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THIS IS THE ATTITUDE AND BEHAVIOUR THAT SHAKESPEARE WROTE FOR

By Ed Dorrell

Many years ago, in the time before the twin pleasures of architecture and journalism got the better of me, I briefly worked as a guide-of-sorts at the replica Globe on Bankside in London.

One of the key facts we drummed into visitors was that while the original late-16th-century Globe was a great feat of architecture, it was by no means a precious place. It was a working theatre used in the main by a theatre-obsessed working class.

Spring forward several centuries to the opening of Ian Ritchie's impressive Courtyard Theatre, reviewed by Alan Dunlop in this week's Building Study (pages 25-35). The scheme itself is transitory and will be taken down just as soon as Bennetts can complete a total reworking of the Royal Shakespeare Company's facilities in Stratford-upon-Avon. But it is this temporary nature of Ritchie's brief that has, it seems, allowed him to reflect a Shakespearean attitude, albeit in a completely modern language.

The 1599 Globe was one of London's most eye-catching structures; a brash addition that raised the hackles of the puritanical middle class from the 'wrong' bank of the river. Ritchie's 21st-century equivalent will no doubt trigger similar emotions in many visiting middle-Englanders.

But it is also the way the Courtyard Theatre will be used that is so reminiscent of the Globe. It is robust. It is unembarrassed. One hopes people will walk in, soaking from a rainy tour of oh-so-quaint Stratford, and shake themselves down around the place. This is the attitude that Shakespeare wrote for and the kind of behaviour he would have understood. To have achieved this sense of history in achingly cool Cor-ten is no mean feat.

As a piece of theatre architecture, as an addition to Stratford's slightly stilted building stock and as an architectural reference to Shakespeare, Ritchie has clearly set a very high marker. Over to you, Rab.



CONTRIBUTORS



Andrea Wulf, who reviews the book about William Kent on page 43, is the co-author of *This Other Eden: Seven Great Gardens and 300 Years of English History*



Anthony Coleman, whose photos are in the Building Study on pages 25-35, has contributed to a C R Mackintosh exhibition currently at The Lighthouse in Glasgow

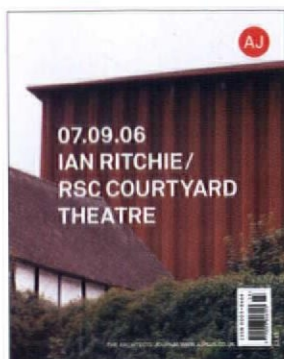


Alan Dunlop, who writes about the RSC Courtyard Theatre in the Building Study, is a partner in Gordon Murray and Alan Dunlop Architects

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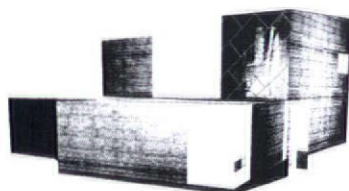
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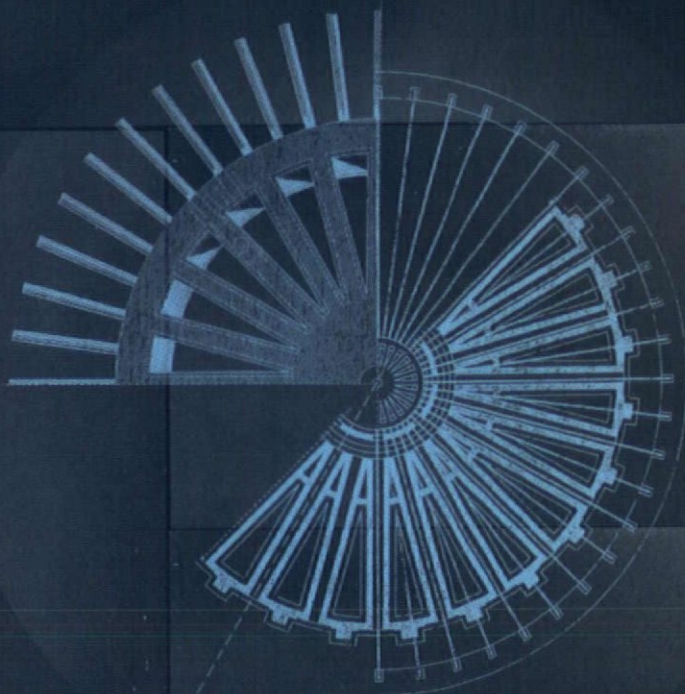
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Image: Roundhouse. Designer: Dockray, Robert Benson (1849).
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MONDAY 4 SEPTEMBER

- RIBA's conservation register passes Office of Fair Trading test
- Scottish heritage fears over listing system as mill faces wrecking ball
- AFL's new Anfield throws off problems and 'will almost certainly' kick-off
- Kazakhstan greets Foster's Palace of Peace and Accord (right)

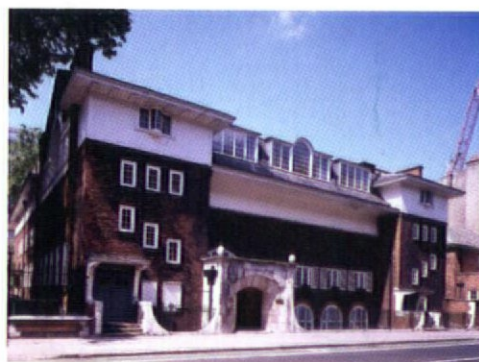


THURSDAY 31 AUGUST

- Troubleshooter Capita Symonds parachuted in at Brum library
- Seaside man Duany prepares for nine days of consultation in Inverness
- Hampton Wick 'Hansel and Gretel' house to be replaced by larch-clad apartments
- T5 team minus Rogers to work on Dublin Airport's T2

FRIDAY 1 SEPTEMBER

- Cumbrian killer bug saga rumbles on after council launches internal inquiry
- Ian Simpson in bitter row with residents over proposed 24-storey Manchester tower
- Government vows to stick to Pathfinder despite growing criticism
- 40 Under 40 starlet Gareth Hoskins takes over Scotland's NHS design role



JANET HALL/RIBA

TUESDAY 5 SEPTEMBER

- Collett and Farmer wins High Court battle after three years of legal woe (see page 12)
- London-based Palestine pressure group in Venice Biennale protest
- Ex-Rogers bigwig Goldschmied slams airport development
- Fears over future of for-sale Arts and Crafts masterpiece Mary Ward House (above)

WEDNESDAY 6 SEPTEMBER

- Broadway Malyan reveals vast scheme for Merseyside's New Brighton (left)
- Niall McLaughlin walks from Elephant architectural pool (see pages 10-11)
- Two new towers by John McAslan revealed for Birmingham
- Wings come off Bryan Avery's plans for Southampton Spitfire tower

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Will Communist Cuba become a land of opportunity?

THE SCRAMBLE FOR CUBA BEGINS

By Ed Dorrell

Extraordinary talks are about to begin to open up the Cuban market to British and EU-based architects.

The RIBA and the Architects' Council of Europe (ACE) have agreed with their Cuban counterparts to start negotiations that would culminate in a Mutual Recognition Agreement (MRA) with the Communist Caribbean country.

The move was triggered because senior figures in ACE believe that there will soon be a significant thawing of the hardline regime in Havana, a possibility that will open up vast business opportunities to its members.

It is widely believed that restrictive business and trade rules currently enforced will be relaxed if severely ill Cuban leader Fidel Castro dies.

The MRA deal will mean that British and European architects will be allowed to practise in Cuba, subject to work visas, and Cuban architects will be allowed to work on this side of the pond.

Perhaps surprisingly, the move comes as ACE attempts to finalise an MRA with the USA, which is still committed to a trade embargo against Cuba.

Since the collapse of the Soviet Union, which had offered a huge amount of financial support to Cuba, the Communist country – which has three schools of architecture and produces roughly 500 architects a year – has fallen into a state of severe disrepair.

ACE's practice group co-ordinator John Wright said work to regenerate Cuba's infrastructure was the main motivation for the talks.

'Everyone expects Cuba to relax any time now and we want to take advantage of this opportunity to help Cuba rebuild,' he said. 'It doesn't matter to us what the Americans think of this. They tried to get the EU to introduce a trade boycott against the country and were told to go away.'

'There is already a lot of inward investment going in from Spain and Canada and the MRA will represent a big opportunity,' he added.

Additionally, it is well recognised internationally that enormous work is required on the World Heritage Site of Old Havana – and this could represent work opportunities for more conservation-focused practices.

One architect who is excited by the prospect is

London-based Cezary Bednarski, who is writing a guide called *20th-Century Architecture of Havana*.

He is also a member of Cuba Initiative, a UK parliamentary group led by Tory peer Colin Moynihan, and was until recently a visiting professor of architecture at Instituto Superior Politécnico José Antonio Echeverría, in Havana.

'The opportunity for British architects to work in Cuba will be great,' he said.

'On the other hand, while the Cuban regime produced mainly architectural dross, there are some young talented architects there who need a chance to shine, and this move may also help them,' Bednarski added.



1.

ELEPHANT FOLLOWS RISKY PATH

By Richard Waite

This week Southwark Council unveiled the second wave of schemes to rehouse residents from the soon-to-be demolished 1960s Heygate Estate at Elephant and Castle.

Each development has been designed by one of 16 up-and-coming practices, chosen from the south London authority's 'architectural pool'.

The council has now appointed architects for all but three of the 14 sites earmarked for development, including the likes of Panter Hudspith, de Rijke Marsh Morgan and Sarah Wigglesworth.

For each plot, Southwark holds a small architectural competition between two or three interested practices.

It is an unusual approach for any local authority, but Chris Horn, the Elephant's development director, believes

traditional 'procurement' methods stifle creativity.

Not everyone, however, agrees that this process will deliver significantly better schemes. Niall McLaughlin has walked away from further involvement with Elephant.

Horn is insistent, however, that the chosen route is right: 'If you do the same things as everybody else you are not open to criticism.

'Organisations have become more focused on delivering targets, using standard components and laying off risk.'

He adds: 'We wanted to have an individual approach to each site... so we invited small practices to interpret and express that.'

Horn also believes that current procurement procedures, such as OJEU notices, are

unfairly geared towards larger firms which can regurgitate variants of existing designs.

In contrast, Southwark has opted for a system which involves practices and creates 'strong buildings without replicating forms'.

Yet only a handful of other authorities have taken any interest in following suit – although King's Cross developer Argent has paid more attention.

And the decision of Niall McLaughlin, who is perhaps in a better financial position to turn away work than younger firms, to quit will come as a serious blow.

The award-winning architect became increasingly concerned about the quality of the end product, and was replaced by FAT.

McLaughlin says: 'We received competition conditions

and draft contracts earlier this year and, once we had seen the documents, we decided that the competition and contract conditions did not allow us adequate resources to carry out the work to a standard that we would be happy with.'

What's more, while some of the larger sites may be split, it's probable that somebody will be left disappointed. Architectural upstart AOC, for instance, may be worrying why it hasn't been picked yet.

Horn is only too aware this selection experiment has still to prove itself. He admits: 'It's too early to be complacent. We haven't built most of it yet.'

Even so he's adamant he would rather try his luck with eager young practices than rely on other procurement routes. He concludes: 'The alternative is too awful to contemplate.'



2.



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1. Panter Hudspith's
scheme at Royal Road

2. Cartwright Pickard's
designs for Newington South

3. de Rijke Marsh Morgan's
scheme for the second
Harper Road site

4. Loates-Taylor Shannon's
Townsend Street proposals

5. The scheme by S333 for
New Kent Road



Collett and Farmer's scheme for a private house ended in legal woe

SMALL FIRM LEFT TO COURT TROUBLE

By Richard Waite

The High Court judge described the case as an 'unhappy saga', but London-based practice Collett and Farmer would argue this was an understatement.

The firm has just emerged from a horrendous three-year legal battle after a seemingly good client 'went bad'.

Back in 2002, the overhaul of a Grade II*-listed Georgian hall in Bengoe, Hertfordshire seemed like a nice job. But the project soon turned into a nightmare for the practice which, in a bid to recover unpaid fees of around £15,000, was forced to go through adjudication and eventually face proceedings in the Technology and Construction Court – climaxing in an unnecessary two-week trial.

The experience, which has cost the practice's insurers

hundreds of thousands of pounds, has deterred the firm from ever taking on another private client.

When asked to turn the house into a luxury pad by a friend of a close contact, practice partner Mark Farmer was understandably keen to take on the 'all singing, all dancing' £800,000 scheme.

However, shortly after planning was granted in late 2002, the wheels started to come off.

According to Farmer, the client, who had caught cerebral malaria while on holiday, began behaving erratically. Recommendations to appoint consultants were overlooked, contracts with the builders were never signed, and in April 2003 the practice walked away after demands for payment were ignored.

Like most small practices, Collett and Farmer was eager to avoid the courts and opted to go to adjudication, hoping it would be cheaper and quicker.

'In 20 years of practising it was the first time we had received a complaint,' said Farmer. 'The client had not come back and queried any bills and in that respect the case was black and white. We had no possibility of losing.'

And they didn't.

But what happened next caused the practice to question whether the outcome of the adjudication was worth the paper it was written on.

The firm applied for summary judgment based on the successful adjudication result, but as it did so the client lodged his own extraordinary claim for £600,000, based on a string of minor technicalities.

And the judge allowed the client's case to be heard, relegating the adjudication to the back-burner.

But the client seemed in no hurry to press on with his claim, and it was only after two years of delays – due to bereavements, bouts of illness, skiing accidents and at least four changes of solicitor – that he eventually brought his case to court.

Things did not go well for him once he was there. In his judgment, Judge Peter Coulson said the claimant 'had not told the truth in court' and went on to reject every head of claim.

Unblemished – but not mentally unscarred – Collett and Farmer won the case, the outstanding fees and full indemnity costs. But it is undoubtedly a cautionary tale. Small practices beware of what appears to be the ideal client.

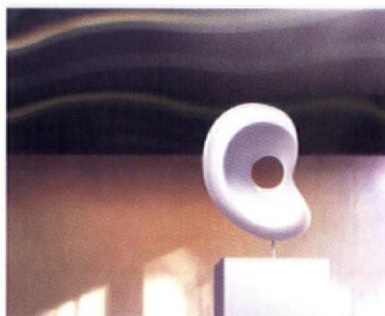
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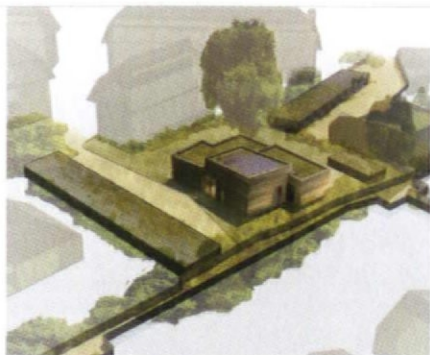
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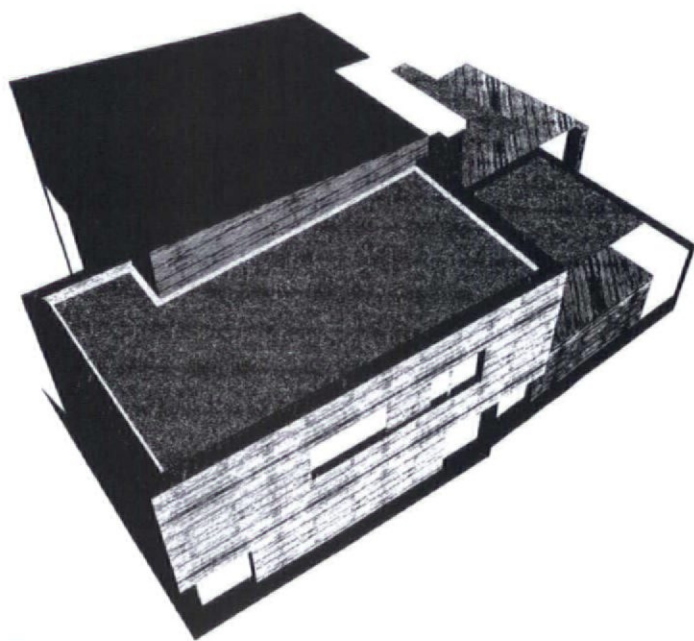
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1. The scheme sits on a sensitive brownfield site in north London
2. The single-storey proposal was greeted with objections from neighbours
3. Visualisation of the project

LAST LAUGH FOR FOSTER LOMAS

Foster Lomas Architects has finally won planning permission for this residential development, following a lengthy appeal. The scheme in East Finchley, north London was originally 'laughed at' by the local planning committee, despite gaining preplanning guidance from planners. The project attracted 20 letters of objection from residents in the neighbouring tenement block although, partner Will Foster said, 'only four flats are actually capable of seeing the building'. Despite the opposition, the appeal inspector granted planning permission, claiming the design would be 'appropriate behind the unremarkable rear elevation of the Sherwood Hall block'. The development is on a sensitive backland brownfield site, replacing one garage and two derelict brick air-raid shelters. The development's two two-bedroom apartments are arranged over a single-storey design, with a total floor area of 157m² and 63 m² of private gardens. The project will use photovoltaic technology and geothermal pumps, both of which, the practice believes, were key to securing planning consent.

By Richard Vaughan



'We could see the bombing from our office window' – Beirut architect Nabil Gholam

DESIGNING THROUGH THE WAR

By Ed Dorrell

Many British practices will be waiting with bated breath to find out about the future of projects planned for Lebanon following the ceasefire in the Israeli-Hezbollah conflict. Ed Dorrell spoke to leading Beirut architect and winner of the 2006 AR/MIPIM Future Projects Award Nabil Gholam to find out about the current state of architecture and construction in Lebanon.

Tell me what it was like to be working in Beirut at the time of the Israeli bombing?

It was possible to see the bombing from the office window, so it was pretty scary for the people who work for me.

Did many people from the practice try to leave the country?

Only four out of 48 staff members left the business over the course of the war,

and that's amazing – especially since a lot of them have dual nationality and could have left if they'd tried. Most people wanted to stay.

How's business in Lebanon now there appears to be a ceasefire?

There has been a question over the willingness of investors to pay invoices. One or two out of 10 clients now say they want to move forward with projects, but very few have put their money where their mouths are.

I take it all projects were on hold when the war was going on?

All construction stopped. Some is restarting now, but because of supply issues there are real problems. Some clients said 'keep designing' because they think they can afford design fees, but affording construction costs is a different question.

What's the state of the architecture and property business, looking to the future?

The market is nothing like what it was three months ago. Some people are relatively bullish now the war appears to be over, but that is very hard to quantify. It seems to be the same in real estate too.

But you must still be OK financially? You have a lot of work outside Lebanon.

About a year ago I took the strategic decision to focus more on the work we were getting in Lebanon. This could now be seen as something of a mistake. However, we do have a lot of foreign friends and clients who are keen to help us out.

So it has been tough?

For two months it was very dry and, as I said, there was an issue

with payments. We were lucky compared to some of our local colleagues because we also have a small office in Barcelona.

Judging by how you sound, there seems to be a flicker of optimism.

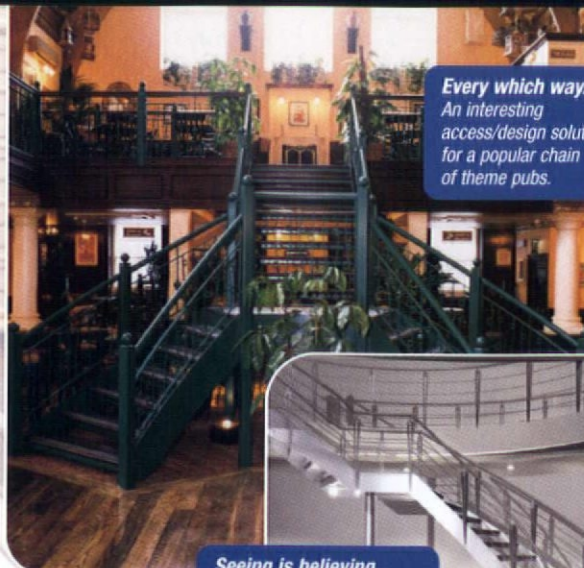
There is a very small flicker of optimism – but this is tempered with a large dose of uncertainty – and that is scary for people. There is anxiety for the future – nobody thinks that solving the problems we're facing will be simple.

Thanks for your time, Nabil, and good luck.

Thanks, Ed.



Rain doesn't necessarily stop play...
The central column of this elegant stair at Wimbledon is also the down pipe which drains the roof of the new stand.

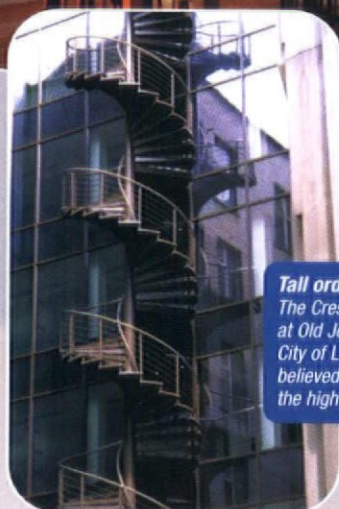


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Seeing is believing...
Computer visual of a new helical stair at Jewson's central office reception.



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Not quite vertical flight!
This elegant helical stair at Cardiff heliport echoes Leonardo da Vinci's first drawings and thoughts on how man might ascend!



Room on top...
A spectacular Crescent spiral gives access to the viewing gallery at the London Transport Museum.

Every picture tells a storey...

So, when is a spiral stair not a spiral stair? Well, as these pictures show, a spiral stair can do many different things, from hiding a down pipe for rainwater, to being

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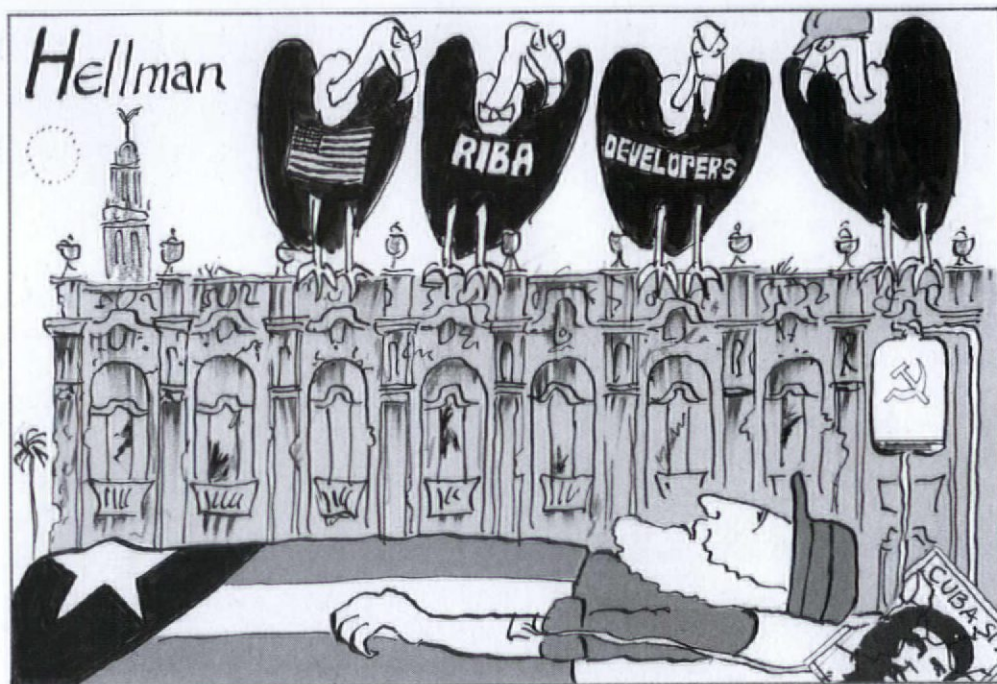
Tom Dyckhoff on Ian Simpson's new Beetham Tower in Manchester.
Times, 29.08.06

'Compared with conceiving the ideal plan for a kitchen, particle physics is a picnic in the woods'

Stephen Bayley.
Observer, 03.09.06

'Nowadays, if you buy a little country cottage as a second home you are deemed to have committed a crime on a par with lining your patio with elephant tusks'

Richard Morrison.
Times, 29.08.06



HEROIC ARCHITECTURE

An extraordinary article has come to our attention from the pen of the *San Francisco Chronicle's* senior movie writer **Ruthe Stein**, in which she muses on the current vogue for architects in recent Hollywood blockbusters. For evidence she points to the fact that **Keanu Reeves**, **Adam Sandler** and **Luke Wilson** have all played architects in recent years. The hack then turns to **Robert Osborne**, apparently the host of lesser-known cable channel Turner Classic Movies, to find out why. This is his almost unbelievable response: 'With architects you have an image of someone above reproach and not damaged, the way lawyers and judges and even doctors have been,' he says. But wait – there's more: 'There are very, very few professions that still

have a ring of heroism about them, and architecture is one of the few that does. If an architect is portrayed going off the deep end, it's always because they are so committed to what they're doing, and that's an honourable thing. And it's one of the last manly professions – you are building something outdoors.' To be honest, it's exactly what Astragal has always said.

WHAT A WONDERFUL TOWN

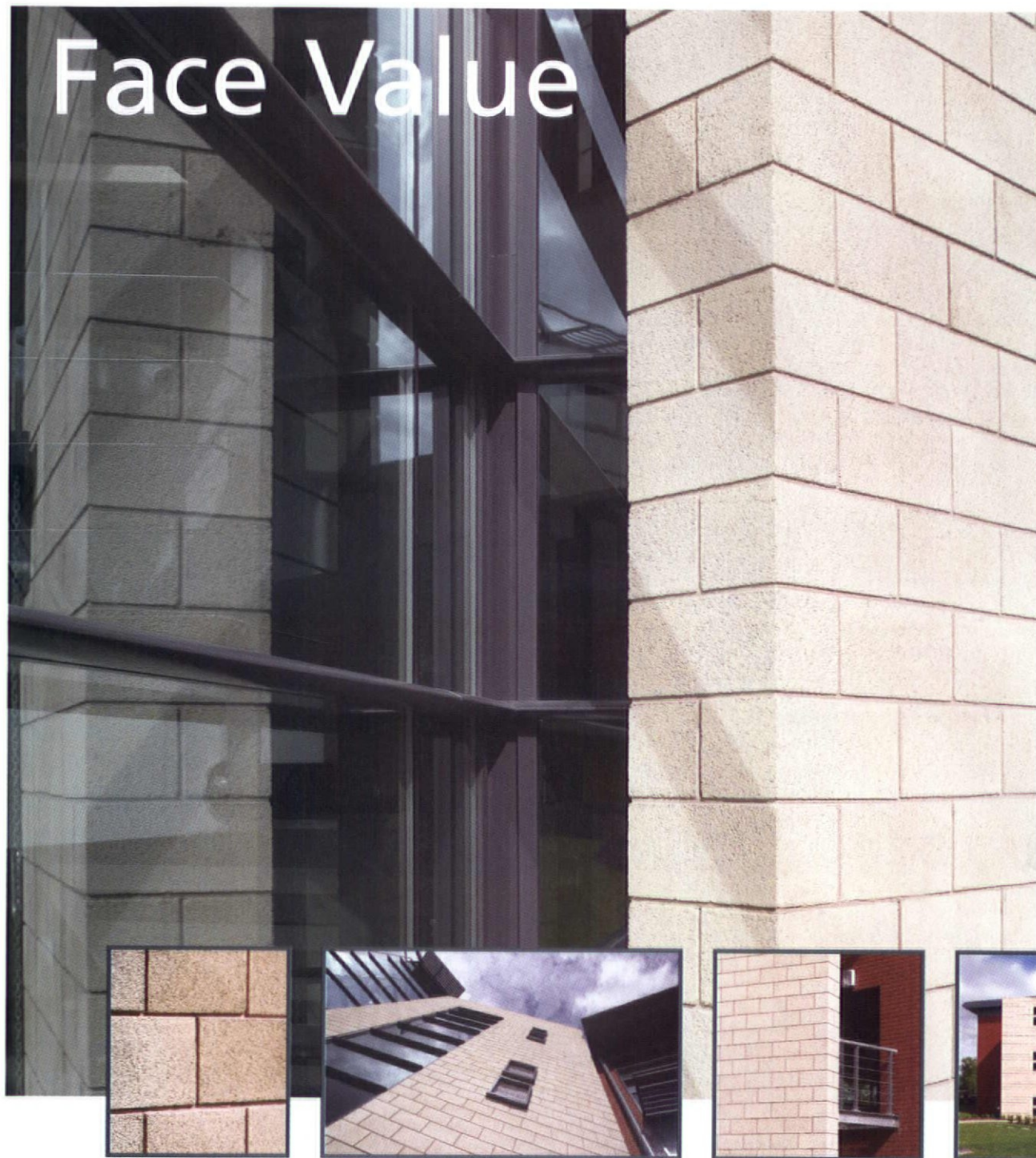
Ever wondered what happened to **Battle McCarthy's** plans for a vast wind turbine on top of New York's Freedom Tower? Thought not. Here's the answer anyway. The engineers wound up being owed a small fortune by the developers after the plans were dropped. Settling in 2004 in a desperate bid to stay afloat, the practice agreed to 'forget'

£200,000 of the cash expected. Be wary of American property tycoons bearing impossibly cool commissions.

VENICE TO SEE YOU

What's really going to happen down in Venice over the course of the biennale? There seem to be two main questions (apart from whether London's own **Ricky Burdett** will succeed in placing the great urbanism question in an exhibition context). The first is whether **Architects and Planners for Justice in Palestine** – including **Charles Jencks** – is really going to picket the Israeli contingent, and the second is whether it's possible to live solely on Bellinis and canapés for four days. Astragal is looking forward to finding out. Check out www.ajplus.co.uk/astragal to follow his progress.

Face Value



Facing Masonry from Lignacite

Parklands Rubery Great Park
Commercial Offices, Midlands
Architect: Aedas TCN

Lignacite, Facing Masonry Product: Original Weathered Cream

ENQUIRY 17 ON CARD
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TALL BUILDING IS IN A PICKLE IF GHERKIN IS REALLY BEST

It is disappointing if the Gherkin is the best tall building the UK has to offer (AJ 31.08.06).

It does after all commit the cardinal architectural sin of using a weak form. A large building must have a strong form – the pyramids in Egypt are an obvious example. A successful large building can also be more articulated, as Lamb and Harman's Empire State Building shows. But it must be strong.

This well-established traditional principle has clearly been lost in the free-for-all atmosphere of current architecture. Whoever christened the lamentable Swiss Re building the 'Gherkin' pointed out the reason for its failure. For the weak shape of a gherkin only works on a small object – like, say... a gherkin.

If the building has appeal for some of the public, I think this is because they see it as a bit more fun than other big towers. It is reminiscent of Claus Oldenburg's 1960s Pop Art collage, where a view of a Manhattan tower building is replaced by a giant fruit.

A lot of the other tall buildings in your issue suggest a competition to see who can come up with the daftest idea. Could we return to some serious architecture please?

Peter Kellow, RIBA, Plymouth

RICK MATHER OUTLINES SOUTH BANK PLANS

We write to correct one major point of inaccuracy in the review of the monograph of Rick Mather Architects (AJ 03.08.06).

The review stated that Mather's South Bank masterplan has now been discarded. This is incorrect, since the practice has maintained a continuous appointment with South Bank Centre (SBC) since winning the masterplan in 1999. The following comments have been prepared in collaboration with SBC.

Any visitors to SBC in the last year will have noticed major changes in the spaces around the Royal Festival Hall (RFH), with newly formed public spaces, cafés, restaurants, bookshops and a significant new building alongside Hungerford Bridge allowing the major restoration of the RFH itself. Each of these is a proposal of our February 2000 masterplan, made possible by one of its major moves, to eliminate the vehicle service road that previously choked the RFH. Rick Mather Architects has worked closely with SBC, Allies and Morrison (the architect of the new extension building and RFH refurbishment), and landscape architect Gross Max, to ensure successful development on the site. With the completion of the RFH refurbishment in summer 2007, further significant benefits to the public realm, in line with the masterplan, will also become apparent, including a major new open space, Festival Square. We are pleased to be part of the first SBC masterplan to be implemented in the last 40 years.

Regarding future phases of the masterplan, SBC artistic director Jude Kelly announced on 29 June 2006 the centre's future artistic vision. Rick Mather Architects will now work closely with SBC to move to a finalised masterplan for the 8.5ha estate.

Rick Mather Architects

NOTTINGHAM DOES NOT DESERVE ITS BLEAK CRITICISM

Thomas Muirhead's criticism of architecture in Nottingham in his review of Kenneth Powell's book (AJ 17.08.06) is as ungenerous as it is ill-informed. What city would not like to wind the clock back 50 years and avoid the mistakes of slum clearance? But Powell's perceptive analysis shows the context of the problems of slum housing in Nottingham dating back to the early 19th century.

Muirhead ignores the far-sighted decisions of the early 1970s to abandon road building so that inner Nottingham is not fragmented by urban motorways. Major roads have been downgraded to give pedestrian priorities and inner-city areas are successfully integrated into the city centre. Progressive planning and transport policies have resulted in an attractive and successful city centre. Virtually all new development is on brownfield land and Nottingham probably has the best public transport outside London, including a new tram system. Muirhead's bleak 'urbanist' assessment of Nottingham is quaintly ideological and clearly not based on any appreciation of how regeneration actually works.

Adrian Jones, director of planning and transport, Nottingham City Council

A full version of this letter, together with a letter on the same subject by Tom Ridley-Thompson, can be seen at www.ajplus.co.uk/letters

FIRE SAFETY SHOULD HAVE A CASE-BY-CASE APPROACH

In response to the ASFP's letter 'fire safety inaccuracies must be cleared up' (AJ 17.08.06), SAFE would like to clarify some issues that have been misinterpreted in the article 'Making the Most of Fire Resistance' (AJ Specification 06.06).

The objective of this article was to raise awareness of how best to use a structural fire-engineering approach to deliver the optimum solution for our clients, by identifying where fire protection may be reduced or eliminated when analysing the responses of steel frames subjected to elevated temperatures.

One of the contentious issues raised was whether the 'inherent' fire resistance of the structure is currently considered within prescriptive guidance. SAFE appreciates that the ASFP's recommendations take this into account, but as it provides general guidance only, it does not consider further redundancy which may exist in specific situations. By adopting a fire engineering approach on a case-by-case basis it is frequently possible to unlock this redundancy, resulting in significant cost savings while maintaining a safe structural solution in the event of a fire.

Nick Bernabé, associate director, Safe Consulting

Visit www.ajplus.co.uk/letters for this letter in full

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

Open Meeting 2006

18 October 2006, London WC2

English Partnerships, the national regeneration agency, is holding its Annual Open Meeting in October. The meeting provides an opportunity to hear about the wide range of our activities and achievements during the last year. The programme will include presentations from our key partners and our executive team. If you would like to attend this meeting, please contact us by Wednesday 4 October to request a ticket.

Admission is by ticket only

T 0845 603 8314

E openmeeting@englishpartnerships.co.uk

www.englishpartnerships.co.uk/openmeeting



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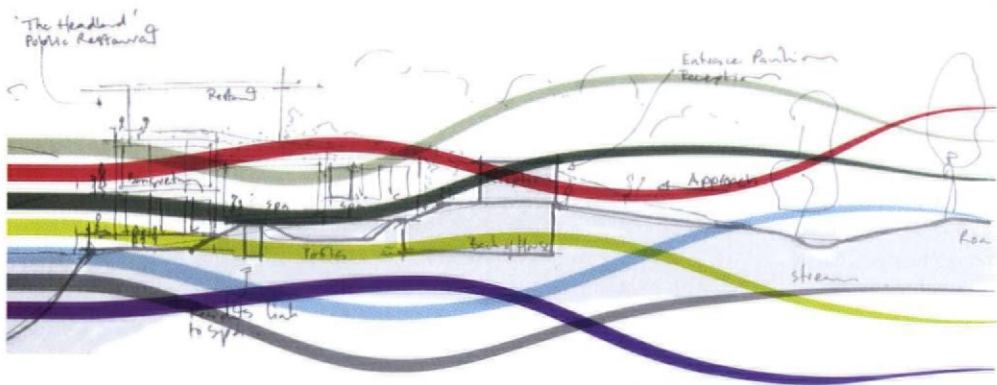
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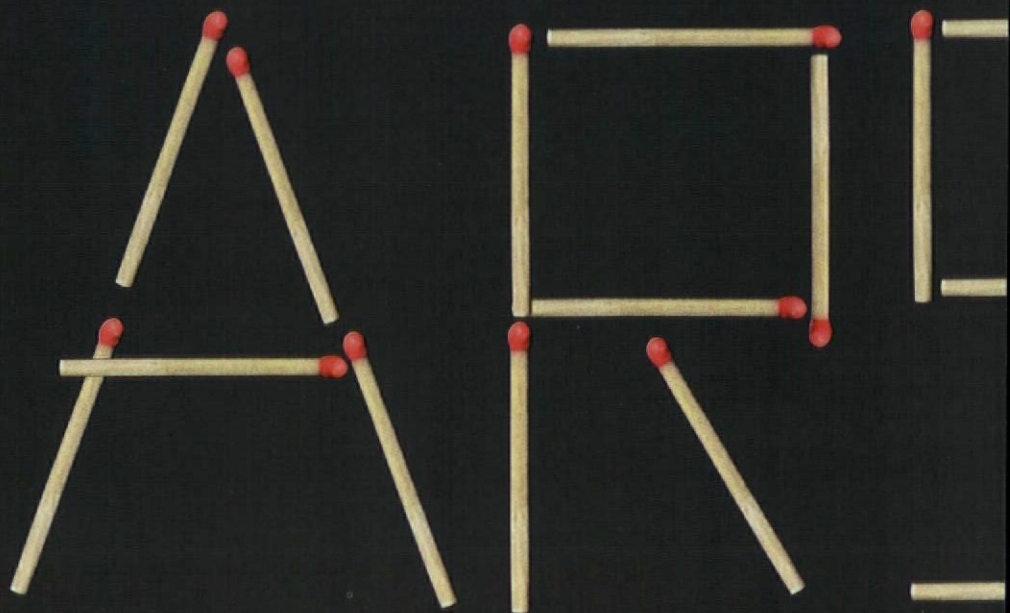
For full programme details or to register, visit: www.ajcolourindesign.co.uk

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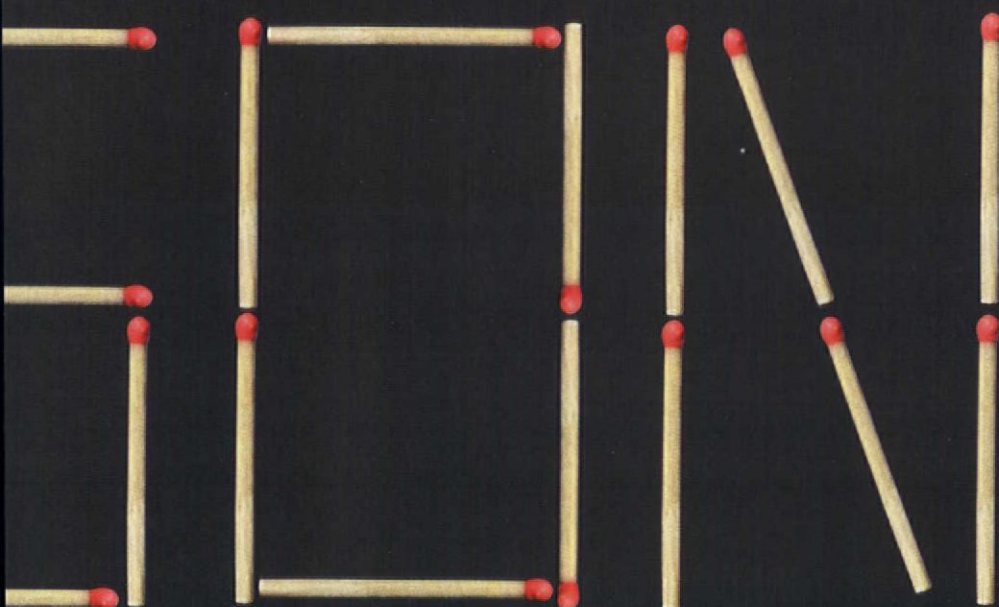




Every day three schools in the UK suffer an arson attack and up to 90% of major fires in schools are thought to be arson. The direct cost is over £100million with the additional disruption to the community and children's education.

Source: Arson Prevention Bureau

The time and place of arson attack cannot be predicted and fires can be started inside and outside school buildings. Therefore it is important that any insulated panel used for exterior walls offers the same fire protection for fires started inside or outside.



Fire protection from the inside.
Fire protection from the outside.



SYMMETRICAL FIRE PROTECTION

There's simply no match from an arson attack

www.eurobond.co.uk

Insulated wall panels with the LPS1181 standard are tested for fire attack from the inside to the outside only. Some systems have interior joints with mechanical fixings or metal flashing over the joints – but nothing on the outside face. In other words, non-symmetrical construction that only offers tested fire protection for internal fire attack.

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COMPLETELY COMPETENT



The Heating and Ventilating Contractors' Association has completed the first three-year cycle of its independent member inspection and assessment regime. This means that all HVCA members have now undergone a third-party audit of their technical competence and commercial capability – a procedure which will be repeated every three years. Independent member inspection and assessment – which is

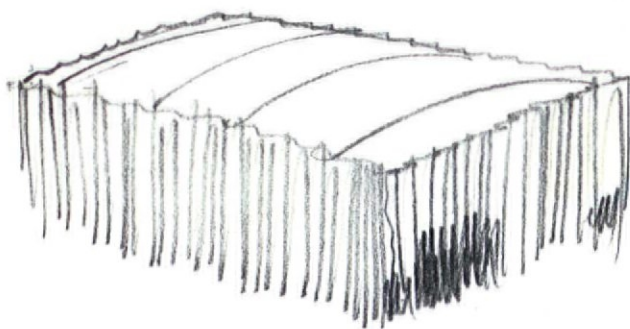
carried out by highly qualified auditors with first-hand experience of building services engineering – has further enhanced the status of the HVCA logo as a badge of respectability and professionalism ... and further strengthened the argument for always doing business with an HVCA member company.

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HVCA www.hvca.org.uk

ENQUIRY 18 ON CARD
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IAN RITCHIE/ RSC COURTYARD THEATRE



RSC Transition
Steel Box
Heavy
Fast
& Rusty
Call Van Dam.

A SMELTER PLANT DROPPED IN A CHOCOLATE BOX SETTING

By Alan Dunlop. Photography by Anthony Coleman

Established in 1981, Ian Ritchie Architects is based in London but works throughout Europe. The practice has been shortlisted for the Stirling Prize three times, for the Crystal Palace Concert Platform in London, the Plymouth Theatre Royal Production Centre, and the Dublin Spire.

It is apt that the play chosen to open the Royal Shakespeare Company's (RSC's) Courtyard Theatre in Stratford-upon-Avon is that epic trilogy of rebellion and war, *Henry VI*. It and Ian Ritchie's new building seem absolutely compatible. Ritchie's exterior presents as a fortress. Inside, the centrepiece of the set is a tower welded from Cor-ten steel. Both the building and the play leave the impression of determined and resolute power.

One of the play's heroes, Lord Talbot, is said by Thomas Nashe, a contemporary of Shakespeare, to have been intended as a reproach to the 'degenerate effeminate times' of late 16th-century England, and the new Courtyard Theatre is certainly a reproach to the po-faced conservationist attitudes to building in historic centres in the early 21st century.

Due to the fact that it will be dismantled in 2010, the Courtyard Theatre may not be one of Ritchie's most enduring projects but, like *Henry VI*, it may be that the new building proves to be surprisingly popular. Built within the car park of the existing workshop theatre, the RSC's official line on the Courtyard is that it is temporary, it fits well into the town, and it is entirely fit for purpose. Its rusting red Cor-ten walls certainly match the red brick of Stratford's contextual built fabric, and there is both

strength and integrity in the plain lines and sheer bulk of the building, even when softened and partially obscured by the summer curtain of mature trees that lines the river. From the banks of the Avon and the parkland it is a reluctant player and something that you have to look for. It certainly has less impact than the original Royal Shakespeare Theatre which stands, brooding, like an industrial mill.

Despite this however, Ritchie's building is an uneasy fit. It is juxtaposed like a smelter plant dropped into a chocolate box setting. It is novel, provocative and powerful – and therefore perhaps an entirely fitting base for an ambitious and radical theatre company.

The building is 14m high and looks as though it is constructed from basic sheet piling. In truth, this is Ritchie's own bit of theatre. It was his original intention to use 10mm-thick Cor-ten A raw-sheet excavation piling and have it locked together to act as a sheer wall and take all the roof loads. A clever, inventive solution, if it worked. However, it proved difficult to test and develop this idea on programme, so the building envelope is in fact a specially produced Cor-ten A sheet, made in Holland by ZNS Van Dam to look like sheet piling. Columns are braced and hidden inside the profiled metal and connected to roof trusses which support the roof and carry the lighting grid and access bridges. The columns are slim as the sheet cladding adds lateral stiffness. Though not as interesting as the original idea, it allowed the building to be completed on time, to budget and more accurately.



1.



2.

1 & 2. A reproach to po-faced attitudes to building in historic centres

Externally, it has retained a simple and strong sculptural quality and, despite the incongruity of its form and finish, it is contextual.

The context does not come from mimicking a structure built centuries ago – like The Other Place, the existing workshop theatre designed in the early 1980s by Michael Reardon – but from the creation of a building which is absolutely responsive to the needs of the company.

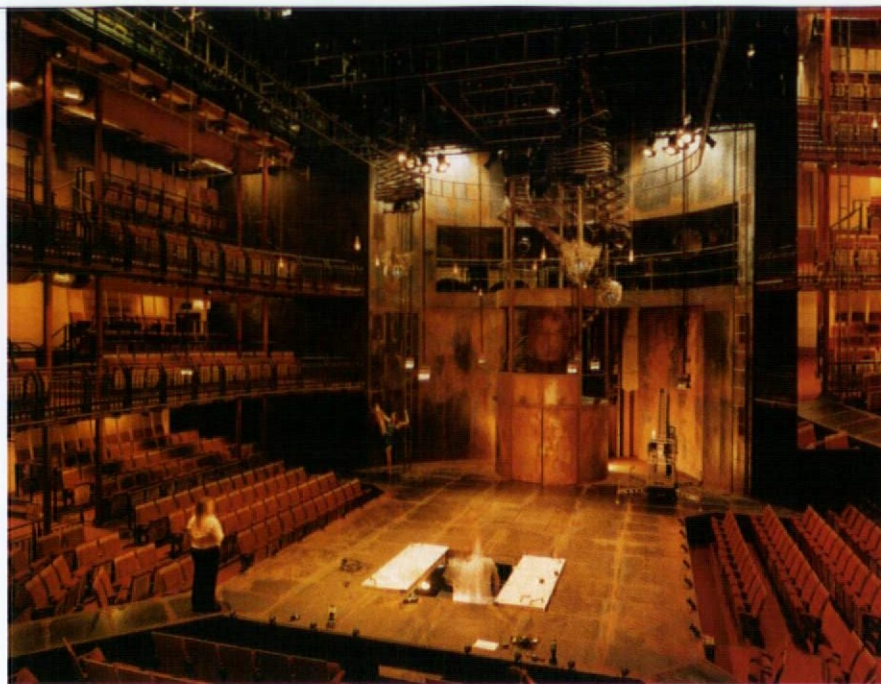
The theatre layout works well, wrapping intimately around the stage, the audience enveloped by the action – from the stage itself, from behind the seating areas and aerially. The Courtyard Theatre footprint echoes that of the Rose Theatre in London and the Swan Theatre across the road. It is a ‘thrust’ stage theatre, so the audience is completely immersed. The entire theatre, says RSC theatre designer Tom Piper, will be dismantled in 2010 and stored. It has an experimental, ‘workshop’ feel to it, and Ritchie’s external aesthetic of rusting steel is echoed indoors in balustrades of industrial metal, and complemented by internal walls and seat-backs of raw plywood and a general feel of transience in the decor.

The developmental history of the new Courtyard Theatre is notable, for it has come about as a result of the inadequacies of its larger neighbour, the Royal Shakespeare Theatre – the existing home of the RSC – designed by Elizabeth Scott. ‘The Royal’ is a Grade II-listed Art Deco structure and has, since its completion in 1932, been found wanting by audiences and actors alike. Although able to hold 1,400 people, its stage is regarded as lacking sufficient

proximity to the audience to promote any sense of intimacy. Sight-lines are poor and both audience and players complain of a lack of sensitivity and feedback. The front of house is cramped and the support spaces and back-of-stage areas are shared with The Swan – a theatre converted from a Victorian building in 1978 by Michael Reardon and Tim Furby to recreate the atmosphere of an Elizabethan playhouse – and are awkward and difficult to use.

Certainly, the difference between the centre stage experience in the Courtyard and The Royal is remarkable. The Courtyard seating surrounds the stage, embracing and supporting the actors. The audience can see the actors’ faces, read every nuance and hear every aside remark. The 1932 Royal building has a fan-shaped auditorium more characteristic of a cinema, its proscenium arch layout keeping the public at a distance and making it difficult for the actors to engage directly with their audience.

Since the early 1990s the company has been planning to transform the Royal Shakespeare Theatre in order to improve the auditorium and bring the actors and audience closer together. Bennetts Associates has been appointed to rework the original theatre, improve visitor facilities, create a new public square and entrance, and enhance the river walkways to make the building adapt better to its setting. Most significantly though, the theatre will be turned from a proscenium arch layout into a thrust theatre, modelled on the Courtyard.



4.

3.

3, 4 & 5. The auditorium seating wraps intimately around the stage

The transformation of the Royal Shakespeare Theatre will be a £100 million project, with half of the funding coming from Arts Council England; £20 million from a grant awarded by Advantage West Midlands, the regional development agency; and the rest from private donations and other sponsors. The work is scheduled to start in 2007 and will take three years to complete.

Shakespeare is very big business. The bard is calculated to bring £55 million into Warwickshire each year in tourism and tourist-related revenue. Fundamental to the whole Shakespeare experience is a visit to the home of the internationally respected Royal Shakespeare Company in Stratford-upon-Avon and the chance to see one of their productions. The RSC itself contributes £32 million to the region each year. Any loss of continuity would inevitably disappoint tourists and Shakespeare purists alike, and so the planned refurbishment of the theatre gave the region and Stratford Council a real problem of what to do during its closure. Ritchie's temporary Courtyard Theatre was the solution.

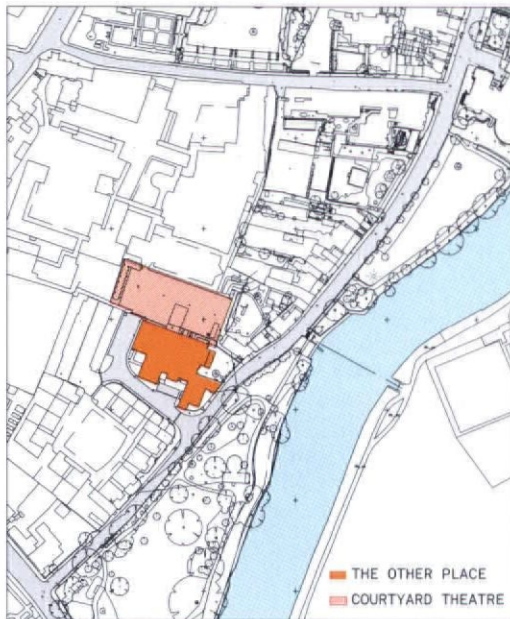
Ritchie's building accommodates an audience of 1,050 in comfort, although admittedly there is little luxury. His team, the RSC designers and their theatre consultants, Charcoalblue have created, in a very short space of time and for relatively little money, a genuinely provocative envelope to an extraordinary working theatre. Its temporary nature, much stressed by all involved, does however militate against an authentic debate on how we should build contemporary works in historic centres. This statement building suggests that such architecture could

be visionary and bold and that there is merit in taking an unapologetic approach. Looking at the circumstances pragmatically, it is unlikely that the building would have gained planning permission had it been intended as a permanent structure. Even though it will definitely be taken down in 2010 no matter how popular it becomes, says the RSC, there is still opposition to it from conservationists in the town. It is interesting to speculate what Ritchie's attitude would have been to a permanent theatre on the site. Would the building have been softened at the edges, to salve the ire of conservationists? I hope not. Other new buildings adjoining the site are, in the main, a disappointing pastiche.

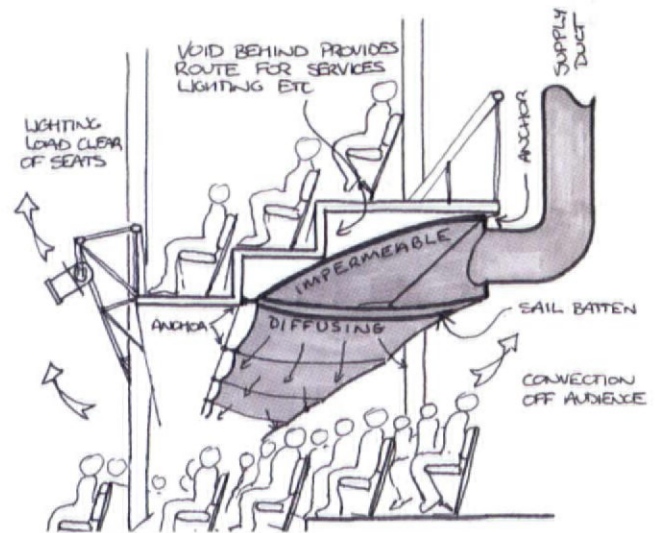
All in all, Ritchie's building works well, its form and structure the essence of simplicity. The choice of material is quixotic and has few, if any, concessions to refinement. Interfaces, like the junction between the older workshop building and the new, are handled without any fuss. It is disappointing that you have to enter the Courtyard Theatre through the original entrance for The Other Place, and the red-and-black decor of the foyer is clichéd and somewhat tawdry. Once inside however, it is clear that the building has integrity and rigour. It is a metal tent for wandering players; Shakespeare would have doubtless approved.



5.



6. Site plan



7. Service strategy for auditorium





STRUCTURE

The original structural concept was to construct perimeter walls formed of interlocking steel sheet piles to provide a continuous load-bearing perimeter skin. The Larssen LX12 sheet piles chosen were available in Cor-ten and in suitable lengths. Once locked together, each sheet-piled wall elevation would act as a shear wall, eliminating the need for any cross-bracing to stabilise the walls. The continuous load-bearing perimeter skin would impose a uniformly distributed line load around the base which would then only require simple mass concrete-strip footing foundations. Within the sunken slab area the perimeter strip footing would act as a retaining wall. Off-the-shelf, proprietary 'Metsec' roof trusses and purlins would form a simple shallow pitched roof. However, the built structural solution is a series of shallow-pitch portal frames, braced in the longitudinal direction, and clad with 5mm thick Cor-ten steel. These are brake-pressed into a sheet pile profile. They incorporate weather strips at the panel junctions, and are partially welded. The columns of the portal frames are located within the re-entrant profile of the Cor-ten cladding. This solution was proposed by ZNS Van Dam, just before planning permission was granted, to enable it to guarantee the building tolerances between the walls and the roof beams – very difficult to achieve with sheet piling – and to improve on the erection time of the building envelope. The concept of providing a continuous perimeter trench footing has been retained by reinforcing the footing locally to account for additional forces at the column bases. The permanent formwork system aided the construction of the trench footing alongside the adjacent The Other Place building, removed the need for concrete blinding, and reduced the amount of digging. Ensuring the structure and foundations were independent from The Other Place minimised the impact the new auditorium structure would have on the fabric of the existing building.

8. The essence of simplicity

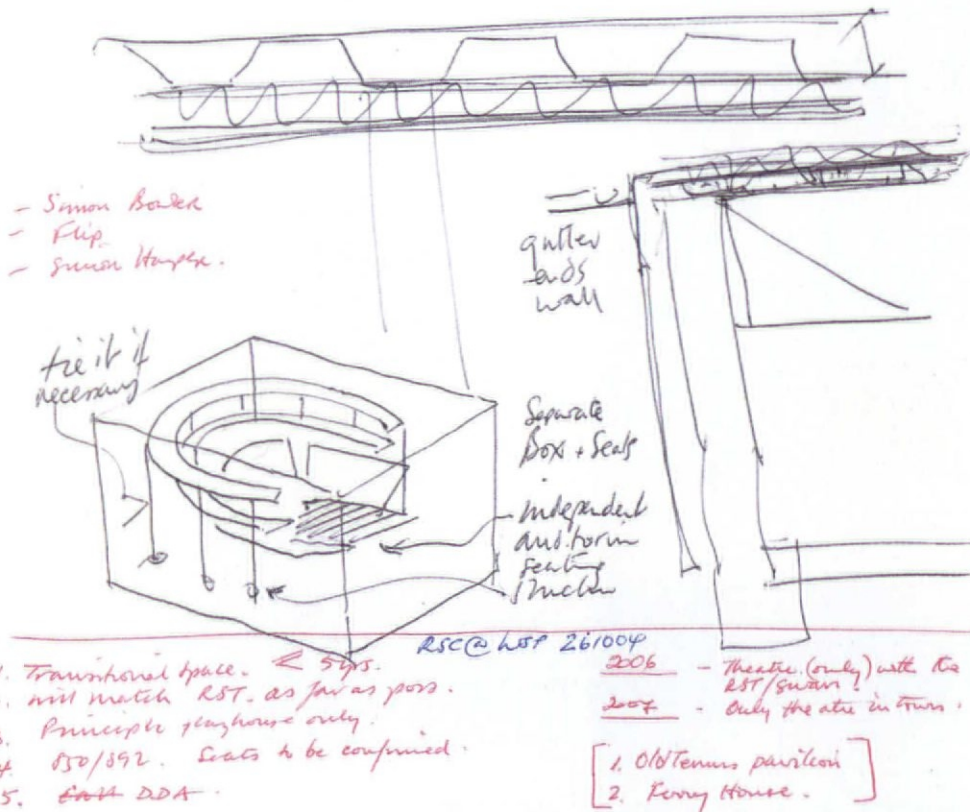


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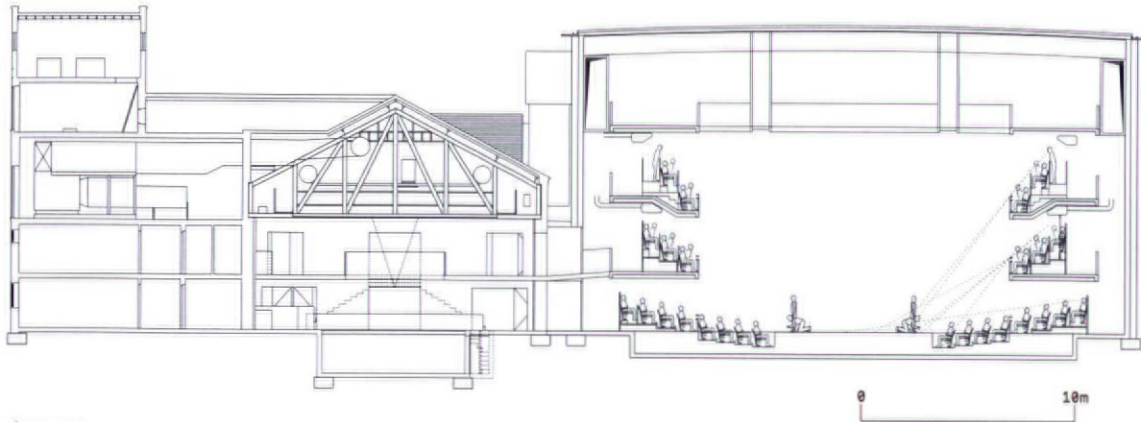


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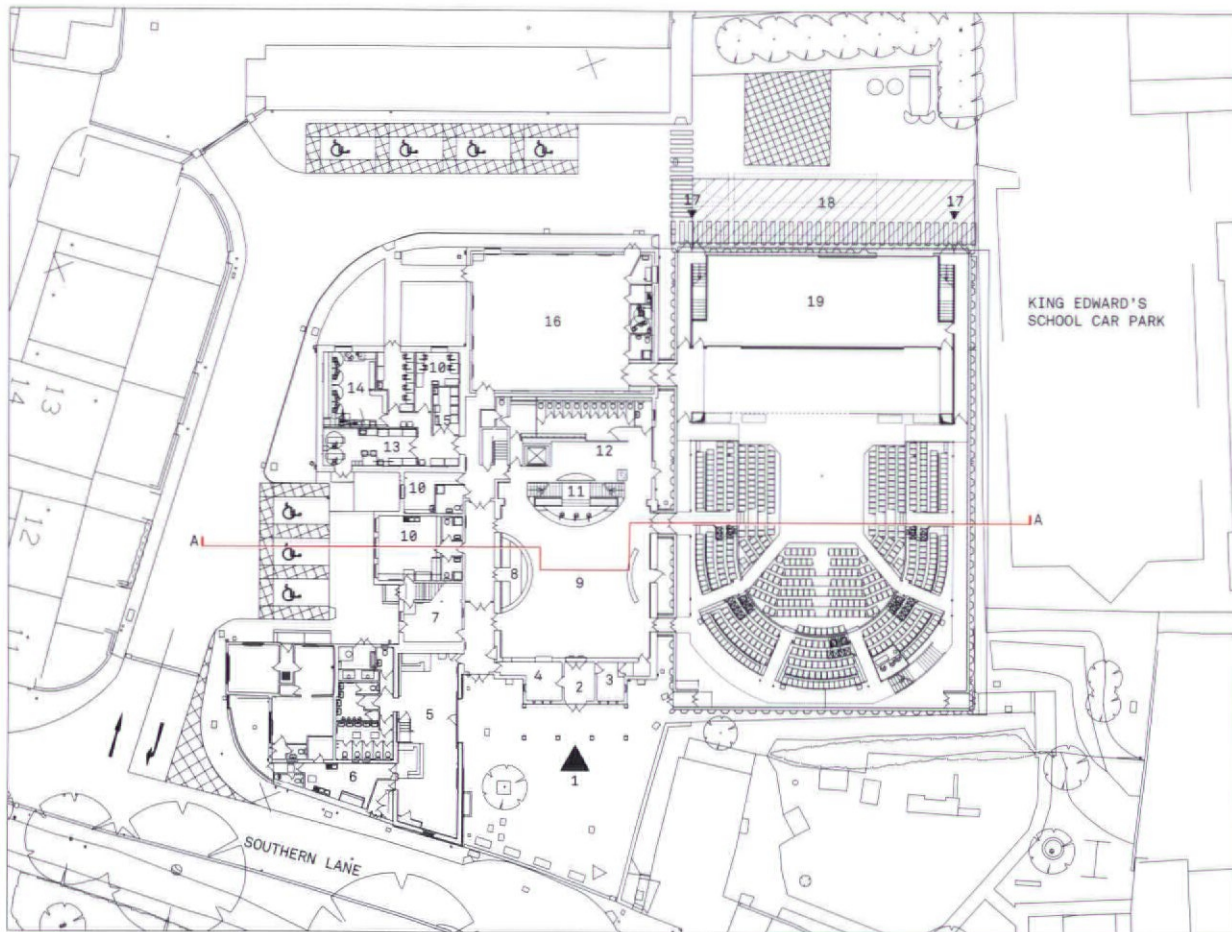
9 & 10. Entry is via a 1980s workshop theatre designed by Michael Reardon



11. Concept sketches



12. Section AA



13. Ground-floor plan

- | KEY | |
|-----|--------------------------|
| 1 | ENTRANCE |
| 2 | ENTRANCE LOBBY |
| 3 | FIRST AID STORE |
| 4 | CLOAKROOM |
| 5 | BAR & RESTAURANT |
| 6 | KITCHEN |
| 7 | STAGE DOOR/DELIVERY ROOM |
| 8 | BAR |
| 9 | LOWER FOYER |
| 10 | DRESSING ROOM |
| 11 | BOX OFFICE |
| 12 | SHOP |
| 13 | MAINTENANCE WARDROBE |
| 14 | WIG ROOM |
| 15 | LAUNDRY |
| 16 | STUDIO |
| 17 | ALTERNATIVE ENTRANCE |
| 18 | LOADING ROOM |
| 19 | SCENERY STORE |



Costs

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

SUBSTRUCTURE

Foundations/slabs	£92.01/m ²
Excavation, reinforced-concrete strip footings, reinforced concrete ground slab and retaining walls	

SUPERSTRUCTURE

Frame	£96.98/m ²
Composite-steel roof trusses, supporting columns and secondary purlins, steel frame to new mezzanines in existing building	
Upper floors	£81.90/m ²
Plywood upper floors	
Roof	£52.50/m ²
Profiled-steel roof decking and sound insulation with single ply membrane roof	
Staircases	£111.76/m ²
Steel stairs, high level bridges and balcony fronts	
External walls	£163.02/m ²
Cor-ten steel cladding with sound insulation and plywood lining. Brickwork to core in existing building	
Windows	£2.57/m ²
Hardwood windows to existing building	
External doors	£15.05/m ²
Cor-ten-faced doors to new building, hardwood to existing building	
Internal walls and partitions	£48.03/m ²
Metal framed internal walls with ply or plasterboard lining. Proprietary WC cubicles	
Internal doors	£38.38/m ²
Metal acoustic doors, softwood non-acoustic doors	

INTERNAL FINISHES

Wall finishes	£11.43/m ²
Generally self-finished. Clear lacquer to ply linings	
Floor finishes	£32.47/m ²
Carpet to auditorium, vinyl to other areas	
Ceiling finishes	£6.63/m ²
Generally self-finished	

FITTINGS AND FURNISHINGS

Furniture	£147.61/m ²
Bars and counters, theatre seating and stage equipment	

SERVICES

Sanitary appliances	£6.86/m ²
Disposal installations	£10.76/m ²
Extension of existing system	
Water installations	£10.42/m ²
Space heating/air treatment	£124.74/m ²
Displacement ventilation to auditorium with underseat supply in stalls and overhead fabric ducts to upper levels	

Electrical services	£163.67/m ²
Electrical supply, mains distribution, lighting throughout, including auditorium house lighting, emergency lighting, fire alarm, stage lighting system and dimmers	
Lift installations	£9.18/m ²
DDA compliant lift to existing building serving two floors	
Communication installations	£88.36/m ²
Theatre sound and communications, video system, paging and intercom	
Builders' work in connection	£3.08/m ²

EXTERNAL WORKS

Landscaping, ancillary buildings	£54.71/m ²
Electricity substation to serve new building, making good roads and pavings	

PRELIMINARIES AND INSURANCES

Preliminaries, overheads and profit	£219.24/m ²
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14. The external aesthetic of rusting steel gives an experimental 'workshop' feel

Cost summary

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	92.01	5.8
SUPERSTRUCTURE		
Frame	96.98	6.1
Upper floors	81.90	5.2
Roof	52.50	3.3
Staircases	111.76	7.0
External walls	163.02	10.2
Windows	2.57	0.2
External doors	15.05	0.9
Internal walls and partitions	48.03	3.0
Internal doors	38.38	2.4
GROUP ELEMENT TOTAL	610.19	38.3
INTERNAL FINISHES		
Wall finishes	11.43	0.7
Floor finishes	32.47	2.0
Ceiling finishes	6.63	0.4
GROUP ELEMENT TOTAL	50.53	3.2
FITTINGS AND FURNITURE	147.61	9.3
SERVICES		
Sanitary appliances	6.86	0.4
Disposal installations	10.76	0.7
Water installations	10.42	0.7
Space heating and air treatment	124.74	7.8
Electrical services	163.67	10.3
Lift and conveyor installations	9.18	0.6
Communication installations	88.36	5.5
Builders' work in connection	3.08	0.2
GROUP ELEMENT TOTAL	417.07	26.2
EXTERNAL WORKS	54.71	3.4
PRELIMINARIES AND INSURANCE	219.24	13.8
TOTAL	1,591.36	100

Credits

Tender date
 January 2005
 Start on site date
 2 May 2005
 Contract Duration
 58 weeks
 Gross internal floor area
 3,570m²
 Form of contract
 3 separate JCT with Contractors Design
 Total Cost
 £5,681,146
 Client
 RSC Board Members
 RSC Courtyard Theatre Team
 Led by Simon Harper (RSC Courtyard project director),
 Anna Anderson, Sara Aspley, Caroline Barnett, Alan Bartlett,
 Trudi Boon, Simon Bowler, Elizabeth Brown, Pat Colcutt,
 Felix Davies, Jeremy Dunn, Jane Ellis, Steve Haworth,
 Madeleine Henry, Vince Herbert, Geoff Locker, Alistair
 McArthur, Roger Mortlock, Chris O'Brien, Tom Piper,
 Flip Tanner, Harry Teale, Andy Williams
 Architect
 Ian Ritchie Architects: Rui Dias (project architect),
 Ian Ritchie, Anthony Summers
 Structural engineer
 WSP
 Acoustics
 Paul Gillieron Acoustic Design
 M&E engineer
 King Shaw Associates
 Theatre services
 Charcoalblue
 Quantity surveyor
 Gardiner & Theobald
 Project manager
 Drivers Jonas
 Contractor for The Courtyard Theatre
 ZNS Van Dam Geveltechniek
 Contractor for The Other Place
 AMEC
 Planning consultant
 Thurley Associates
 Access advisor
 Shape
 Subcontractors and suppliers
 Auditorium electrical contractor Stage Electrics; stage engineering
 contractor Total Solutions; seating and carpet contractor Kirwin
 & Simpson; balcony fronts Steeldeck; air-handling system EIC;
 carpentry Desert Oak; lighting Strand Lighting; production-related
 automation systems Stage Technologies; fit out works, including
 automation room and box office AMC Contracts; shop fit out
 and programme counter Concept Display Systems

A WALL OF SELF-SUPPORTING PROFILED COR-TEN PANELS

The Courtyard Theatre is 40.8 x 26.6m and just under 14m high. It has a shallow steel portal frame of HEA 280 columns, and roof beams supporting lighting and access bridges. The Trocal single-ply membrane roof protects thermal and acoustic insulation layers, with cementitious board interlayers, on a profiled structural roof deck.

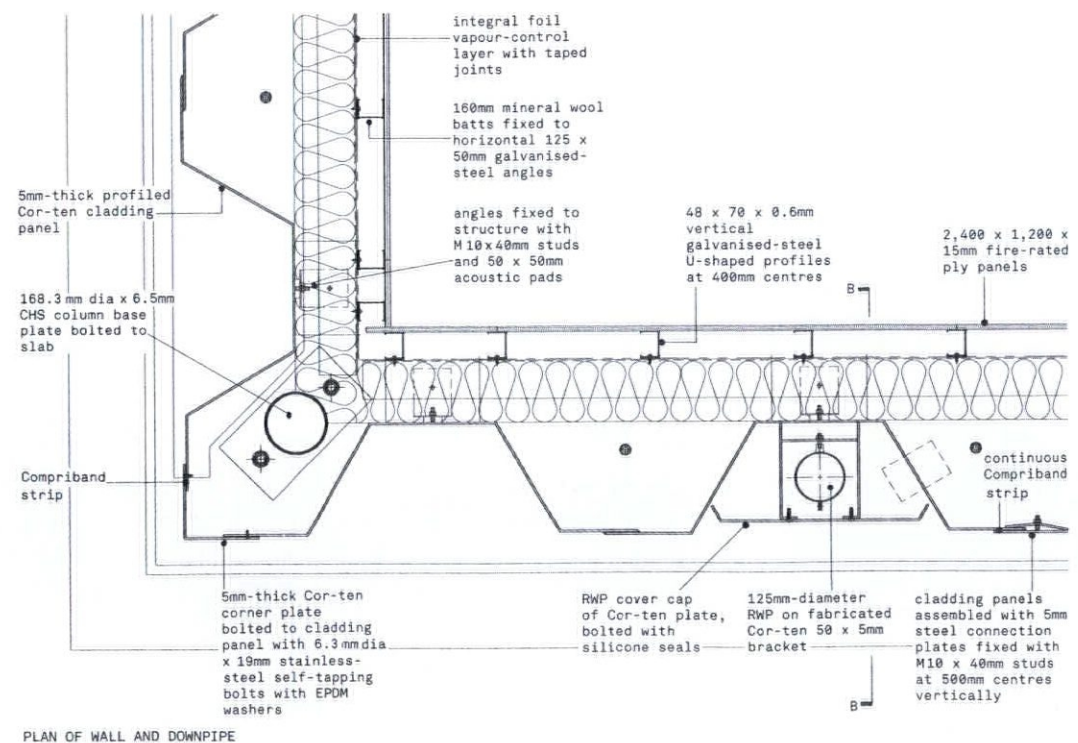
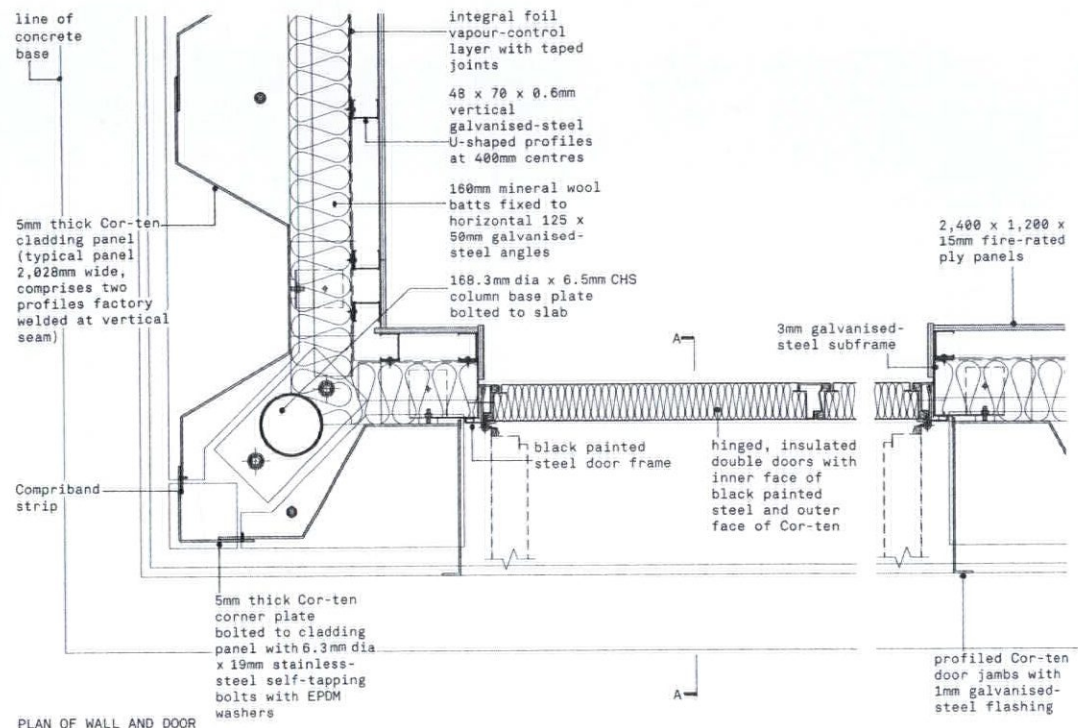
The exterior self-supporting 5mm-thick profiled Cor-ten steel panels were chosen for their natural, maintenance-free finish and warm colour that sets off the brick and tile of Stratford.

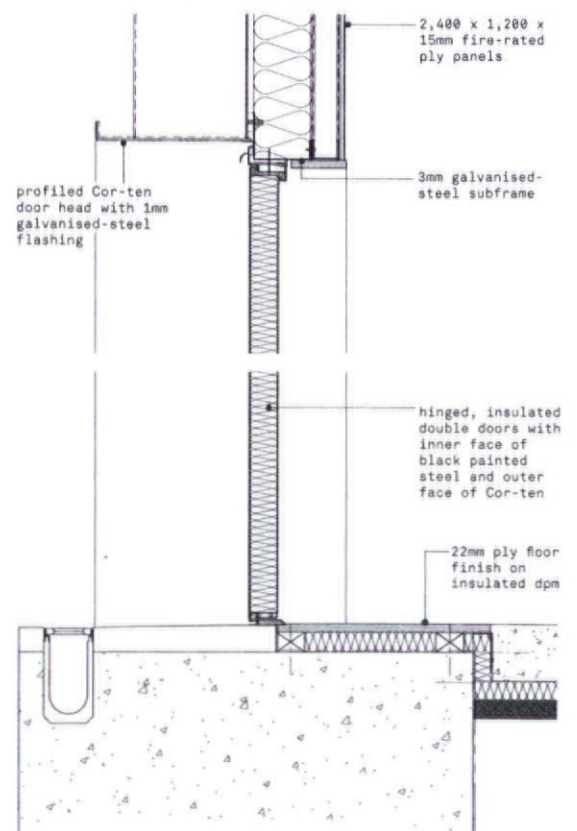
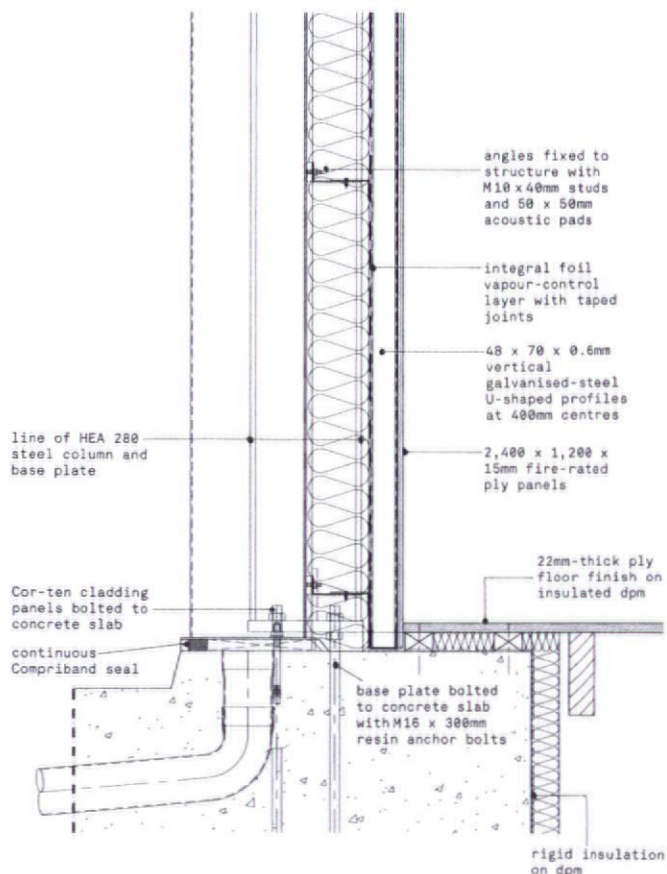
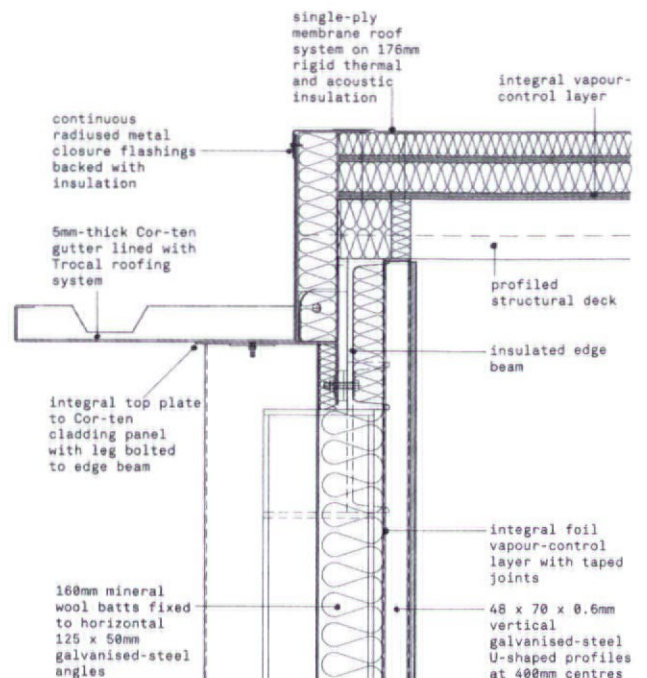
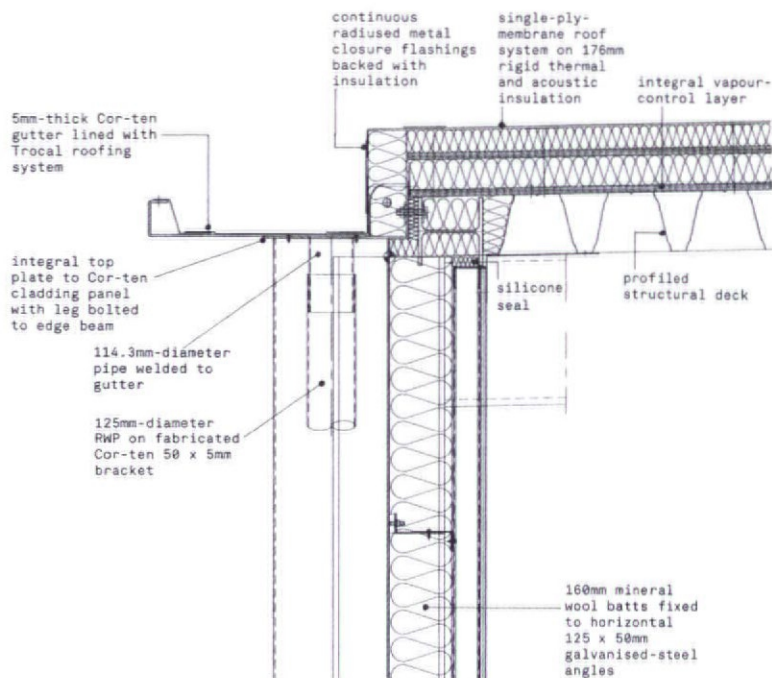
The 2,028mm x 13.95m panels are formed of two profiles, factory welded at the vertical seam and bolted together on site with 5mm-thick steel connection plates. Base plates are bolted to the concrete slab, and folded top plates to steel edge beams. At each corner of the building a Cor-ten corner plate is fixed to the projecting edges of adjacent panels, sealed with Compriband strips. Doors are clad in Cor-ten.

Behind the panels is a 160mm layer of mineral wool with acoustic pads. Internal walls are lined with stained 15mm fire-rated ply panels on U-shaped profiles.

A wide gutter at the eaves is lined with roofing material. Downpipes are hidden by a Cor-ten cover plate.

By Susan Dawson
Drawings based on those of main
contractor ZNS Van Dam





SECTION THROUGH WALL AT B - B

SECTION THROUGH WALL AT A - A



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'ARCHITECT': OTHER TITLES ARE REMARKABLY MORE FLEXIBLE

By Jonathan Foyle

In the final instalment of his 12-part series on the history of architects, Jonathan Foyle looks at the rapidly changing professional status of the architect as the 20th century got under way.

The dawn of the 20th century brought with it much debate about how architects could express the new age. Yet their influence on the built environment was limited, as the mechanised production of building materials, speculative suburban development and the emergent medium of advertising encouraged a pandemic of cheap, stylistically confused houses that appealed to Everyman. The effects of two world wars greatly reduced standards of public building projects. So how did the architectural profession respond?

The Victorians had risen to the challenges of urban expansion and created large offices of drafting and surveying staff, resembling modern practices. But Pugin and Ruskin's dream of the architect as controller of a morally 'correct' environment in which materials and form were 'truthfully' expressed in the medieval spirit of asymmetrical planning and arcuate masonry persisted through to the 1890s, and even successful commercial architects saw themselves as artistic supervisors of craftsmen rather than a rank of professionals.

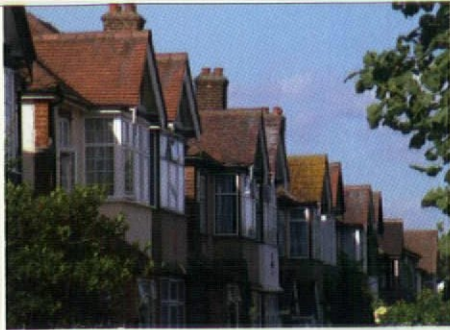
However, the tide of modernity was against this defiant nostalgia and, by 1900, building standards were being founded, with early legislation responding to urban overcrowding.

The national scope of building standards was recognised by 1875, when countrywide laws were applied to at least give the

impression of comprehensive control over urban building, even if it took a decade or more for architects to truly follow it. By 1890 the Public Health Amendment Act extended the standards set for urban houses to rural areas, and thus national regulation was achieved. Standardisation was encouraged by the production and transportation of materials – cheap housing from around 1900 can be characterised more by the date of its construction rather than by any materials or traditions of its *genius loci*, an aesthetic perhaps ironically encouraged by Arts and Crafts architects such as Voysey, who loved showcasing combinations of materials brought far from their origins to places like Chorleywood and Chelsea. Any pebbledash and fake half-timbering capped by plain red tiles in your area? No? You must live somewhere near Cirencester.

This aesthetic was integral to the greatest age of speculative development: the creation of the suburbs. New standards of construction included the separation of plots for ventilation, satisfying the desire for spacious, wide-fronted, low suburban villas. Properly spaced and serviced terraces were easy to build, and crowded enclosed courtyards with pumps soon became a thing of the past as trams and cars rolled into view (well, except in Leeds, where back-to-backs were built until 1937).

In cities, high land-values released by the demolition of tenements were maximised by building taller structures and new transport infrastructure. London saw three new underground lines in the Edwardian era, electricity enabling commuters to travel from the suburbs without suffering from the pollution of sulphur dioxide.



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1. 1920s suburbia

2. Modernist concrete-framed apartments in Highgate, 1930s

Steel frames were raised to hold the vast floors of department stores, as well as for increasingly large factories. The changes in the cities of Edwardian Britain were so immense that architects could no longer feign to represent an old world order.

Architects soon increased their numbers. There were 3,000 in 1851 when, according to Mickelthwaite, 'any man worth a brass plate and a door to put it on may call himself an architect'. Then, 8 per cent were members of the RIBA. By 1901 there were 10,000 architects, and 15 per cent of these were RIBA-affiliated. The institute found itself in a paradoxical situation. In 1889 a bylaw was passed that allowed the RIBA to ally itself with other architectural societies 'in the United Kingdom and in the Empire overseas.' *Prima facie*, the amalgamation of regional societies sounded a noble pursuit, but the RIBA ran the risk of becoming an umbrella organisation for bodies with very different standards of practice and recruitment, thus potentially achieving the opposite of establishing national standards of competence. Another paradox was the potential for a lowering of standards as the RIBA – the arbiter of those standards – attempted to become more accessible.

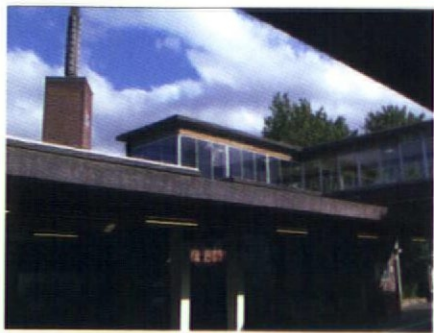
Britain's regional diversity complicated the question of the architect's role. Apprenticeships could teach the responsibilities of a particular practice, but it became clear that architectural education was key: if curricula were established then training could be made comprehensive. In 1892 King's College, London, offered a full-time three-year course under Sir Bannister Fletcher, whose much-revised classic, *A History of Architecture on the Comparative Method*, became

the standard text on the evolution of world buildings, replete with measurements and scale line-drawings. Liverpool followed suit with a three-year course, and the RIBA soon recognised its students by exempting them from its entrance-level exams.

The impetus for university-led training came from an international drive. The International Congress of Architects (held between 1900 and 1911 in Paris, London, Vienna and Rome) initiated a systematic campaign to educate architects: 'Steps [should be taken] to protect and secure respect for the title of architect by reserving it for the future for architects provided with a certificate of capability or by forbidding its use by others, and further, should place such a certificate within the reach of all by the spreading of special architectural education and training.'

In 1920 Liverpool pioneered the five-year course that remains standard today: then, as now, that half-decade of determination removed the need for RIBA examinations until Part 3. The drive towards education as qualification saw a steady rise in the number of architects taking up RIBA affiliation: by 1921 almost 50 per cent of architects were members.

The conflict of the RIBA's popularity with its exclusivity as a governing institute was negotiated by the creation of licentiates: architects with five years' experience as a principal architect, or 10 years in the field of architecture. Licentiates could hold no post on the council, so their influence was limited. The upper echelons guarded their territory: from 1913, anyone aiming for associate status had to take a set of formal qualifications,



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3. Osterley Underground Station by Charles Holden (1934): the spirit of functionalism in the decade of architects' registration
 4. RIBA Headquarters, 66 Portland Place, by George Grey Wornum (1934)
 5. The 20th century: sweeping away urban terraces to create beacons of commerce

so those with established careers prior to the new university courses were effectively barred. However, a clause introduced after 1909 enabled promotion to fellowship status by vote of council.

The RIBA was by no means the country's only architectural society. It was not until after the disruptions of the First World War that architects were finally able to put in place a registration act that both enabled a client to check the qualifications and educational background of the architect they were intending to employ, and offered the opportunity to appeal at a disciplinary committee in cases of malpractice.

In 1931 the Architects Act was passed and put into practice on 1 January, 1932. Its object was 'to protect the public from persons who are unqualified to exercise the profession, and to co-ordinate the numerous associations and societies of architects which have been established'.

The Architects' Registration Council of the United Kingdom (ARCUK), had the task of compiling the imaginatively-titled 'Register of Registered Architects'. But registration remained voluntary and there was no law against simply declaring oneself an architect. The prestige of those registered was, therefore, no surety against public disappointment. The RIBA was mindful of this fundamental shortfall and, allegedly, hijacked the ARCUK board so that it became known as 'the gramophone' – dedicated not to the improvement of architects but to the 'glorification and predominance of the Royal Institute of British Architects'. The council planned amendments which eventually passed through

parliament in 1938, a year before war put the brakes on architectural projects nationwide, and it is this act which finally restricted the title of 'architect' to those who had registered.

So, the plea for the standards of competence that define an architect was finally met. George Grey Wornum's 66 Portland Place brilliantly represents the modern creation of the architectural profession by combining cultural influences into a non-partisan abstraction, offering physical and metaphorical elevation by way of the dramatic staircase that leads to spaces for forums and discussion and the flexibility to provide for exhibitions.

As the profession of architect has in its true sense arrived in the final instalment of this 12-part series on the history of architecture, it is sobering that this protected status has been established for only 68 years – or 1/30th of the time-span between Imperial Rome and today. Whether this protection is necessary, or even helpful, is another debate entirely. If you undergo five years of architectural education but do not complete the RIBA Part 3 exams, you cannot be an architect. This guarantee of professionalism carries far more importance than just enabling clients to sue designers for incompetence. And other professional titles are remarkably more flexible: if you become a consultant surgeon you pass through 'doctor' and revert to 'mister', perhaps with an edge of gravitas. Or, take a PhD in engineering and you can call yourself a doctor.

Jonathan Foyle is an architectural archaeologist and TV presenter



APPRECIATING THE PLEASURES OF FOUR-PLAY

Two-screener, as you may have discovered in the interval since my last column, are a happy bunch. But four-screener are in a state of constant excitement. So go and retrieve the computer box you didn't put on the skip.

The key is a \$35 (£18) application called MaxiVista (www.maxivista.com). With it you can not only run four screens – using two sub-£100 flat screens plugged into that formerly redundant computer box and networked up to your new computer – but apparently you can also mirror your screen on any other computer on the network, and control up to four computers with one keyboard and mouse (although a cheap KVM switch will do the same).

Haven't tried these yet but let me tell you what fun it is to whip the cursor back and forth across four screens as if they were one. But look, four screens are great for CAD and for having lots of visuals up while typing text. Deal with envious people in your office with this variation on that old Animal Farm mantra: 'Two screens good. Four screens better.'

A caveat: I had great trouble persuading MaxiVista to send me the unlock code. Be prepared to issue some abusive emails.
sutherland.lyall@btinternet.com

OFF-PITCH ANTICS

After a remarkably brief summer interlude, the never-ending football season appears to be carrying on, writes *Kim Franklin*. Brighton & Hove Albion (the Seagulls), homeless since 1997, will continue to play at Withdean Stadium despite the best efforts of a neighbour, Mr Catt.

He recently went to the Administrative Court to challenge the City Council's planning decision allowing the Seagulls to remain at their temporary home. Among other things, Mr Catt attacked the absence of an Environmental Impact Assessment (EIA). But he did not complain as speedily as he might have, and the judge commented on the effect of that delay.

Some might think that Mr Catt had good reason to complain. He bought his house, which stands in a quiet residential area by a nature reserve, six years ago. At that time the Seagulls had temporary permission to use nearby Withdean athletics stadium until 2001. Subsequently permission was given for the team to use Withdean until 2003, and to add another 960 seats. After the Seagulls' promotion in 2002, the council gave them permission to continue to use the stadium until 2005, and to build a new stand and another 1,966 seats. It was this planning consent that Mr Catt sought to

quash. At the time of the earlier temporary permissions the council had assumed that no EIA was needed. As part of the planning process condemned by Mr Catt, the council had obtained a screening opinion and concluded that no EIA was necessary.

Mr Catt had two complaints about the screening opinion. Firstly, he argued that the opinion should not have taken as its starting point only the works that were the subject of the then-current application, but should have dealt in the round with the overall effect of the use of the stadium for football. The judge agreed that it was the environmental impact of the whole that governed whether an EIA was needed, but concluded that the author of the opinion had considered that.

Secondly, Mr Catt said that it was wrong for the screening opinion to take into account measures to mitigate adverse effects, particularly traffic congestion, in deciding whether or not an EIA was needed. The judge disagreed and, having disposed of Mr Catt's two complaints, concluded that there had been no need for an EIA.

As for the delay, the Seagulls complained that, had Mr Catt's challenge succeeded, they would have been prejudiced, having carried

out building work before he issued his challenge. The judge concluded that the delay would have defeated Mr Catt's complaint in any event. He held that the decision to adopt the screening opinion was a final decision that was capable of being judicially reviewed. He rejected Mr Catt's argument that time should not run until the subsequent planning decision, the theory being that the decision not to order an EIA might be reversed up until then. So the three-month period in which to launch a judicial review of the screening opinion began as soon as the Council adopted it.

It now looks as though the Seagulls will remain at Withdean beyond 2008. Having failed to beat them, perhaps poor Mr Catt will just have to go and get himself a blue-and-white scarf and blend in with the crowd.

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

BOOK

By Andrea Wulf

William Kent: Architect,
Designer, Opportunist

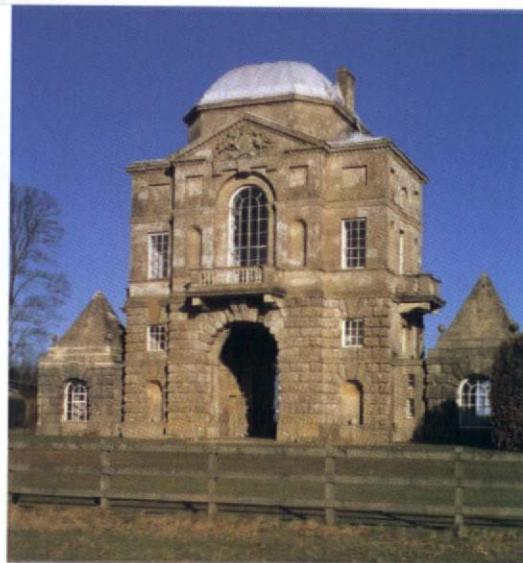
By Timothy Mowl.

Jonathan Cape,

2006. £20



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1. High camp? A table by Kent at
Ditchley Park

2. His pavilion at Badminton House

William Kent was born in 1685 in Bridlington, Yorkshire, the only son of a prosperous joiner. Ambitious and aspirational, Kent set off in 1709 to join the 'wildly camp' John Talman (son of Baroque architect William Talman) in Italy, and for the next decade spent more time flattering rich patrons than studying art and architecture.

Mowl presents Kent as a man with a 'lavatorial sense of humour', far better at being obsequious than in copying Italian masters. Near 'illiterate', Kent left few letters, and so Mowl has had to find other avenues to bring his character alive. He does this by writing a 'stylistic' biography, which charts Kent's life through his visual influences, from the Gothic architecture in Bridlington, through John Talman's adoration of Baroque

and Rococo extravagance, to Burlington's preference for Palladian simplicity. These contradictory styles are united in Kent's architecture, his gardens and interiors.

Because Kent failed to see Andrea Palladio's villas in Italy, Mowl believes he never absorbed 'the essence of Palladio's genius' and therefore could not understand the real humanity of his Renaissance houses. Consequently, Palladianism in England became, in Mowl's words, a 'cut-and-paste' affair, with disastrous effects.

Mowl calls Burlington's Chiswick House 'architecture by numbers' and dismisses Kent's interiors at Kensington Palace as 'botched Neo-Classical intentions'. The interiors of Kent's first English commission at Burlington

House are plain cream-coloured walls adorned with a few gilded and unconnected Classical details that were lost in the expanse of these walls. These might be described as 'unmoving' and 'cold', but Mowl's insistence that everything Palladian is a catastrophe, while Kent's outrageously voluptuous – some might say plain vulgar – Baroque-inspired furniture and interiors are of 'superior magnificence', is unconvincing. When Mowl equates some of Kent's tables with the art of England's finest Baroque woodcarver, Grinling Gibbons, he takes his polemic too far.

The stylistic biography works much better when Mowl uses Kent's drawings for garden buildings to portray a man who was funny and frivolous. They depict frolicking rabbits and

shepherdesses, and in one drawing a little dog relieves himself on Lord Burlington's ankle. By illustrating the era's bawdiness, Mowl shows the reader that a 'sugary reverence for all things Georgian' is absurd, as the 18th century was not just an age of refinement and cultured sensibility, but also about debauchery and sex.

Mowl has a reputation for being provocative and some of his criticism is refreshing, but his attacks on Palladianism seem unsubstantiated and sometimes uncomfortable, in particular when he compares Kent's work for Burlington to Speer's designs for Hitler's Reich Chancellery in Berlin.

Andrea Wulf is co-author of This Other Eden: Seven Great Gardens, and 300 Years of English History

BOOK

By Richard Weston

Fieldwork. Landscape
Architecture Europe
Edited by the Landscape
Architecture Europe
Foundation (LAE).
Birkhäuser, 2006.
253pp. £43.90



1.



2.

1. New Gardens in the Dyck Field
2. Hospital garden by Monika Gora

Intended to be the first in a series of yearbooks illustrating the best of European landscape architecture, this large-format book features projects drawn from 11 countries, including two from the UK. After an open call for entries the projects were selected by a jury, and quality rather than international even-handedness was clearly the prime criterion for inclusion – of the 43, 11 are in Germany and seven in the Netherlands.

The book begins with seven short essays which, while disparate in subject and scope, share a concern with establishing the distinctiveness of the European approach to landscape. This rests ultimately, argues Lisa Diedrich, on the fact that we are always adding new layers to past human actions, 'working in the fields and with the fields'.

This is manifestly true, but when you turn to the projects it is less clear if it genuinely results in distinctively European approaches, not least because some of the most obvious debts appear transatlantic – to Minimalism and Land Art in particular. And even where 'fields' are evident – as, for example, in the accomplished Landschaftspark Riem in Munich – they seem to be motivated as much by late-Modern design tactics as by a search for traces of past land uses.

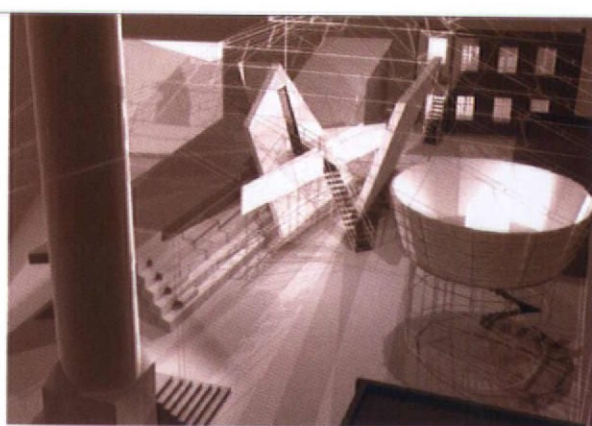
The cultural case could – and someday should – be argued, but a yearbook is hardly the place to do it. What it does offer, however, is impressive and diverse, ranging in scope from small temporary installations to regional strategies such as that for

'Holland's Green Heart' – an ecological planning strategy for 180,000ha of land ringed by the major Dutch cities. Such projects do not make for startling imagery but, by building on the centuries-old Dutch tradition of crafting utilitarian landscapes, it feels more rooted than many eye-catching designs, and is the scale at which good landscape architects ought to be working.

Compilations are difficult to summarise, so I will suggest this one's scope by reference to three projects that linger in my memory. First, the New Gardens in the Dyck Field, near Düsseldorf, by Stephan Lenzen, a framework for a garden festival that in spring resembles a fragment of Nolli's Plan of Rome, with the fabric formed by blocks of 2m-high

miscanthus grass. When this is harvested for use as biomass energy or insulation, the theme gardens suddenly step forward, like actors on a stage.

Second, Eduardo Arroyo's Plaza del Desierto in the Basque town of Barakaldo. Its enigmatic plan resembles a pixellated image laid over the topography, and the strategy is both nostalgically Modern – a neutral grid invaded by seemingly random events – and thoroughly contemporary in its determination to embody cultural memories. The site has been home to farming, shipyards and steel factories, and materials from these different pasts are used, so to speak, to 'colour' the numerous pixels, creating an inviting but determinedly indeterminate framework for inhabitation.



BOOK

MVRDV: Works and Projects
1991-2006

By Michele Costanzo

Finally, two hospital gardens at Umeå in Sweden, by Monika Gora. Placed near the end of the book, they are a welcome relief from the cleverness and effort of so much that has gone before. The 'design' is disarmingly simple, consisting of a meadow of native grasses and flowers that flows right up to the buildings in a manner of which Capability Brown would surely approve. A black granite sculpture, resembling an abstract sofa, was replicated in GRP and lit from within, its progeny scattered at right angles to the contours to ride the topography like skiers – welcome signs of life, especially in winter at a latitude where it is dark by three in the afternoon.

Richard Weston is professor of architecture at Cardiff University

Founded after taking first prize in the European 2 contest in 1991, MVRDV has been one of the most published Dutch practices in the last decade – streetwise; spatially inventive (the Double House, Utrecht, with its shifting party wall); almost aggressively eye-catching (the cantilevered WoZoCo apartments); or laconically suave (the Borneo Sporenburg houses). It has also spent a lot of time on research, resulting in such slab-sized books as the one reviewed lukewarmly in AJ 03.08.06. This new volume is a handy survey of MVRDV's output so far: a pity that the most recent built project, the Mirador apartment block near Madrid, is so bombastic (above). For all the attempts to lessen its uniformity, it still looks like tarted-up Stalinism.

CRITIC'S CHOICE

By Andrew Mead

Previous *Liverpool Art Biennials* have been hit-and-miss affairs, but embracing as they do a wide variety of venues in the city, they can explore the interaction of architecture and art in pertinent ways. This year's event, running from 16 September to 26 November (www.biennial.com), sees the opening of a new permanent exhibition complex called Greenland Street, which brings together three former industrial buildings – the Coach Shed, the Furnace and the Blade Factory.

With so much emphasis of late on installations and three-dimensional work, such industrial sites are now very popular with artists and curators. The touchstone has to be Dia: Beacon – the huge old Nabisco factory by the Hudson River, north of New York, housing long-term installations by the likes of Judd, Flavin and Serra (AJ 12.06.03). That was left relatively raw in adaptation to its new role, which has been *Union North's* approach with the big shed-like spaces at Greenland Street. Meanwhile, *Office for Subversive Architecture* has built a temporary pavilion on the roof of the Blade Factory – the first in a series of annual commissions there (www.afoundation.org.uk).

The complex opens with a large-scale installation by Polish artist *Goshka Macuga* and *If-Untitled Architects*. Macuga's London show in 2003 took the Soane Museum as its point of departure; this new work, influenced by Expressionist films, comprises 'elevated walkways, a complex of corridors, hidden rooms and antechambers' (above). Other biennial artists with architectural or urban interests are *Jun Jang* (a film on 'urban utopias'), *Toba Khedoori* (large-scale detail drawings) and *Julianne Swartz* (a sound work in Tate Liverpool).

Spread like the Liverpool Biennial over multiple venues, this year's London Design Festival is imminent, with *100% Design* (Earl's Court, 21-24 September) and *100% East* (Truman Brewery, Brick Lane, 21-24 September) among the main events. One promising show is *Making Spaces*, which focuses on 'good quality public space' in the City, including projects by Foster & Partners (surely not Swiss Re?) and Eric Parry Architects. It's at 30 Spital Square, EC1, from 15 September to 26 October (www.londondesignfestival.com). For forthcoming events visit www.ajplus.co.uk/diary

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This desire for rapid growth means that they are now seeking an experienced Technician, ideally with Residential experience, to join them with immediate effect, the opportunities for promotion and career development will be outstanding within this exciting new company. Although ideally seeking a permanent member of staff they will consider applications from Contract staff.

Oxford Vacancy

Part 2 Assistant **Vac ref 0906-002** **Permanent**
My client is an extremely well respected practice based in the centre of Oxford, specialising in Residential and Commercial projects.

They are winning many new and exciting projects and this has lead them to identify a need for an experienced Part 2 Qualified Assistant or a Technician to join them with immediate effect. In return for your design flair and Autocad skills they can offer a supportive, friendly working environment and exciting projects.

Hampshire Vacancy

Architect **Vac ref 0906-003** **Permanent**
My client is an exciting, well established practice based on the South Coast. They are generalist in approach, but currently enjoy a slight bias towards High-End Residential projects.

They are now seeking an Architect to join them and will consider applications from either experienced personnel with experience of running a team of 4 whilst still being involved in the design process or people who have recently completed their Part 3 and are seeking a challenge that will enable them to rapidly rise to a position of more responsibility.

MICHAEL JONES ARCHITECTS

Small Richmond practice looking for **Part 2 / Part 3 architectural assistants**, preferably with detailing experience, to work on range of residential projects. Opportunity to play key role in expanding business in new office opening this autumn. Vectorworks preferred. Mac G5s.

Please send c.v. with a few reductions of work at various scales to:

Michael Jones Architects, Woodcut, Riverside, Twickenham, TW1 3DJ
e-mail: michaeljonesarchitects@btinternet.com
0208 744 1195 (o) 07866697129 (m)

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Cornwall Architectural Technologist - To £28,000 Temporary or Permanent

Our client, a forward thinking practice, based by the sea in Penzance, Cornwall. (5 minutes from the beach!!) Currently seek Architectural Technologists to work on a range of high-quality Residential and Educational projects. To be successful you will be a good team player, with past experience working on projects worth £5m+. You will be welcomed by a friendly and hardworking team. AutoCAD literacy is preferred but not essential.

Manchester Architect - To £36,000 Permanent

Our client, a medium-sized practice based in Manchester, have a solid reputation for high-quality Residential and Commercial work. They presently seek a talented and hardworking Architect to be involved with feasibility studies and design drawings for high-specification Residential and Commercial developments. The successful candidate will be proficient in AutoCAD and have strong drawing skills. This is a fantastic prospect to join a young and diverse practice with an excellent work ethic.

ARCHITECTON

We are looking for job architects and architectural assistants to work on projects in the south west involving new architecture in historical contexts.

Apply to Paul Richold with CV:
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e info@architecton.co.uk



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Please forward CV to:

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Are looking for an enthusiastic Part 2 Graduate Architectural Assistant with at least 12 months Conservation and job running experience to assist with a variety of projects in London. Vectorworks and Photoshop experience required. Salary in line with RIBA guidance. Applications in writing only by 18/09/06.

Send CV to:
Dannatt, Johnson Architects
52C Borough High Street
London SE1 1XN

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With experience in traditional architecture to work as part of a team on a new exciting mixed use project.

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29 Great James Street
London WC1N 3ES
or

info@johnsimpsonarchitects.com

Studio E Architects

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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@studioe.co.uk

portland

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Portland is an award-winning, expanding multi-disciplinary design agency. We are looking for creative talent to join our team initially on a freelance basis, with a view to building longer term relationships for the perfect candidates.

We are looking for the following:

At least 5 years architectural experience with a minimum of Part 1 qualifications. Experience with large mixed-use developments. Good visual communication and presentation skills.

Salary dependent on experience and ability.

CV's, covering letter and examples of work to Tracy Cheung, Portland, Business Design Centre, 52 Upper Street, London N1 0QH or by email to tracy@portland-design.com

Urban Designer

London Thames Gateway Development Corporation is seeking a strong Urban Designer to lead the overview of design aspects of all the physical developments taking place in Canning Town & Custom House area. As part of Canning Town & Custom House Regeneration Team you will act as client representative on behalf of London Borough of Newham (LBN) to promote and raise the profile of high quality design, providing advice to the Council, the public, agents and developers on the appropriateness and quality of new development within the area.

The Canning Town and Custom House Regeneration Project has been included in the Government's new Mixed Communities Initiatives. The project includes the building of approximately 8,000 new homes and the creation of 500,000 square metres of floor space in a revitalised town centre. This project aims to transform the area physically, socially and economically while creating a sustainable and cohesive community. We want Canning Town to become a destination for those who wish to enjoy the modernism and vibrancy of London's East End, welcoming to newcomers, as it is to those who already reside in the area.

The successful candidate will be able to negotiate urban design improvements in both small and large scale projects. You will have a recognised degree and a practical working knowledge and experience of urban design issues, theory and practice and the ability to apply this when assessing development proposals

Contract: Fixed term contract - 6 months - part time hours - flexible working arrangements

Contact: London Thames Gateway Development Corporation
9th Floor, South Quay Plaza 3, 189 Marsh Wall, London, E14 9SH
Contact: Petra Rudloff
Email: petra.rudloff@ltgdc.org.uk
Phone: 020 7517 4752
Fax: 020 7517 4776

Salary: £18 - £20 per h/r. (negotiable)

Closing date for application: 21st September 2006



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An appropriate professional qualification would be advantageous although experience and energy is most essential.

The position will be based in central London.

An inclusive package offers a negotiable salary, 20 days holiday, season ticket loan, pension provision and private medical insurance.

Applications should include a covering letter and a current CV to: Mrs Maureen Winter, Human Resources Manager, The Building Centre, 26 Store Street, London, WC1E 7BT or email: vacancies@buildingcentre.co.uk

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PROJECT ARCHITECT - up to £45k Manchester. ref-HSAJ1

This is an excellent opportunity to join a high profile architectural practice, with a superb reputation, looking to expand their Manchester City Centre office. Projects are varied, but include multi-million pound schemes in the UK and abroad, in the Residential, Healthcare and Commercial sectors. Candidates must be chartered with a minimum of 1 years experience in a UK practice.

SENIOR ARCHITECTURAL TECHNOLOGISTS - up to £33k Manchester. ref-HSAJ2

An Urban Developer with a growing architecture team is currently working on a number of schemes in Manchester, Liverpool and Sheffield. Ideal candidates will have a minimum of 4 years experience within an architectural practice or house builder, good knowledge of building regs, and AutoCAD skills, job running experience an advantage.

ARCHITECTURAL TECHNICIAN - up to £23k Gateshead. ref-HSAJ3

An established mid-sized practice, have experienced an increase in workload and are looking to expand the team. They have a good variety of work and require a technician with a self starting attitude, who is able to work unaided, as well as within a team to produce drawing packages. Good working knowledge of AutoCAD, 2 years experience within a practice or house builder and building regulations knowledge are essential.

We are also recruiting for a number of additional positions including:

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PROJECT ARCHITECT	£27k - £37k	Liverpool
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ARCHITECTURAL TECHNICIAN	£24k - £28k	Cheshire



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0207 505 6803

Email:

laura.tilling@emap.com

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Urban Designers with at least 3 years proven experience of working on master-planning projects. The ideal candidate will demonstrate a successful combination of design aptitude and technical skills with the ability to take projects through to detail design.

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Tim Metcalfe
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38 Graham Street
London N1 8JX



University of Brighton

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The post holder will be expected to develop complementary and innovative research and learning strategies and contribute to and advance work in these fields. A doctoral qualification or equivalent scholarly/professional experience in Architecture and Interiors is essential, along with demonstrable research expertise and a strong publication/dissemination record. Applicants should also have competent IT skills and the ability to use and develop a variety of research and learning methods appropriate to these subjects. Job sharers welcome.



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We can't explain all the features of this interesting role in a short advertisement, so we have prepared a full information pack. What we can say is that it will never be dull, there will be considerable autonomy and that working in a school is a fulfilling experience. Consideration will be given to applications from persons seeking to combine this role with other responsibilities.

A competitive salary will be paid commensurate with qualifications and experience.

Closing Date for Applications: 26 Sept 2006

Interview Date week of: 9 October 2006

For further details and an application pack, please call 020 8457 5213 or email gillian@kingalfred.org.uk

All members of the King Alfred School community are committed to safeguarding and promoting the welfare of children.

This post is exempt from the Rehabilitation of Offenders Act 1974. The successful applicant will be asked to consent to disclosure by the Criminal Records Bureau of any criminal record and inclusion in List 99.

A Clerkenwell based job agency set up by Architects for Architects

bespoke

Calling all project managers! £55,000 p.a. + benefits.

An award winning international practice in EC1 with offices throughout the UK are looking to appoint experienced project managers to work on their high profile transport, health & residential projects. Applicants should ideally have design as well as project management experience on large complex projects. Fantastic working environment & remuneration package.

Senior role with funky practice! £45,000-£50,000 p.a. + benefits.

A highly successful multi-disciplinary practice in WC1 are looking for a Director to work on their high spec hotel schemes. Applicants should have excellent design skills & ideally, previous hotel or leisure experience. Will suit a strong character who works well with clients & has strong job-running skills. Excellent working environment with possibility of future work overseas too!

Work on excellent projects abroad! £35,000-£40,000 p.a.

A cool design lead practice of 25 in SE1 are looking for creative project architects & urban designers with 6 years PQE to work on a variety of commercial, residential, hotel & retail projects in the UK & Middle East. Successful candidates must have excellent presentation & visualisation skills. Great opportunity to join a global force! Excellent remuneration! 2D & 3D Microstation essential.

To view a comprehensive list of vacancies & to register with us please visit www.bespokecareers.com or call us on 0207 24 24 909.

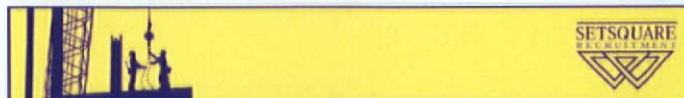
3D Visualisers Wanted with varying degrees of experience

Due to an expanding workload we are currently seeking talented junior and experienced 3D architectural visualisers to work on a variety of high profile commercial, residential and PFI projects.

Please email your CV and three examples of your best work to: jobs@visualisationone.com or by post to:

Visualisation One Limited, 3 Linenhall Place, Chester CH1 2LP

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w: www.setsquare.uk.com

ARCHITECTS & ARCHITECTURAL TECHNICIAN

BERKSHIRE

This private architectural practice requires an Architect with at least three years' PQE and an Architectural Technician to join their busy office with a varied workload. Candidates must be AutoCAD proficient with a creative outlook.

PROJECT ARCHITECT

SOUTH BRISTOL

This small multi-disciplinary practice has a requirement for a Project Architect with a wealth of residential sector experience and the ability to take a project from concept to planning approval. Experience of using MicroStation would be an advantage but not essential.

ARCHITECTURAL TECHNICIAN

BRIGHTON

Our client, a well-established architectural practice requires a Technician to work predominantly on residential projects. You must have at least three years' PQE and a working knowledge of AutoCAD.

ARCHITECTS

WORCESTER

Our client, an innovative private architectural practice is enjoying an increase in workload and have requirements for qualified Architects, Technologists and Assistants. Candidates should have residential or commercial sector experience, design flair and an eye for detail.

Contact: Gaby Scriven on 01823 270917. F: 01823 336020. E: setsquare@setsquare.uk.com

Design Architects NEW ZEALAND

Warren and Mahoney is one of New Zealand's pre-eminent architectural practices with a catalogue of achievement spanning fifty years. Our work is ingrained into New Zealand's culture and encompasses a complete range of project types and scales.

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Our ongoing strategic planning initiatives have seen the business grow to the point where further design talent must be identified to ensure the practice's continuing success.

Accordingly we are seeking to recruit high calibre individuals with proven design talent and at least eight years practical experience to enter our organisation at a level offering definite partnership prospects. The successful candidates will enjoy working in a collaborative design environment, have an ability to work on a variety of projects simultaneously and be willing to commit to a long term, exciting career in architecture. The appointees will enjoy unique opportunities for architectural expression and the full support of a well managed and well resourced organisation.

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

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

Warren and Mahoney

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This award winning Practice has developed an International reputation for not only the care of historic buildings and restoration work they have pioneered, but also the design of new buildings in historic areas. With strong listed building experience and the ability to run projects, whilst often working closely with both English Heritage and local planning authorities, this is an excellent opportunity to join a well regarded practice and become an expert in your field. Ref AJ8

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ACP

The ideal candidate will be able to demonstrate the following:

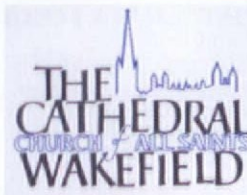
- RIBA Part III qualified, with a minimum of 5 years post qualification experience
- Minimum 3 years experience in running large scale educational building projects in the capacity of Project Architect/Team Leader
- Minimum 1 year UK experience including at least 3 months experience in schools building projects and in particular special needs schools
- Proven ability of technical and detail design development
- Good knowledge of UK Building Regulations
- Good knowledge of DfES Design Guides
- Proficiency in the use of AutoCAD
- A positive, proactive and friendly disposition

Please email your CV to: lesleym@acparchitects.co.uk
or send to Lesley Mack, Architects Co-Partnership, Northaw House, Coopers Lane,
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Wakefield Cathedral
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Completed applications must be received by Friday 13th October 2006. Interviews will be held early in November.

It is intended that the new appointment will run from 1st January 2007.

Technical Illustrators Wanted

Due to a variety of new property developments in construction, our client requires technical illustrations for promotional material. A variety of styles are needed, from sleek 3D modelling to hand rendered watercolours and everything in-between. Please e-mail or post samples with availability and rates to the details below.

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World class design for London

Design Advisors – expressions of interest

The London Development Agency (LDA) in conjunction with the Mayor of London, are seeking the highest quality urban design and architecture to realise the commitment to achieving sustainable communities and the London Plan. We are working closely with the new Design for London team within the LDA, and with the Mayor's Chief Advisor on Architecture and Urbanism - Richard Rogers, to build capacity and expertise in design.

You will work as a consultant to the LDA and its partners to assist with brief writing, steering and commenting on development and infrastructure proposals, carrying out design and feasibility studies, and participating in design review/selection processes.

We are looking for up to 20 individuals with: experience of delivering high quality design in complex urban situations; specialist skills in one or more of the following:- urban design, environmental design, landscape design, urban strategy, masterplanning, building design, sustainable architecture or accessible design; an understanding

of policy and development issues relating to development and urban design in London; proven ability to influence, work in partnership and negotiate; a persuasive, authoritative, flexible and sensitive working style.

The level of your involvement will be agreed with you for each project, but it may be anything from 10-60 days per year. However, there is no guarantee of work.

You can request a pre-qualification questionnaire by emailing designadvisors@lda.gov.uk. Questionnaires must be returned no later than 12 noon Thursday 12 October 2006.

For further information on the work of the LDA, please see our website: www.lda.gov.uk

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Multiple positions are available for both categories.

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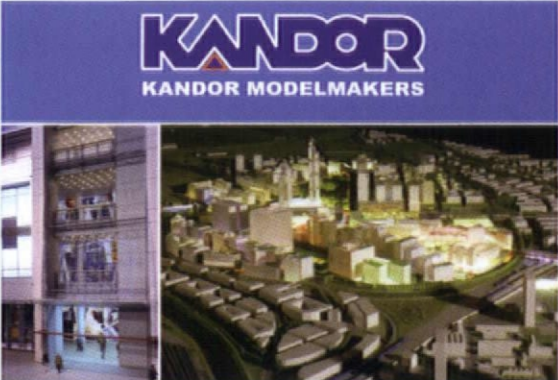
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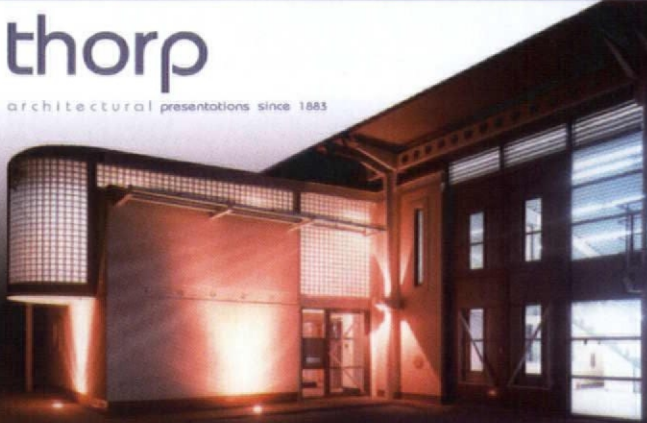
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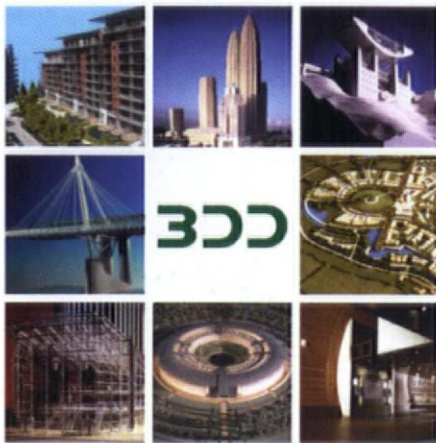


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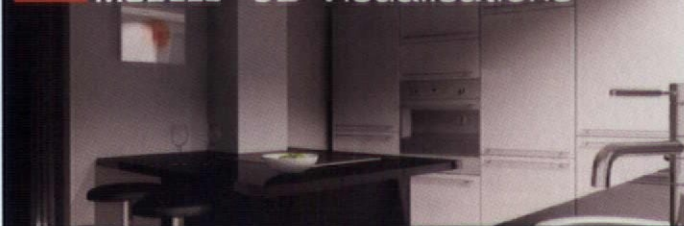
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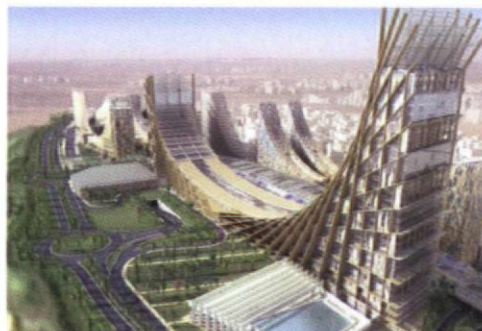
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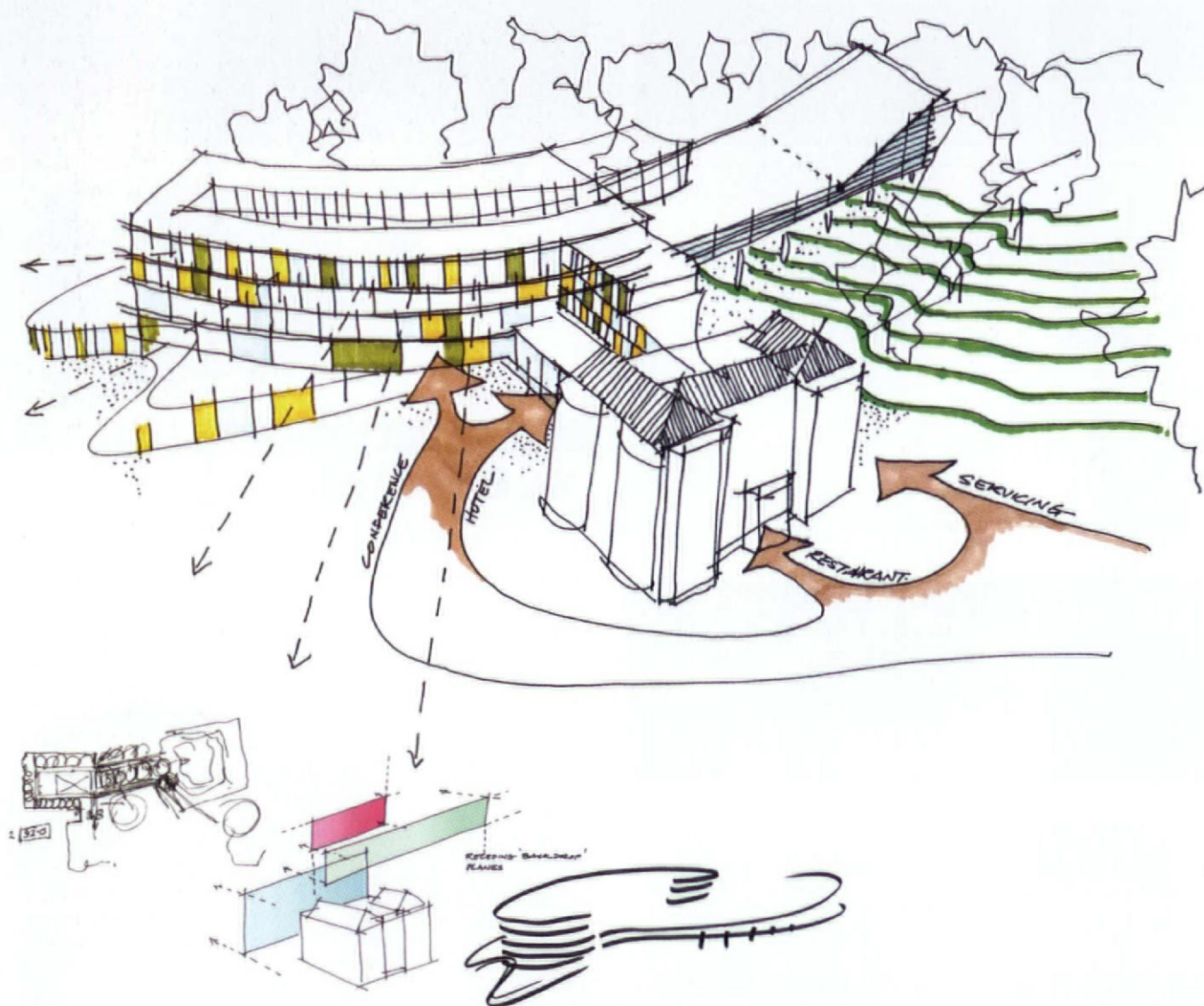
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Competition-winning sketch for a residential conference and leisure facility at Exeter University. By Dexter Moren and Herbert Lui of Moren Gregory

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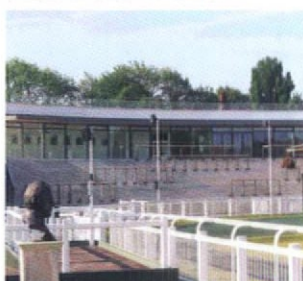
PREFIT



AJ ENQUIRY 201

The new Swingo interior self-closing glass-door hinge is designed for use in commercial and residential premises where doors need to be self closing but where an overhead or floor closer is considered to be inappropriate. Swingo is a robust double-action hinge available in two models.

METAL TECHNOLOGY



AJ ENQUIRY 202

A new Media Centre and Weighing Room is Phase One of Aintree Racecourse's £35 million redevelopment programme. Metal Technology and fabricator Anaco will also glaze the two new grandstands using System 17 curtain wall. Building Design Partnership, Manchester, is working with Laing O'Rourke.

HACEL LIGHTING



AJ ENQUIRY 203

The Hacel Linaj consists of two etched-glass fascias, steel body, and tamper-proof chrome retainers. Mounted horizontally or vertically it is powered by electronic gear, including emergency and dimming. Vibrant coloured filters can be added and luminaires can be linked to create lines of light.

PENDOCK



AJ ENQUIRY 204

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.

RIGIDAL



AJ ENQUIRY 205

Long lengths of Rigidal's Ziplok aluminium standing-seam profile created the tight radius on the striking roof structure of the Swaythling development in Hampshire. The 14m-long sheets were factory rolled, then smooth curved and crimped on site. Tel 01905 750500 or visit www.rigidal.co.uk

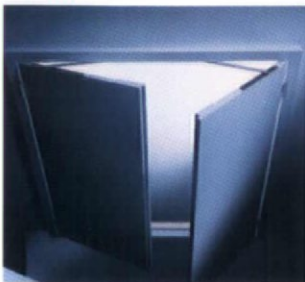
KAWNEER UK



AJ ENQUIRY 206

Kawneer's AA100 curtain walling has been chosen for student blocks at the University of East London's Docklands campus. The curtain walling meets acoustic demands of the site opposite London City Airport while giving a slim frame profile to maximise dock views. Tel 01928 502612 for more information.

DORMA



AJ ENQUIRY 207

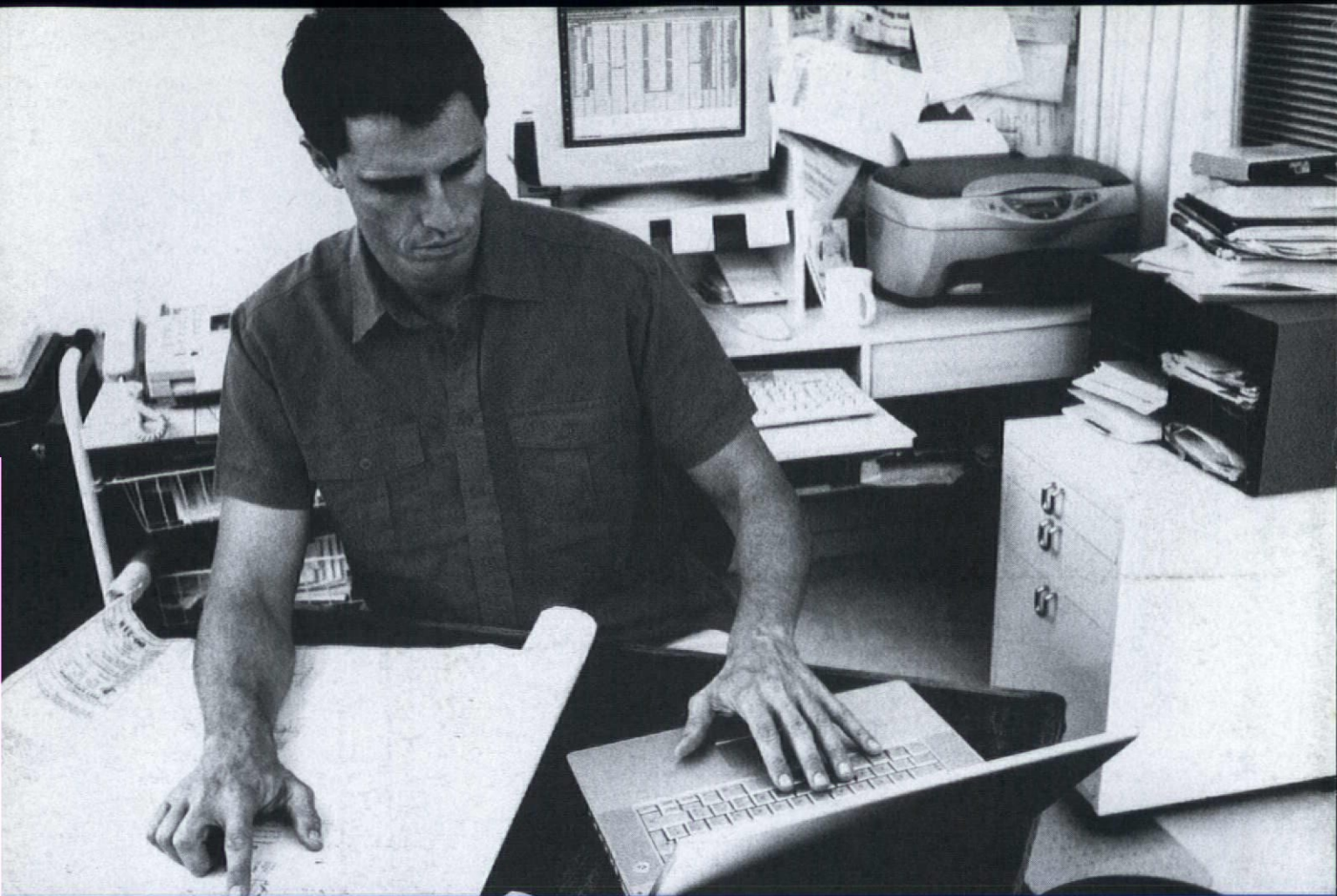
Called in to advise on closers for a secure area at Gatwick Airport, Dorma now has the contract to supply its ITS 96 concealed cam-action system for the four stainless-steel doors. The closer body and slide arm are compact for an elegant and secure solution. For more information visit www.dorma-uk.co.uk

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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