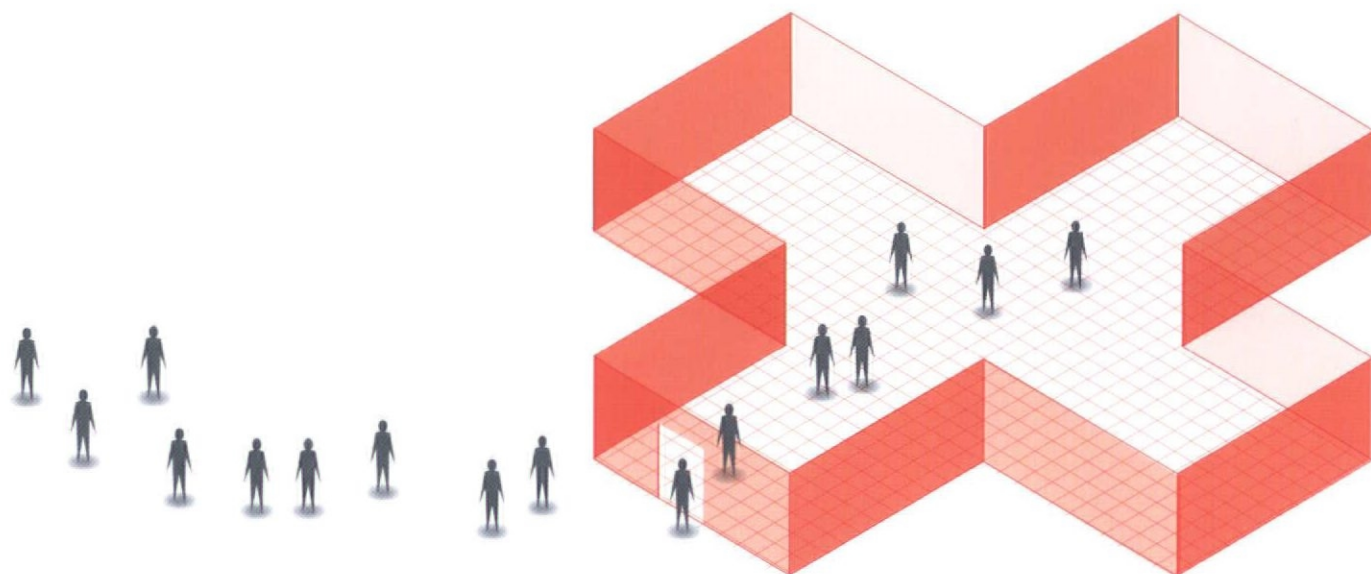




Sketch of Dalton Mills, Keighley, to feature in the 'Dalton Mills, the 4th Dimension' exhibition in the redeveloped part of the Mills in September. By Nigel Morris of Arup



Tuesday 3rd October 2006  
Earls Court Conference Centre, London SW5



# Delivering Community Healthcare Buildings

Preparing for the new generation of healthcare facilities

Featured speakers include:

**Duane Passman**, Head of the Capital Investment Unit, **LONDON STRATEGIC HEALTH AUTHORITIES**

**Susan Francis**, Architectural Advisor, **FUTURE HEALTHCARE NETWORK**

**Benedict Zucchi**, Project Director, **BUILDING DESIGN PARTNERSHIP**

**Mungo Smith**, Director, **MAAP ARCHITECTS**

**Bob Wills**, Partner, **PENYOYRE AND PRASAD**

**John Jenner**, Director, **GREENHILL JENNER ARCHITECTS**

**Roger Battersby**, Director - Specialist Housing and Healthcare, **PRP ARCHITECTS**



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# Delivering Community Healthcare Buildings

## Preparing for the new generation of healthcare facilities

Learn how the quality of your designs can be improved in the face of new demands for healthcare design!

**"The NHS is changing. Buildings and facilities play a vital part in that change"**

*Rob Webster, Director, Workforce Capacity at the Department of Health*

We are beginning to see fundamental changes in primary healthcare: new roles for nurses, pharmacists and others, and a wider range of health services. What's more, healthcare provision will be delivered in a more convenient way through local health services within the community. A new, leaner way of thinking and working means that experienced healthcare design teams are feeling the pressure to innovate and improve the quality of their design within the constraints of tight budgets and deadlines.

This key event will look at ways that design can create a sustainable, supportive and user-friendly environment for patients, staff, carers and families. It will also provide a platform for debate about how this can be achieved to budget and on time.

### A project-based, practical approach to healthcare design

The Architects' Journal is proud to present to you its **Delivering Community Healthcare Buildings** conference, a fascinating one-day event that will provide a project-based, hands-on approach to healthcare design. It will focus on practical design issues and deliverable realities. At this truly unmissable conference, relevant healthcare design experts and key architects in this sector will get together to provide you with a comprehensive overview of the challenges and opportunities involved in the design of a number of different community healthcare buildings.

### What last year's delegates said about AJ's Healthcare Design conference:

**"Extremely useful, current and inspirational broad range of switched on people. Spread the knowledge"** *M Morgan, Amec*

**"An informative and intense day – worthwhile"**  
*D Andrews, LSI Architects*

**"Good venue, good content, good speakers – good day!"**  
*R J Brown, Zisman Bowyers & Partners*

**"Excellent and provoked thought about design, process and being an informed client"** *A Gomersall, Leeds Teaching Hospitals*

### Who should attend?

This event is an excellent opportunity for all professionals involved in the design and planning of healthcare buildings

- Architects    ■ Local Authorities
- Planners    ■ Consultants

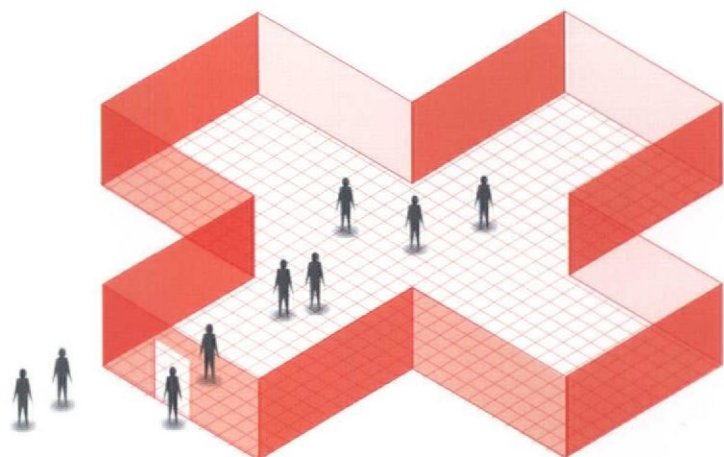
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# Conference Programme Thursday 3rd October 2006 Earls Court Conference Centre, London SW5

08:30	Registration and refreshments	12:40	Question and answer session
09:20	Opening address from the Chair	12:50	Lunch
09:30	<b>What is the architecture of the new NHS and how will it be funded?</b> <ul style="list-style-type: none"> <li>■ What direction is healthcare funding taking?</li> <li>■ What is the long term strategy for healthcare provision?</li> <li>■ What does the future hold for PFI and other funding schemes?</li> </ul> <b>Duane Passman</b> , Head of Capital Investment Unit <b>LONDON STRATEGIC HEALTH AUTHORITIES</b>	13:50	<b>Designing primary care buildings</b> <ul style="list-style-type: none"> <li>■ Responding to the needs of the entire community and delivering a wider range of services through flexible design</li> <li>■ Dealing with electronic patient records</li> <li>■ Sustainable design for primary care buildings</li> <li>■ Ensuring staff and patient safety</li> </ul> <b>Bob Wills</b> , Partner, <b>PENYOYE AND PRASAD</b>
10:00	<b>Investigating the impact of recent policy developments on the design of healthcare buildings</b> <ul style="list-style-type: none"> <li>■ Strategy for healthcare design: realising the vision for care close to home</li> <li>■ Doing more with less: creating sustainable environments</li> <li>■ Creating quality and value by design</li> </ul> <b>Susan Francis</b> , Architectural Advisor <b>FUTURE HEALTHCARE NETWORK</b>	14:20	<b>Designing for long-term care</b> <ul style="list-style-type: none"> <li>■ Making a home for the frail elderly</li> <li>■ De-institutionalising care homes for long-term patients including those with autism</li> </ul> <b>John Jenner</b> , Director <b>GREENHILL JENNER ARCHITECTS</b>
10:30	Question and answer session	14:40	<b>Planning environments for the elderly and the confused</b> <ul style="list-style-type: none"> <li>■ Creating successful dementia care settings</li> <li>■ Alzheimer's-proofing a building</li> <li>■ Providing safe, enabling and stimulating environments for the elderly</li> </ul> <b>Roger Battersby</b> , Director – Specialist Housing & Healthcare <b>PRP ARCHITECTS</b>
10:40	Morning refreshments	15:00	Question and answer session
11:10	<b>Case study on an acute care building: Brighton Children's Hospital</b> <ul style="list-style-type: none"> <li>■ Providing an overview of the project and how it was funded</li> <li>■ Responding to the project brief</li> <li>■ Bringing the urban environment into the hospital</li> <li>■ Reducing energy consumption in a hospital setting</li> <li>■ The impact of technology on hospital design</li> </ul> <b>Benedict Zucchi</b> , Project Director <b>BUILDING DESIGN PARTNERSHIP</b>	15:10	Afternoon refreshments
11:40	<b>Case study: Exploring design solutions for mental health facilities – St Nicolas Hospital, Gosforth</b> <ul style="list-style-type: none"> <li>■ Meeting the safety and security needs of mental health facilities</li> <li>■ Bringing the outside in: Understanding the role of landscape in healing</li> <li>■ Designing for seclusion and de-escalation</li> <li>■ Learning from past mental health schemes</li> </ul> <b>Mungo Smith</b> , Director, <b>MAAP ARCHITECTS</b>	15:40	<b>Designing healthy living centres</b> <ul style="list-style-type: none"> <li>■ Providing a range of facilities for the local community</li> <li>■ Working with local user groups to meet the needs of the community</li> <li>■ Underlining the importance of sustainable design for community buildings</li> </ul> <b>Hugh Nettelfield</b> , Director, <b>QUATTRO DESIGN ARCHITECTS</b>
12:10	<b>Focussing on independent sector treatment centres</b> <ul style="list-style-type: none"> <li>■ Are Diagnostic and Treatment Centres the future of healthcare?</li> <li>■ What are the main differences between private sector and public sector design?</li> <li>■ Maintaining innovation in private sector treatment centre design</li> </ul> <b>Ian Simpson</b> , Head of Architecture & Design <b>MERCURY HEALTHCARE</b> <b>Claire Stenton</b> , Senior Director <b>NIGHTINGALE ASSOCIATES</b>	16:10	<b>Learning from healthcare design in Sweden</b> <ul style="list-style-type: none"> <li>■ Understanding the national setting of healthcare delivery</li> <li>■ What are the main challenges for architects working on Swedish healthcare projects?</li> <li>■ What are the lessons that can be learned from the Swedish experience?</li> </ul> <b>Representative from WHITE ARKITEKTER AB, SWEDEN</b>
		16:40	Question and answer session
		16:50	Closing remarks from the Chair and end of conference

© Emap 2006. This programme may change due to unforeseen circumstances. Emap reserves the right to alter the venue and/or speakers.

**To register Online: [www.AJhealthcarebuildings.co.uk](http://www.AJhealthcarebuildings.co.uk)**

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Thursday 21st September 2006

The Queen Elizabeth II Conference Centre, London SW1

# The Games Briefing: putting plans into action

Understanding project opportunities, procurement strategies and how to get involved

Featuring:

David Higgins, Chief Executive, **Olympic Delivery Authority**

James Bulley, Director of Venues & Infrastructure  
**The London Organising Committee of the Olympic Games  
& Paralympic Games**

Jason Prior, Regional Vice President, **EDAW**

Eric Sorensen, Chief Executive, **Thames Gateway London Partnership**

Ian Parish, Special Projects Director, **Edmund Nuttall**



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2012

Thursday 21st September 2006

The Queen Elizabeth II Conference Centre, London SW1

# The Games Briefing: putting plans into action

## A must-attend event for the whole construction sector

Our last two Games Briefings have attracted more than 900 delegates from across the construction industry; from architects, engineers, consultants and contractors to manufacturers, suppliers, clients and industry bodies. They said:

"A good introduction to the approach to the procurement of the Olympics construction work."

*T Dobbins, Whitbybird*

"Well considered and informative. Sets the agenda for the next decade."

*M Hobson, Maber Associates Architects*

"Well organised, well chaired, clear presentations."

*R V Reed, Costain*

"A superb insight into the developments of Olympic games and regeneration of East London and valuable tool to my business."

*R Wills, Sky Blue Solutions*

## Exhibition and support opportunities

Showcase your projects and services, and associate yourself with the names at the heart of construction for 2012. For more details on how to get involved in this event, please contact: Martin Sinclair on **020 7505 6843** or at [martin.sinclair@emap.com](mailto:martin.sinclair@emap.com)

## Developments for 2012 are gaining pace. Make sure you keep up.

Over the summer, the Olympic Delivery Authority announced some key construction milestones for 2012. Remediation and demolition contractors have been appointed and procurement strategies and programme timetables have been announced. With the imminent appointment of the Delivery Partner, planning for the Games is really gathering momentum.

## Hear from the leading figures in construction for 2012

The Games Briefing brings you all the latest information and updates from speakers at the heart of the Games construction process, including **David Higgins, Chief Executive** at the **ODA**. Find out:

- How the updated masterplan translates into work on the ground
- The latest news on the work programme and upcoming opportunities
- How projects will be procured and what type of contracts will be used

**£30 billion** is expected to be spent on the Games and Lower Lea Valley regeneration over the next 15 years. This event will give you insights on developments not only in the Games Park, but on infrastructure and regeneration of the wider area, including Stratford and the Thames Gateway. Discover how the Games will be resourced, how SMEs and local skills will be used, and how sustainability targets for the Games will be met.

## Don't miss out on this critical update and networking forum

Whatever your role in the construction sector, this event will tell you how your business can benefit from the developments for 2012. Take this chance to question the drivers of the Games construction programmes, network with industry leaders and further your involvement.

**To register** - Online: [www.gamesbriefing.co.uk](http://www.gamesbriefing.co.uk)  
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## Conference programme

- 08.00 Registration and refreshments
- 09.00 **Chairman's Opening remarks**  
**Paul Finch**, Editorial Director, **Emap Construct**  
 Chair, **CABE/GLA Architecture & Urbanism Unit**  
**Olympic design review panel**
- 09.10 **Explaining procurement and delivery plans for Games projects**
- Update on strategic decisions and how they impact on the programme
  - Detailing the work programme and timeline
  - Establishing what procurement models will be used, when projects will go out to tender and the selection criteria
  - Clarifying the role and responsibilities of the Delivery Partner
  - Explaining how the supply chain will be managed
- David Higgins**, Chief Executive, **Olympic Delivery Authority**
- 09.40 Question and answer session
- 09.50 **Defining the use of construction contracts**
- Specifying what type of contracts will be used
  - Anticipating amendments to NEC contracts
  - Investigating how partnering and collaboration will work
  - Explaining arrangements with contractors and where the risk and reward will rest
- 10.20 Question and answer session
- 10.30 Morning refreshments
- 11.00 **Masterplan update: translating the plan into work on the ground**
- Explaining the developments of the masterplan: Games venues and smaller projects
  - Highlighting how east-west links will work
  - Ensuring design quality and investigating current thinking on design innovation for Games buildings
  - The stadium and other venues: permanent vs. temporary options and the legacy implications
  - How does the legacy plan incorporate the Games buildings, and what developments will take place post 2012?
- Jason Prior**, Regional Vice President, **EDAW**  
**Bob Allies**, Partner, **Allies and Morrison**
- 11.40 **Putting on the Event**
- LOCOG's role in delivering the venues for the Games
  - Scope and scale of work to transform London into a Host City for the Olympic and Paralympic Games
  - Temporary works at existing and new venues
  - Overlay and test events programme
  - Procurement and commodities required for the event
  - Progress to date and future activities
- James Bulley**, Director of Venues & Infrastructure  
**The London Organising Committee of the Olympic Games & Paralympic Games**
- 12.10 Question and answer session
- 12.20 Lunch
- 13.30 **Greening the Games in practice**
- Explaining the sustainability strategy for the Games
  - Highlighting how carbon and waste can be minimised for the Games
  - Investigating how sustainability will be assessed
  - Understanding what will be expected from your company to meet sustainability requirements
- Peter Bonfield**, Managing Director, Construction Division  
**BRE**

- 13.50 **Preparing the Games site: the story so far**
- Putting together a successful bid for a Games project
  - Land remediation: update on progress and future work plans to meet the 2008 deadline
  - Dealing with contaminated land: how will specialist contractors and partners be involved?
  - Explaining contractual relationships and any special requirements in working with the ODA
- Ian Parish**, Special Projects Director, **Edmund Nuttall**  
**Gary Young**, Regional Director  
**Morrison Construction Infrastructure**
- 14.10 Question and answer session
- 14.20 **Resourcing the Games: how the needs of The Games Park and beyond will be met**
- Ensuring the demand for water and energy in The Games Park and surrounding developments can be met
  - Staff and skills - explaining what is being done to meet the capacity demands of the Games
  - How will material resources be met - will we need to increase sourcing from abroad?
  - Using local supply: explaining aims for using local resources, and what the options are for SMEs to win work
- Featuring:*  
**Geoff Newton**, Director - Olympic Opportunity  
**London Development Agency**  
**Allan Wilén**, Economics Director  
**Construction Products Association**  
**Gerald Orman**, Director, **Orman Risk Analysis**  
**Sue Rossiter**, Manager, **CITB-ConstructionSkills**
- 15.00 Afternoon refreshments
- 15.30 **Stratford City development: current progress and future opportunities**
- How the Stratford masterplan is developing to accommodate the Games: highlighting what has been done and the work programme going forward
  - Delivering the Athletes' Village and explaining plans for its modification and use after the Games
  - Assessing how the Games masterplan will co-ordinate with the Stratford City plan post 2012
- David Leonard**, Head of Design, **Westfield**  
**Jonathan Kendall**, Director of Urban Design, **Fletcher Priest**
- 16.00 **Activity in the Thames Gateway: explaining development plans and timescales**
- Explaining how the relationship between the Games masterplan and Thames Gateway strategies are developing
  - Construction opportunities: highlighting what projects are coming up in the Lower Lea Valley beyond the Games site, and how work will be procured
  - Anticipating continuing development in East London's Thames Gateway areas post 2012
- Eric Sorensen**, Chief Executive  
**Thames Gateway London Partnership**
- 16.30 Question and answer session
- 16.40 Chairman's closing remarks

PANEL SESSION



**Thursday 21st September 2006** - The QEII Conference Centre  
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### ASH & LACY



#### AJ ENQUIRY 201

Ash & Lacy supplied 2,000m<sup>2</sup> of Ashzip in 0.9mm aluminium for the Darwen Health Centre in Lancashire, with an ARS finish in Merlin Grey. The colour was important to the design team, enabling it to satisfy the requirements of the planning authorities by blending in with the surrounding architecture.

### STOAKES SYSTEMS



#### AJ ENQUIRY 202

Top-quality curtain walling with laminated timber mullions and transoms is now supplied and installed by Stoakes Systems. This is the Seufert Niklaus system, which uses sustainable timber to create stunning facades that have low U-values, large spans and that 'warmth of wood' internal feel.

### PENDOCK



#### AJ ENQUIRY 203

The innovative Pendock-Linea range of HVAC casings for interior perimeter services is designed to provide the perfect balance between aesthetics and practicality. A wide palette of finishes, including an almost limitless choice of colours, makes the range perfect for refurbishment and new build.

### CORUS



#### AJ ENQUIRY 204

A new facility in Farnborough for self-storage company Lok 'n' Store has proved so successful that it will provide a model for future buildings. The building is clad using Colorcoat HPS200 prefinished steel from Corus, which provides a durable, distinctive and high-quality external envelope.

### TROAX



#### AJ ENQUIRY 205

Troax's new Toledo modular clean-room partitioning system has been used to create a new high-quality clean-room complex for a leading manufacturer within the electronics industry. The 200m<sup>2</sup> clean-room area has been installed at the company's manufacturing facility on a site in Dorset.

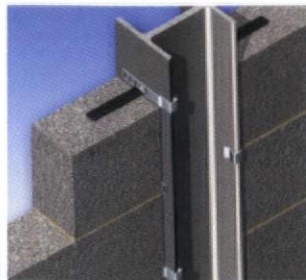
### SCHÜCO



#### AJ ENQUIRY 206

The Royal S 70 HPS.HI window, from leading building-envelope specialist Schüco International, is a 'push-slide' window, which opens in a similar way to a van door, sliding horizontally on the outside of the structure. This obviates the need for unsightly internal tracks and maximises usable internal space.

### ANCON



#### AJ ENQUIRY 207

Ancon has launched a new 'Hammer-On' fixing to tie masonry to structural steelwork without shot-firing or site drilling. The new fixing is quick, simple and safe to install. No power tools are required, eliminating the dangers that are associated with shot-firing and drilling.

### LOVAIR



#### AJ ENQUIRY 208

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.



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