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## SMC'S PREFERENCE IS TO TARGET FIRMS WHERE STAFF ARE READY TO CEDE CONTROL

By Isabel Allen

Does the latest chapter in the SMC Group's relentless expansion (*pages 10-11*) confirm Paul Hyett's prediction that medium-sized architectural practices have had their day? Certainly, SMC's directors are keen to present it as a logical response to changes in the market – another weapon in the fight for the 'town-centre regeneration, schools and hospitals, and mixed-use developments' which have benefited the 'larger, integrated architectural businesses' over the last decade.

It's a perfectly sensible strategy, but one entirely at odds with SMC's claims that its charges are not integrated at all; that, on the contrary, they are to maintain their individual identities and to be managed with a 'light touch'.

So which are we to believe? The fortunes of its most famous acquisition suggest that there is scope for personality to flourish within the SMC ranks. Alsop is as irrepressible as ever, his projects as flamboyant, his profile just as high.

The message to potential recruits is clear: the addition of the SMC prefix has no discernable impact on creativity or critical acclaim.

But Stewart McColl's confession to the *Scotsman* that he has been targeting 'well-established firms run by the second or third generation of management' suggests that the Alsop purchase is to remain an exception. The preference is for practices 'less likely to face "succession issues"', where sense of ownership is weaker and staff may be ready to cede control.

The eponymous founder/frontman is too much trouble altogether. Yet the Alsop acquisition has already paid dividends. Would-be recruits can reassure themselves – and their clients – that they are joining the ranks of Stirling Prize-calibre architects, rather than giving in to the demands of the marketplace, or sacrificing their independence. How many new recruits would have joined the SMC ranks had Alsop not already made the move?



## CONTRIBUTORS



Neven Sidor, whose work is featured on the *Sketchbook* on page 58, is a director of Grimshaw Architects and has worked on the *Fundacion Caixa Galicia* and other projects



Michael Collins, whose photographs of Uppingham School feature in the *Building Study* on pages 27-37, is the author of *Record Pictures*, published by Steidl in 2004



Robert Thorne, who reviews the John Betjeman exhibition on page 44, is a historian at Alan Baxter and Associates, specialising in architecture and engineering



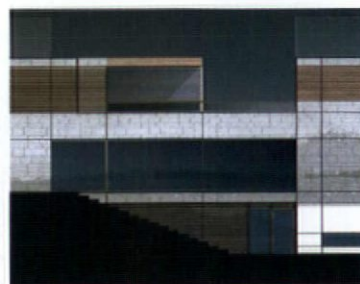
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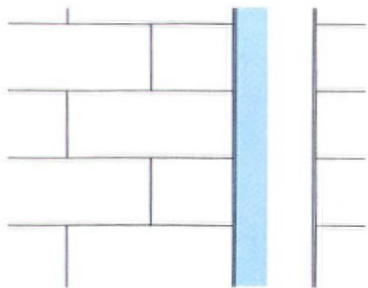
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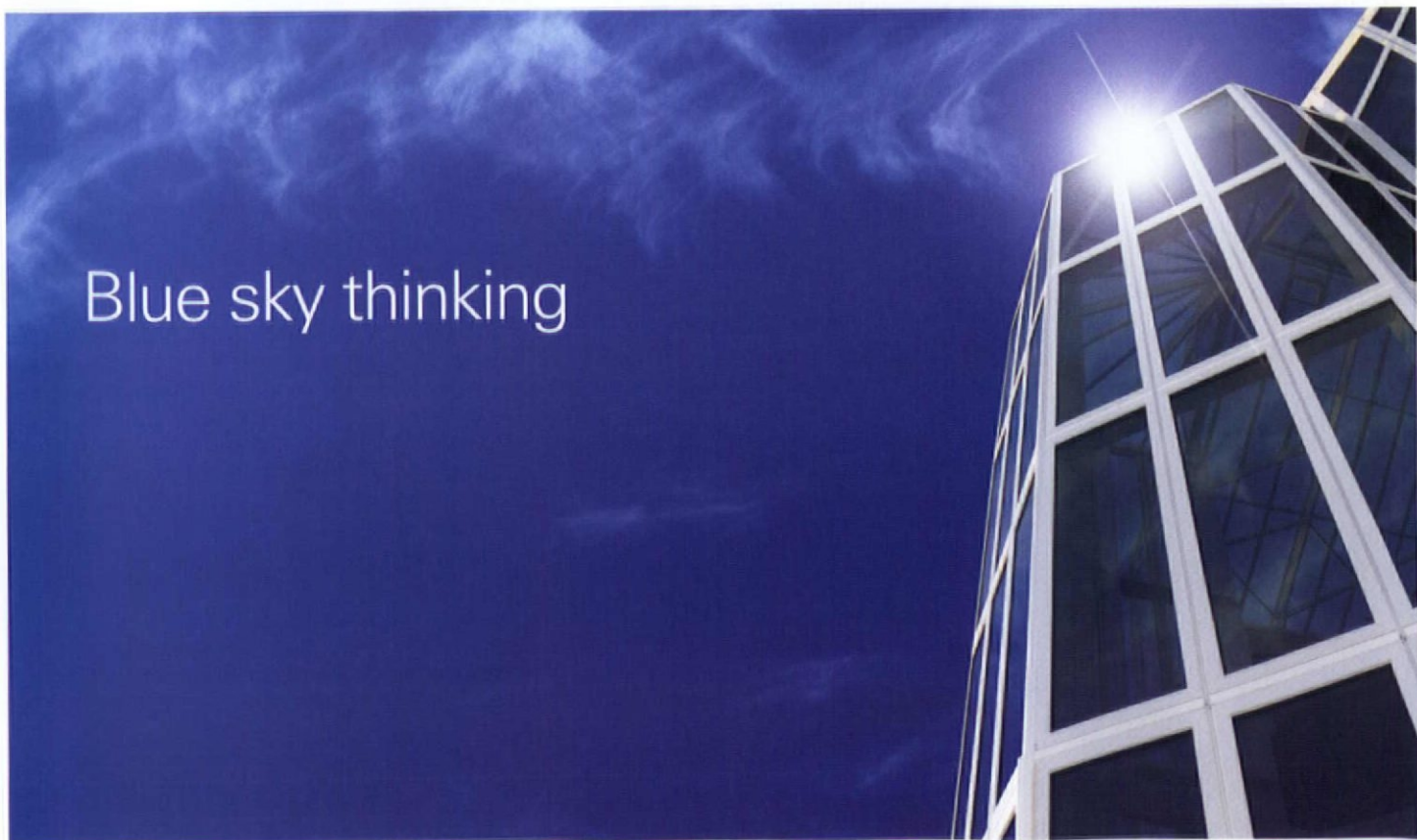
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Meadowfield Design Associates, Photographer, Charlotte Wood.

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#### FRIDAY 22 SEPTEMBER

- MPs to thrash out regeneration cash problems in local authorities
- Assael wades into row over demolition plans for Barbican's Milton Court (right)
- Urban Splash buys 'extraordinary' Weston-super-Mare pier
- End of an era as DLA replaces Scargill's headquarters in Sheffield



#### THURSDAY 21 SEPTEMBER

- Part 3 boycott threat forces down fees at University of Westminster
- First-ever multi-storey car park faces the wrecking ball
- Research backs controversial Pathfinder demolition scheme
- ARB fines London man in protection of title case

#### MONDAY 25 SEPTEMBER

- ARB retention fee rise approved despite reformers' boycott
- Pathfinder bosses demand continued government support at Labour conference
- Ultra-acquisitive SMC becomes the largest practice in Britain (see pages 10-11)
- World's biggest starchitects asked to help flood-ravaged New Orleans



#### TUESDAY 26 SEPTEMBER

- Finsbury Town Hall architect admits project is late and over budget (left)
- Simpson shrinks plans for London's Beetham tower
- 'Demolish Downing Street', students tell ministers
- Grimshaw's ill-fated Minerva Tower finally put down by developer

#### WEDNESDAY 27 SEPTEMBER

- National Audit Office boss throws weight behind Pringle's PFI design plan
- Mixed messages emerge from Olympic design team over small-practice jobs
- ARB Reform Group threatens legal action over retention increase
- Youmeheshe Architects lands Lottery grant for Cutty Sark work (right)







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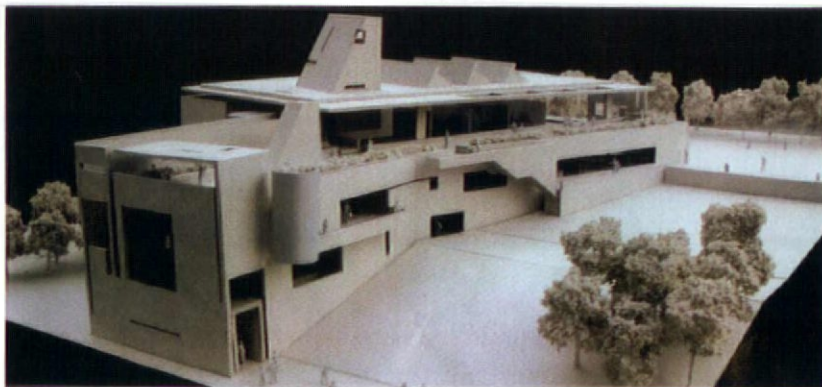
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Benson + Forsyth's victorious scheme is to face a reassessment by key stakeholders in the North East museum

## BUREAUCRATS BOTCH BEAMISH

By Richard Waite

The outcome of the most high-profile architectural competition in the North East for many years has descended into farce.

Back in June, London-based Benson + Forsyth cracked open the bubbly after being told by the RIBA's competition office that it had landed first prize in the Beamish Visitor Centre contest.

But it now appears that the impressive victory, which saw the practice beat the likes of Kengo Kuma, Richard MacCormac, Stephen Hodder and Ted Cullinan, is in peril.

Those planning to fund the museum have dramatically decided to vote on whether or not to uphold the jury's decision to select the contentious Modern design.

This reassessment has been greeted with dismay by the

Competitions Office, which issued an angry statement on Tuesday (26 September).

And another source close to the selection process said the move to 'ratify' the winning scheme was 'making a mockery of the whole competition' and could potentially jeopardise funding of the 'vision project' from backers such as bank Northern Rock.

Despite what was described by a jury insider as a 'fairly overwhelming vote' in favour of the Benson + Forsyth design, the firm will not know if the jury's 'absolute' decision will stand until after a meeting of the Joint Committee for Beamish in November.

This committee comprises the seven key stakeholders in the open-air industrial and agricultural museum, and is chaired by Sunderland

councillor Mel Speding, who was also on the jury.

Worryingly for Benson + Forsyth, Speding did not vote in favour of the winning scheme and has recently admitted that he does not believe the appointment is 'cut and dried'.

It is understood that one of the issues which will also be discussed by the committee is the opinion of the museum's founder, Frank Atkinson, who said the 'ultra-Modern' design was not in keeping with the rest of the historic buildings.

The decision to re-evaluate the Benson + Forsyth scheme has enraged the RIBA Competitions Office, which has been unable to publicly announce the winner because of the uncertainty surrounding the result.

In a statement released to the AJ, the Competitions Office

said that Beamish was well aware of the expectations about appointing a clear winner when it signed up to the competition process in January 2006.

A spokesman said: 'The RIBA is extremely disappointed by Beamish's delay in appointing Benson + Forsyth.'

'We are deeply concerned that this continued delay reflects unfairly on the selection process (which was open and transparent), the integrity of the jury panel members, the RIBA Competitions Office and, above all, does a great disservice to the teams who took part in this competition.'

Benson + Forsyth was unavailable for comment.



# THE RISE AND RISE OF SMC

By Ed Dorrell

Picture the scene a decade from now. It's the Stirling shortlist announcement and – surprise, surprise – there are some extremely familiar names up for the big one. Only there's one subtle difference.

Where one would expect to see Foster and Partners, one finds 'SMC Foster'. Where the Richard Rogers Partnership normally appears, 'SMC Rogers' is listed; and the familiar sight of Zaha Hadid Architects has been replaced with 'SMC Zaha'.

It might seem a little far-fetched. But how much? Could you possibly have imagined two years ago that Stirling Prize-winning maverick *extraordinaire* Will Alsop would soon be plying his trade for a company called SMC Alsop?

Admittedly, this correspondent would bet large

piles of cash that Rogers, Foster and Zaha would fight off the attractions of Stewart McColl's massively acquisitive company. But there are many offices that have already failed – and there are many more that will probably follow.

Let's not lose sight of just what has happened here. Since floating on the stock exchange less than 18 months ago, the SMC Group's status has gone from almost non-existent to a practice which looks likely to make its debut in the 2007 AJ100, almost certainly in the top spot, with an extraordinary 416 architects. It's worth remembering that this year's winner, BDP, has 281.

In one morning – that's right; *one* morning – SMC went from having no architects in Scotland to having the biggest practice north of the border.

It simply snapped up four firms in one go, including the Parr Partnership, which entered last year's AJ100 in 72nd position.

And the financial figures are even more extraordinary. In 2002, the SMC Group had a turnover of £3.1 million, a number that had rocketed to £8.1 million by 2004. In 2006, this figure will be an astonishing £34.7 million. The numbers speak for themselves.

To some, this scale of growth must look unsustainable, especially as the business of architecture has never seen anything like it before. But McColl can see no shortage of hotshot City analysts who are drooling over his company and its sexy numbers.

What is certain is that some – and not just those in the dustier corners of the design



£3.1 million

2002

£8.1 million

2004

£34.7 million

2006

The rocketing turnover of the SMC Group sums up the firm's relentless financial progress

game – see an element of vulgarity in this profit-driven attitude.

But opinions of this kind do not worry McColl; indeed, one suspects it's the sort of thing he revels in. On Monday – just minutes after the latest raft of takeovers was announced – the Scotsman was promising yet more acquisition action.

'This is only the beginning,' he told the AJ. 'Providing we continue to satisfy shareholders and don't make a mistake, this will definitely continue – and you can expect more takeovers within the year.' Blimey.

But what is it like to work for McColl? Unsurprisingly it is hard to pin down anyone working on his recent takeovers who has anything but glowing reports for his management.

Most are refreshed by being part of a large operation with

an even larger turnover – a situation that allows them to bid for bigger jobs, with the finances to back them up. McColl believes this should allow them to grow at an accelerated rate. Everybody, it would seem, is quids-in.

The only caveat that any architect quizzed about the McColl regime could come up with was the observation that 'the rate of growth is a lot faster than even we'd imagined'.

Is there any limit to McColl's expansionist agenda? It would seem that the answer is a resolute 'no'. So you had better watch out – whoever you work for.

## HOW TO BUILD AN ARCHITECTURAL SUPERFIRM

### 1996

Stewart McColl forms SMC Group

### May 2003

Results for 2002 put turnover at £3.1 million

### May 2005

Stewart McColl floats on the Alternative Investment Market with a turnover of £8.1 million

### June 2005

The practice takes over Philip Lees and Associates and Corstorphine and Wright

### October 2005

Acquisitions continue with the takeover of DTR:UK

### February 2006

The practice spends £4.1 million on Covell Matthews and Penrose Architects. The group raises £2 million from a fresh share offering to investors

### March 2006

The architecture world is left in shock as Will Alsop admits his firm is being taken over by SMC

### April 2006

SMC group reveals extraordinary trading results for 2005 to the City of London – with profits soaring by a staggering 280 per cent

### May 2006

SMC buys Charter Consultant Architects, a practice that came 43rd in the 2006 AJ100

### August 2006

McColl reveals impressive half-year results, with investors pleased to see turnover jumping from £5.7 million to £11.3 million

### September 2006

SMC takes over five practices, including four in Scotland – a move that makes it biggest practice north of the border. Turnover for 2006 predicted to reach £34.7 million









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Recent competition losses for Llewelyn Davies Yeang include this London tower

# LDY LEFT REELING AS HOSPITAL DIES

By Richard Waite

Llewelyn Davies Yeang (LDY) has suffered a major blow following the collapse of the firm's second-largest project.

It is understood that the practice, ranked 13th in this year's AJ 100 list, has had to lay off staff – including one senior director – after it was told to 'stand down' on the massive £170 million Broomfield Hospital scheme.

The flagship PFI development for the Mid Essex Hospital Trust was put on hold just before financial close and is subject to a government review into healthcare provision in the east of England.

As a result, bidding consortium Bouygues UK was forced to stop work on the scheme – a decision which has hit 95-strong LDY hard.

The only other project on LDY's books which is expected

to generate more fee income is its Great Ormond Street Children's Hospital scheme.

The last few months have been tough for the practice, which welcomed eco-superstar Ken Yeang on board last year.

It was hoped Yeang's arrival would move LDY away from its historical focus on healthcare and masterplanning (AJ 23.06.05).

However, in recent weeks the London-based practice has missed out on the CAD\$1 billion (£485 million), high-profile University of Calgary competition and a contest for an eco-tower in Mexico, and was earlier this year overlooked for a green, mixed-use tower scheme in south London (above).

Some observers have raised questions about how much time Yeang is able to give to LDY because of other commitments.

As well as the work he does for his practice T R Hamzah & Yeang International in Kuala Lumpur, Malaysian-born Yeang has developed his own range in bioclimatic clothing.

However, LDY chief Steve Featherstone has denied there is crisis at the firm. He said: 'One of the characteristics of having Yeang join the firm is that the shape of our workload includes a much higher percentage of international work, as well as greater diversification in the UK.'

He added: 'Of the team [working on Broomfield Hospital] 80 to 90 percent have been reallocated on to projects in the UK, Istanbul, the Middle East and the Far East.'

'This is the nature of PFI – and any experienced business knows it must plan for these possibilities.'





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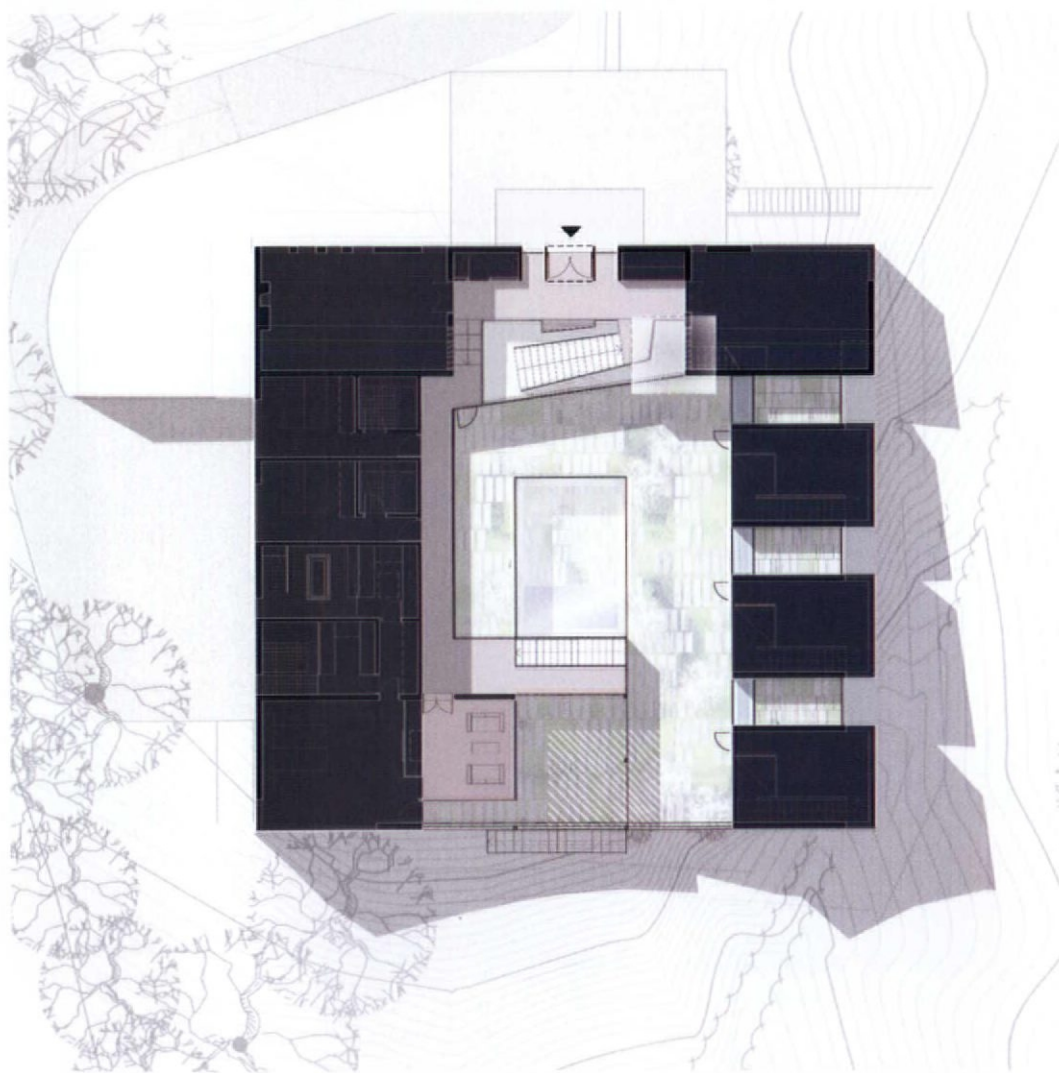


## NEWS IN PICTURES

1. The central courtyard of the private Kent villa will be flanked by two 'accommodation' wings

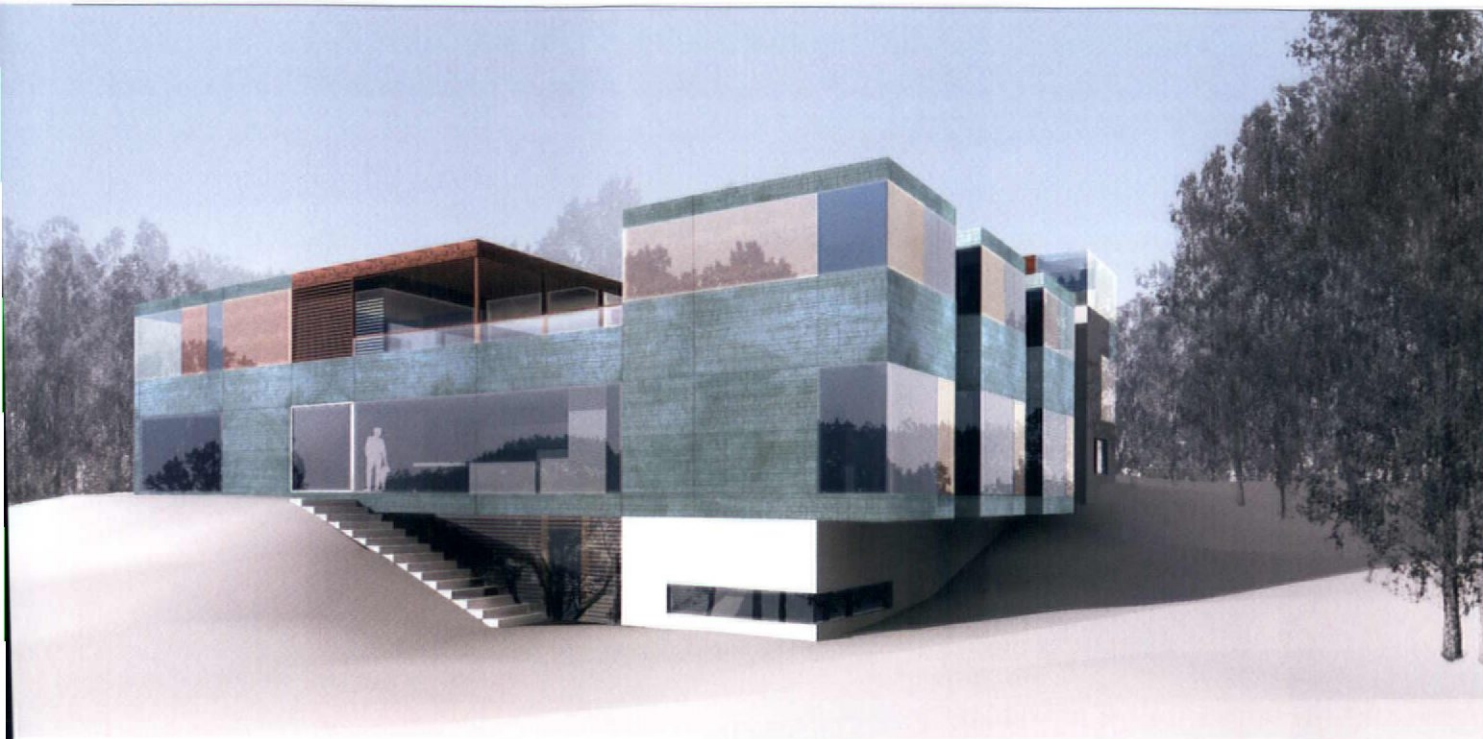
2. All the rooms on the outside of the building will, Mossessian says, have an open and visual relationship with the outdoors

3. Concept sketches, showing development of plan and elevations

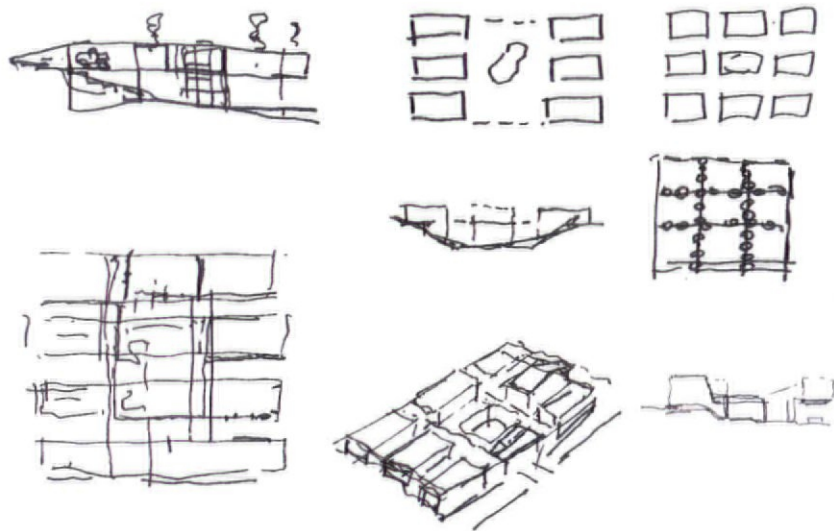


1.





2.



3.

### MOSSESIAN TAKES ON PALLADIO

Michel Mossessian has unveiled these proposals for a £2 million 'Palladian' villa on the edge of the green belt in Elmridge, Kent. The former design director of SOM's London office, who worked on the design of the NATO headquarters building in Brussels and is more commonly associated with commercial projects, was approached by an art collector to design a six-bedroom house earlier this year. At the heart of the 1,000m<sup>2</sup> house will be a central courtyard, flanked by two 'accommodation' wings. Describing the scheme, Mossessian said: 'The three-storey spatial organisation proposes a hierarchy in a series of rings – going from public function at the heart of the house to individual or private function on the periphery. All the rooms on the outside [have] an open and visual relationship to the outdoors, offering contemplative vistas of the picturesque gardens surrounding the house.' Mossessian hopes to submit the scheme, designed in collaboration with landscape architect João Nunes, for planning once an archaeological survey is completed.

*By Richard Waite*



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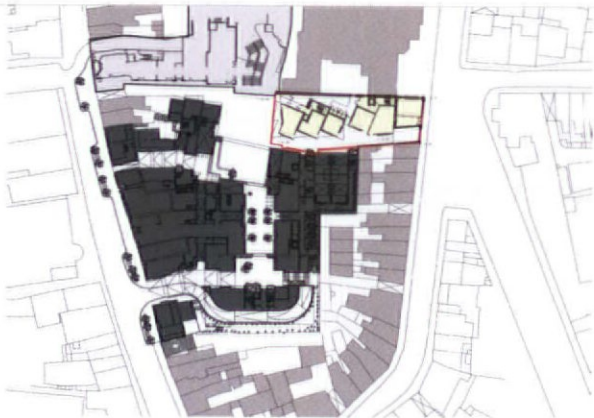
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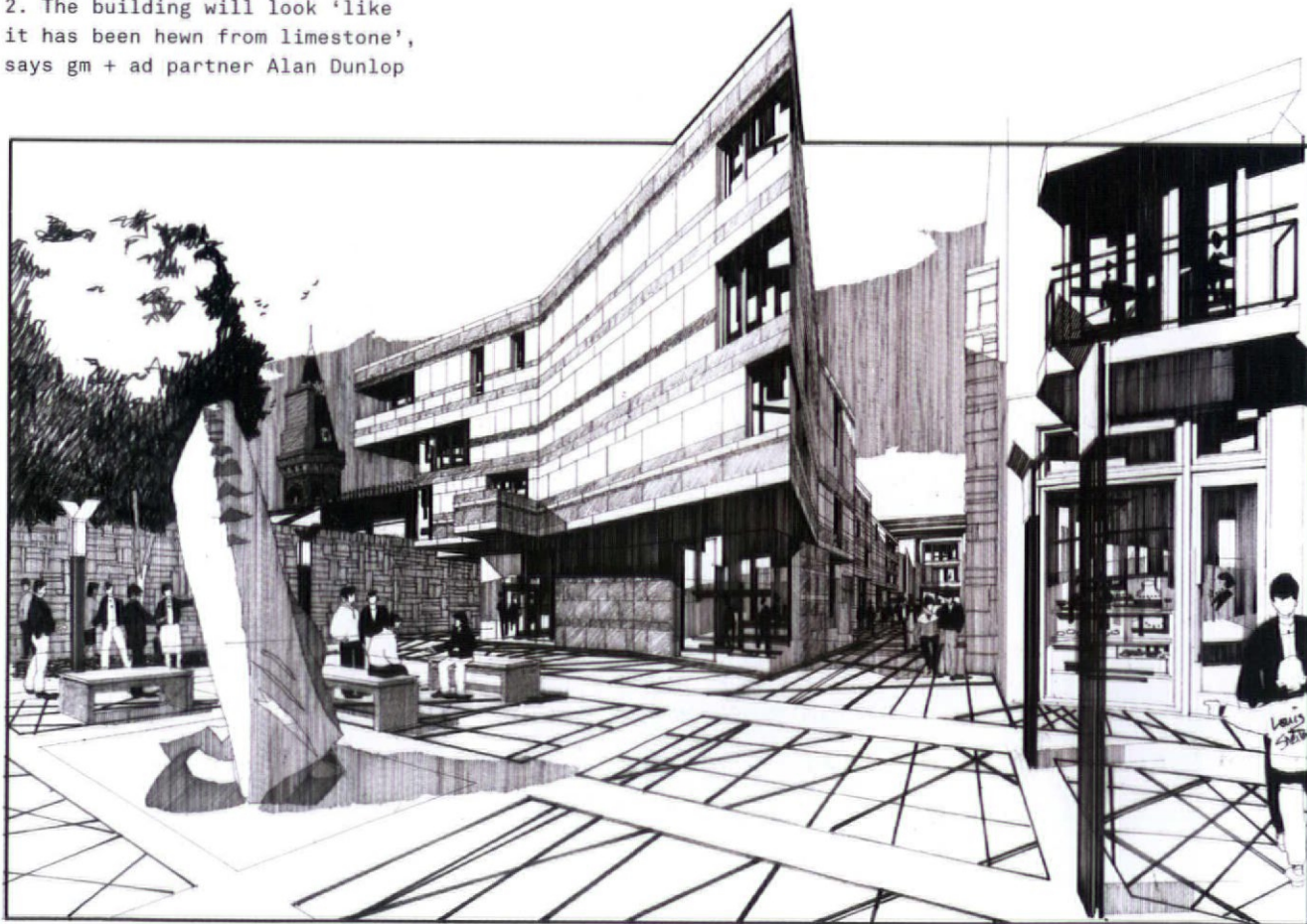
1. The gm + ad building will sit within a larger masterplan in an area of the city of Sligo

2. The building will look 'like it has been hewn from limestone', says gm + ad partner Alan Dunlop

#### IRISH SCHEME IS GM + AD'S INTERNATIONAL DEBUT

Gordon Murray + Alan Dunlop Architects has been granted planning permission for this mixed-use development in the city of Sligo in the Republic of Ireland. The scheme, to include 16 apartments and six new retail spaces, is the first project the practice will construct outside Britain. The building is part of a masterplan, funded by developer Louis Doherty, which will see Sligo's courthouse and public spaces redeveloped. The firm has worked on the scheme for almost four years and, according to partner Alan Dunlop, it was a 'difficult site that initially included the removal of Teeling House, a building with some historic interest'. The move was opposed by residents and politicians alike, and the scheme had to be rethought. The second design, says Dunlop, now addresses a public space and the building will be constructed to look 'like it has been hewn from limestone'. The scheme will be particular to the area's context; but, Dunlop maintains, 'there will be nothing else like it in Sligo'.

*By Richard Vaughan*



2.



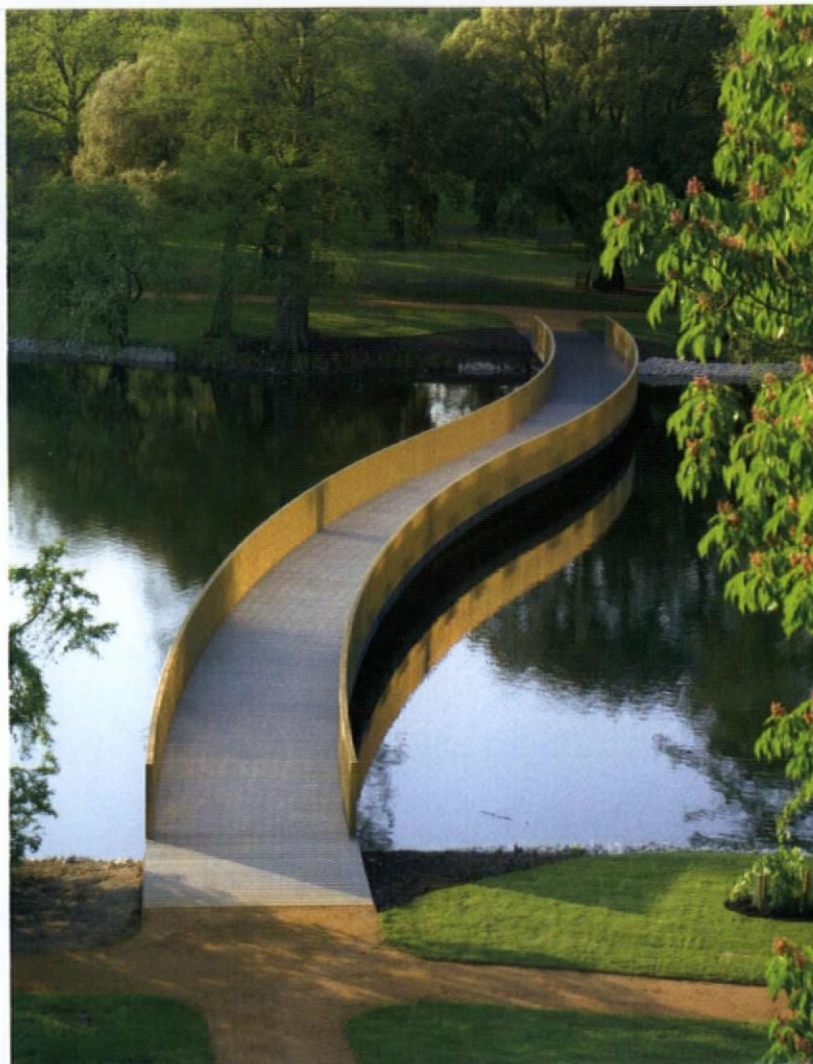
## RIBA SPECIAL AWARDS

### PRIZE WINNERS ANNOUNCED

Four winners of the RIBA Special Awards have been revealed. The victorious practices will accept their prizes on 14 October, during the course of the televised Stirling Prize evening. The categories and winners are:

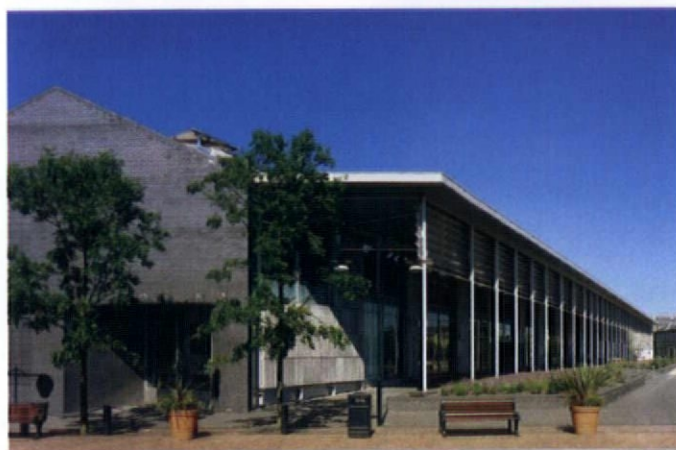
- **Sustainability Award**, sponsored by English Partnerships – Feilden Clegg Bradley's Heelish Building for the National Trust.
- **Conservation Award**, backed by Crown Estates – Dixon Jones and Purcell Miller Tritton, for their work on the refurbished East Wing of the National Gallery.
- **Client of the Year**, sponsored by Arts Council England – The Royal Botanic Gardens in Kew, for work including Wilkinson Eyre's Alpine House and John Pawson's Sackler Crossing.
- **Inclusive Design Award**, backed by the Centre for Accessible Environments and Nicholls & Clarke – David Adjaye's Idea Store in Whitechapel, also on the shortlist for the Stirling Prize.

The winners of the two remaining awards, the Manser Medal and the Stephen Lawrence Award – will be announced live on the night of the Stirling Prize.



TRUSTEES OF ROYAL BOTANIC GARDENS, KEW

1.



DENNIS GILBERT/VIEW

2.

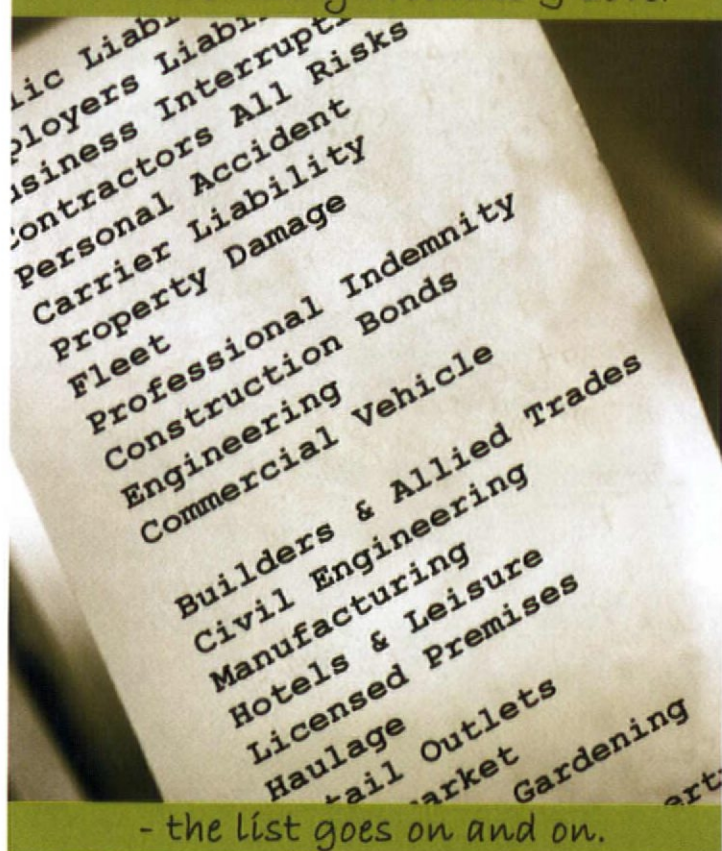
1. The Sackler Crossing at Kew Gardens, by John Pawson

2. Feilden Clegg Bradley's Heelish Building, the National Trust's new headquarters in Swindon



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ENQUIRY 22 ON CARD  
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*'London's Barbican Arts Centre struggled for a quarter of a century until this week it unveiled what everyone had been looking for – a front door'*

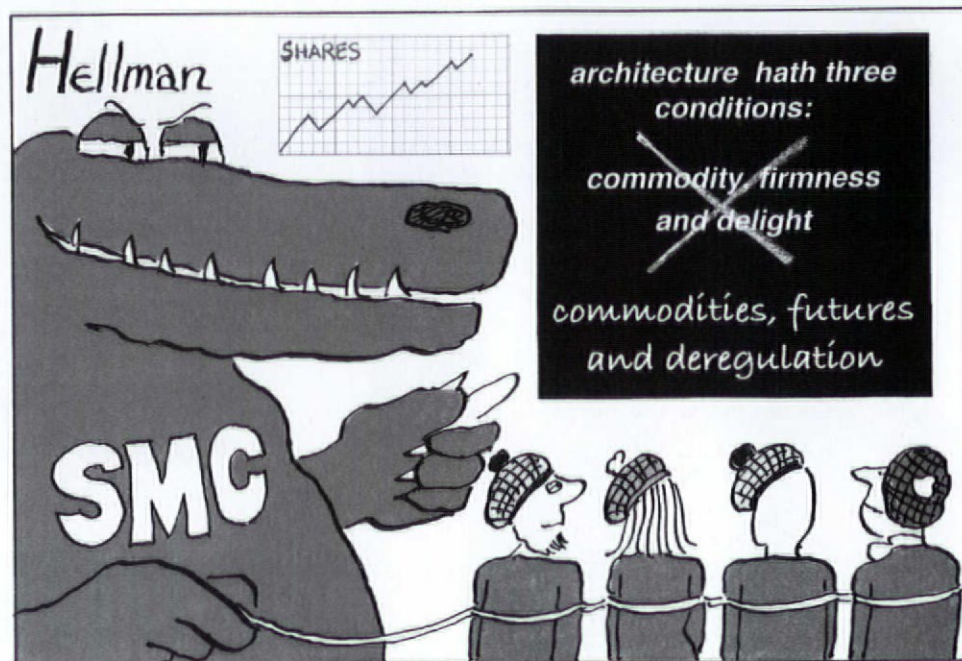
Leo Benedictus on AHMM's alterations. *Guardian*, 21.09.06

*'It makes you wonder why there isn't more vandalism: I want to start harassing saplings after about four hours'*

Zoe Williams on Milton Keynes. *New Statesman*, 25.09.06

*'Hawksmoor's churches have always seemed better suited to funerals than weddings'*

Steve Rose. *Guardian*, 25.09.06



WWW.LOUTSHELLMAN.CO.UK

#### COMIC ASIDE

**Peter and Michael Freeman**, the founders of Argent, were on odd form at the firm's 25th-anniversary bash at nightclub Canvas, which came to an abrupt end at nine o'clock to be replaced by a roller-disco. The pair celebrated the evening by appointing architect **David Partridge** as joint chief executive and producing a **Morecambe and Wise**-style potted history of the company, complete with gags such as referring to the late-'80s property slump as 'the good old days'. Oh how we laughed.

#### A WEE BIT OF CRITICISM

Some intriguing gossip from London Open House weekend. It seems that the top of **Foster's** City Hall, which is referred to as London's Living Room (yuk), hosted an event in which

children made their own models of London buildings, which were then used to create a 'map' of the city. Astragal's spies tell him that as the event wound to a close, **Ken Livingstone's** two-year-old daughter decided she wanted to be centre stage – like father, like daughter – and strolled right out to the centre of the 'map', where she then proceeded to copiously relieve herself. Astragal's been tempted to do likewise at any number of events. Excellent work.

#### DÉJÀ VU

We've all forgotten a face, but **Eddie Heathcote**, former practitioner turned *Financial Times* critic and ironmonger to the stars, has carried this to new extremes. Heathcote has been house-hunting and went to see a flat that seemed strangely familiar. After a while, he

realised that the conversion had been designed by him about 12 years earlier, and was largely unchanged. And his verdict on the apartment? 'I couldn't live in it.'

#### TEENAGE KICKS

Astragal is most amused to hear that arch-Classicist **Francis Terry** apparently went through 'a massive **Denys Lasdun** phase' while at university. Astragal is a huge believer in teenage rebellion, and while Francis' stand hardly ranks at the same level as painting your bedroom blood red or running away with the circus, father **Quinlan** must have been hugely relieved to have him safely back in the Palladian fold.

For loads more gossip from all the best parties visit [www.ajplus.co.uk/astragal](http://www.ajplus.co.uk/astragal)



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# HARDWOOD REFERENCES

[www.ahec-europe.org](http://www.ahec-europe.org)



### THE CHURCH LOOKS AFTER ITS BUILDINGS

The Building Study on St Peter's Seminary, Cardross (AJ 14.09.06) provided yet another focus on the building and its ruinous state. The need to find a way forward has been evident for many years, but the manner in which to achieve a solution acceptable to all parties is much more difficult.

It is important to note that the Roman Catholic Archdiocese of Glasgow has, for the past 10 years, adopted a very responsible attitude towards its significant estate of listed church buildings. This includes the repair and conservation of four Coia/Gillespie, Kidd & Coia churches, and six other Grade A-listed buildings, with a further four listed churches 'in the pipeline'. This has been achieved under the direction of the innovative Archdiocese of Glasgow Conservation Working Party, chaired by the Archdiocese but planning ahead on an agreed priority basis with senior staff from Historic Scotland, the Heritage Lottery Fund and Glasgow City Council, balancing priorities of the Archdiocese with those of these statutory and funding agencies.

Furthermore, credit where credit is due: St Patrick's, Kilsyth, referred to in the article on Cardross, is the responsibility of the Archdiocese of St Andrews and Edinburgh, and St Bride's, East Kilbride, is the responsibility of the Motherwell diocese.  
*Brian A. Park, Page and Park Architects*

### PASTICHE IS THE PRODUCT OF ANTIQUATED PLANNING

In his letter, 'Pastiche will not be accepted at King's Cross' (AJ letters, 14.09.06), David Partridge is missing the point. This is perhaps understandable, because Argent's approach has become so much the norm that no one is questioning the rather surreal principle that contemporary buildings should be erected on masterplans that ape those of the 19th (and earlier) centuries. Indeed, Canary Wharf, Brindleyplace and even the much-vaunted Barcelona extensions are predicated on similar strategies.

What is needed is the realisation that while reverting to ancient plan layouts might prevent the nowheresville horrors of mid-20th-century planning, this approach is a dead end in the long run. While architecture has become more adventurous since the '80s, masterplanning remains stuck in an early post-Modernist phase of pastiche. A new, far more three-dimensionally responsive approach is needed to match the ambition of current architecture.

As well as the dull semi-grid plan, my particular beef with King's Cross is that it ignores the rich three-dimensional townscape possibilities of the site suggested by the multi-levels of existing canals, roads, railways, etc. Nineteenth-century infrastructure is so much more inspirational than 19th-century axial planning.  
*Piers Gough, by email*

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### CALL FOR SMALL PROJECTS ENTRIES

Entries are sought for the AJ Small Projects Awards. Submissions must be projects completed between 1 November 2005 and 1 November 2006 with a total project value of less than £250,000. All projects must be unpublished. Send a 150-word description with images and credits to: AJ Small Projects, 151 Rosebery Avenue, London EC1R 4GB, or email james.pallister@emap.com by Friday 27 October 2006.

### CASH – AND POETRY – DRIVES PLANNING IN RUSSIA

It is no surprise to anyone who has worked there that bribery is part of the construction process in Russia. Certainly in the 1990s it was commonplace for developers to hand brown envelopes full of cash to local authority officials in order to obtain building permits.

In one area of Moscow, all buildings had to be a shade of yellow. The developer, however, wanted pale blue. The official concerned was very keen on 19th-century poetry, and after a set of beautifully bound antique volumes of Russian poetry was presented to her, the developer got his blue building.

*Richard Bossons, Henley-on-Thames*

### CONVERSION: NOT TO BE CONFUSED WITH CONSERVATION

Pinions Barn (shortlisted for the RIBA Crown Estate Conservation Award, AJ 14.09.06) is a decent enough adaptation of an existing building, but it bemuses me that it can be seen to be coming close to conservation.

It is merely a barn conversion – hardly sympathetic to its original function. 'The window slot... was inspired by the trains that whoosh past,' says the Building Study (AJ 09.02.06). Where does this come from – Nike-style 'whoosh' branding? This is a stylistic conversion, idiosyncratic of its time, but nonetheless a building of fashion.

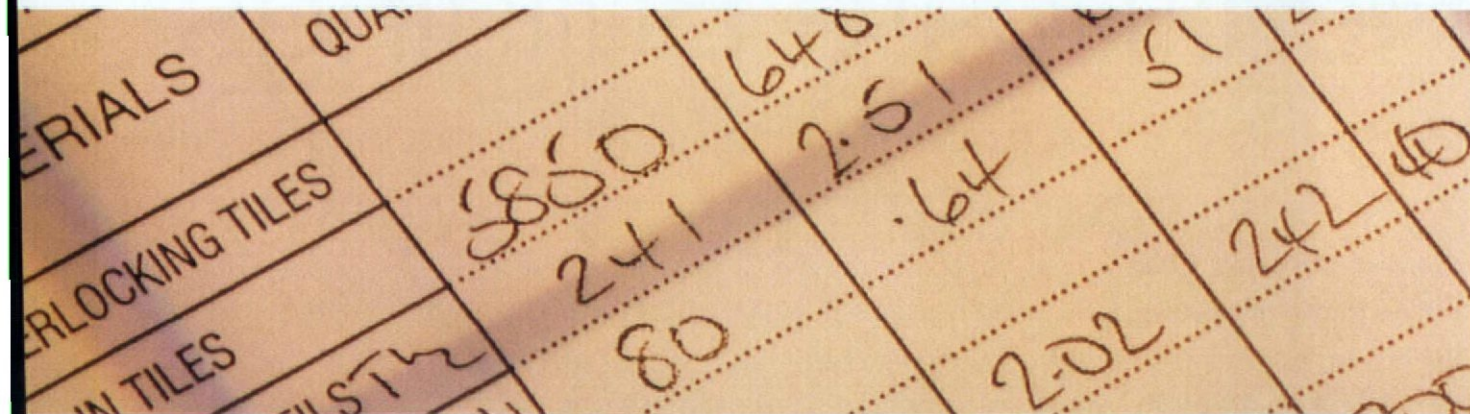
The only resemblance to the original is the roof structure. It may manifest itself in the future as fitting into Simon Thurley's category of 'horror conversions'; but it is worse than unsustainable to leave these 'honestly functional' structures to decay with dignity.

It may be better off classed as 'sustainable re-use', but conservation – neither with a capital nor a small 'c' – this is not.

*Rose Peeters, Bunwell*

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

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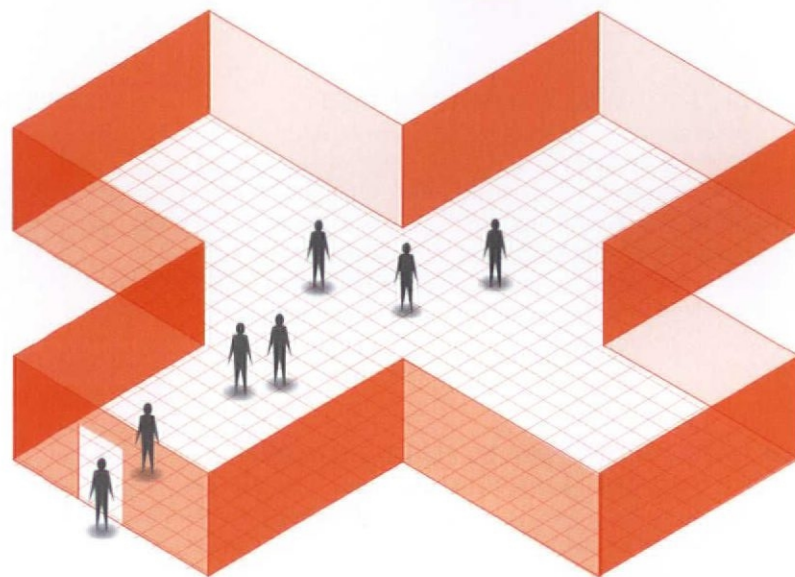
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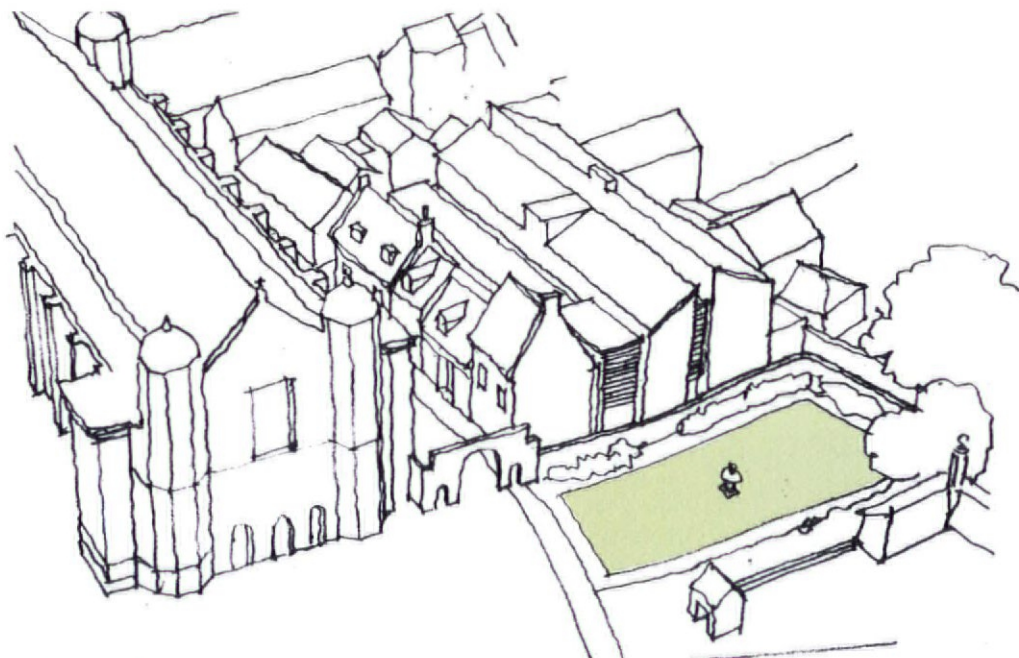
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# ORMS/ UPPINGHAM SCHOOL



1. The challenge was to insert a large building at a delicate junction between the school campus and the town



## MUCH OF THIS BUILDING'S DELIGHT COMES FROM ITS PALETTE OF LOCAL MATERIALS

*By Hattie Hartman. Photography by Michael Collins*

ORMS was founded in 1984 and is based in Clerkenwell, London. Aware of the danger of relying on one type of work, the 50-strong practice has deliberately undertaken a diverse portfolio of projects to safeguard against changing economic trends. Its most recent educational projects have included the American School in London, the UMIST School of Management in Manchester, and work on site at University College School, Hampstead.

Uppingham School's new music centre by ORMS is a rarity: a successful marriage of modern and vernacular. This is a sensitive, understated building – with an edge, because of its unabashedly modern detailing. A few hundred yards from the town's historic market square, ORMS has inserted a large building on a restricted site where the school campus meets the town. Massing, roof pitches and symmetries, or rather asymmetries, have been carefully resolved. Much of this building's delight comes from its palette of local materials, its studied capturing of views, and its careful handling of light.

Founded in 1584 as an independent boys' school, Uppingham's 70-odd buildings (including an art/design technology block and a girls' boarding house by old-boy Piers Gough) dominate the pretty market town of Uppingham in Rutland. The school was established on the principle of rounded education, with sport, music, art and drama on an equal footing with academics, encouraging students of mixed abilities to find their own ways of excelling. Music has always been strong; a large number of pupils are music scholars and ex-cathedral choristers.

Mendelssohn's godson, Paul David, was director of music from 1865 to 1908. Today, students who want to pursue music to a high standard in the context of a broad education choose to go to Uppingham; many who arrive at the school play an instrument at Grade 7 or 8.

Music teaching was previously housed in two buildings near the centre of the campus. Bursar Stephen Taylor explains that it was clear from the outset that the new building had to occupy a central site in order to be near existing music buildings, which are in continuous use, and because of the difficulty of transporting heavier instruments between buildings. 'Because music is the department at which we excel most,' he notes, 'the new music centre was built to a higher specification [than most of our recent buildings].' The building met its budget of £3 million. Along with classrooms and practice rooms, the brief included providing a focus for the music department's students and its staff of eight full-time and 44 peripatetic teachers, as well as a 100-seat recital hall.

This is an unusual building for ORMS, which is more known for its work for property developers and Holmes Place Fitness Clubs. ORMS director Oliver Richards, himself a music scholar and violinist, describes the practice's work as a blend of rational and humanist thinking, implying that a solution can be both modern and contextual. ORMS was recommended by an existing client, a developer for an unbuilt tower at 100 Middlesex Street in the City who also sits on the board of trustees at Uppingham, when the school decided to expand its music





2. Crisp detailing of the glazed foyer link, the stone facades and the roofs contrasts with the vernacular form

facilities to meet the increased demand which resulted from full co-education in 2001. The school wanted the building quickly because the need was urgent. With the arrival of girls, the demand for instrumental lessons jumped from approximately 300 to over 600 a week. ORMS was appointed on a design-and-build contract – a contractor who had completed two previous buildings for the school had already been selected and the school wanted to fast-track the project.

The location of the music centre site within a conservation area near the market square was highly sensitive, particularly because the school had a recent track record of problematic planning applications. ORMS associate director Edward Toovey says: 'We were being asked to design a building which was invisible to the town but had a strong presence within the school, including a semi-public performance venue, the new recital hall'. The site opposite the school's memorial hall on School Lane had several existing buildings, including three Grade II-listed two-storey cottages (the oldest from 1687), a three-storey Victorian building and a stable building. After discussion with the Rutland County conservation officer, it was agreed that only the three listed cottages had to be retained, freeing the remainder of the site for the new building. It was still a highly constricted site, bounded on all four aspects by built fabric: to the south by a public right of way and an existing stone wall; to the east by a doctor's surgery; to the north by the service yard of the school-owned White Hart pub on the High Street; and to the west by the listed cottages.

The planners dictated that the demolished Victorian building at the end of the row of cottages should be replaced by a building form identical to the cottages; the result looks like an unfortunate stage-set which does not belong to the rest of the project.

The organisation of the new building evolved early on from Uppingham's urban grain of deep sites with long 'fingers' of built form perpendicular to the High Street. To meet planners' concerns, ORMS had to find a way to break down the building's mass. In the initial presentation to the school, the concept of a skylit foyer linking the cottages to a larger new building beyond was already defined; this was a straightforward organising principle. For acoustic reasons, administrative functions and a small library were grouped within the existing buildings, while the new building with music practice rooms and the recital hall are a sealed box.

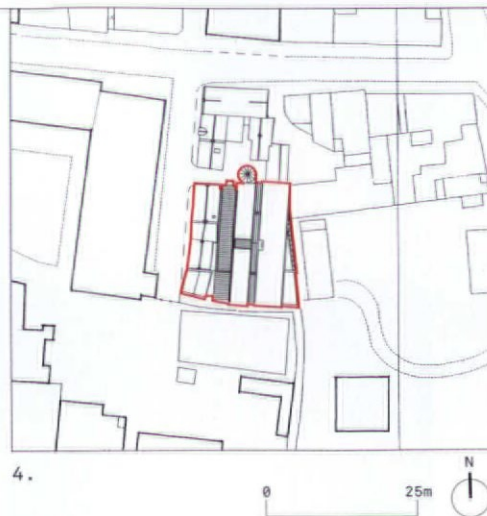
The glazed link doubles as a focus for the department and a foyer for the recital hall and ties the existing cottages to the new building with door openings at ground level and a bridge at the first floor. Once the miscellaneous extensions were removed from the cottages, the rear walls of local ironstone were either repaired or rebuilt from stone salvaged from garden walls on the site. Oak-veneer panels line the opposite wall – the 'exterior' of the new building – and random coursing of Lancashire stone on the floor gives the space continuity with the exterior. It's easy to imagine this space working well full of people before or after a recital. Even on a quiet school day, it doesn't feel too imposing.





PETER COOK/VIEW

3.



4.

3. A brick tower for the fire stair signals the stone entrance to the right  
4. Site plan

5, 6 & 7. The foyer provides a new focus for the music department and could accommodate impromptu recitals

Clerestory windows give natural light and accommodate the level changes between the roof pitches of the cottages. At the south end of the foyer, a generous steel-and-glass stair, well detailed but not precious, serves as the main vertical circulation.

Less obvious was how to make an entrance to the glazed foyer, buried in the middle of the site. In a bold move, which works better in reality than it appears in photographs, ORMS located the entrance around the corner in the White Hart's rear yard. From School Lane, the entrance is signalled by a circular brick fire stair, a play on local vernacular complete with vertical slit windows. The brick makes the stair tower read as part of the yard, distinct from the elegant clipstone of the music centre exterior (and memorial hall), though its form is clearly modern.

The recital hall, as close to a cube in volume as possible for acoustic reasons, has a large north-facing window and a small clerestory in one corner which washes light onto the wall behind the stage. A timber floor adds luxuriousness – it survived value engineering due to the insistence of acoustic engineer Robert Essert of Soundspace Design, who wanted musicians to be able to feel music resonating in the floor. Practice and teaching rooms on the upper two floors are organised along well-proportioned corridors that have big windows at either end and, in one case, a view into the recital hall. Richards intended these rooms to have a monastic simplicity. Each has a narrow vertical window providing a glimpse outside, and most have an angled wall which improves room acoustics by evening out resonance at particular frequencies.

The building includes three studios of prefabricated panel construction, supplied by Black Cat, that are a cost-effective way of providing highly insulated rooms for rock music and percussion.

The defining exterior features are the mono-pitched slate roofs, the asymmetrical pattern of vertical window openings, and the contrast between heavy stone walls and glazed connections. Toovey notes: 'Once we had decided to go vernacular, it was 10 times more important to get the details right.' The roofs were inspired by a nearby row of 17th-century 'studies'; in days gone by, each boy had 'a room of his own' for study. The eaves are detailed with an integrated gutter which makes the roofs appear to hover lightly over the solid stone walls. Toovey explains that because the building exterior 'needed' more windows than seemed appropriate inside, some of the windows are located within recessed stone panels to make them appear bigger. To maintain the crispness of the elevations, window frames are minimised. It's just the type of architecture one would hope to see from a brief calling for a new building in a historic setting.

The school now has a new director of music, so building uses will evolve. Also, the foyer recently hosted a non-music-related function – a sign that the space may fill a need the school didn't know it had. It remains to be seen how the building will settle into the life of the school. The real success will be if it can engage and inspire the staff and students to make music in the foyer space as well the recital hall and practice rooms. In this subdued, elegant building, the more music and activity there is, the merrier it will be.





5.



6.



7.



8.







PETER COOK/VIEW

9.

8. The recital hall's oak walls and floor provide a feeling of luxury, and a carefully placed clerestory washes light behind the stage
9. Practice-room windows capture rooftop views



## STRUCTURE

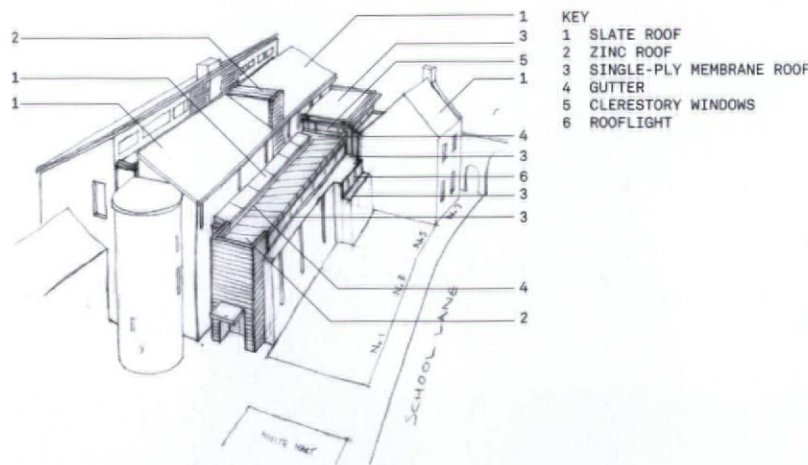
The music school development is broadly divided into three distinct parts with contrasting structural challenges: the new music rooms, the foyer and the existing listed cottages. The music performance, practice and teaching rooms were situated in a new construction designed to offer the best acoustic and environmental performance, while restricting noise break-out. Based on load-bearing masonry walls on strip footings, and precast-concrete floor planks with structural screed toppings, the principle was to use heavy-mass construction, with internal music room walls, floors and ceilings isolated from the structure. For a heavy roof, the team developed a system of interlocking prefabricated roof panels, comprising layers of plywood, insulation and plasterboard made in a joinery workshop. These were lifted on to steel rafters, which sat on a reinforced hollow block perimeter edge beam which tied the structure together and allowed flexibility of window locations below. The roof was then finished with natural slate on battens. The foyer space was designed as a bright, lightweight 'space-in-between', with the new music rooms on one side and the existing houses on the other. The structure was envisioned as a slender exposed steel frame incorporating, at the south end, the main steel stair. The columns were set back from the rear of the houses to minimise disruption to their footings. Varying eaves levels on the existing roofs led to a complex series of tiered roofs and clerestory windows being developed. These helped to maximise available height within the foyer while filling the space with daylight. The existing listed houses and boundary walls required careful opening up and comprehensive archaeological recording to establish the most suitable structural approach. A methodology was agreed with the conservation officer based on minimal intervention involving underpinning alongside the new works. Part of the rear of the houses was in such poor condition that it had to be rebuilt. For this section, matching ironstone was salvaged from the demolition of garden walls. The stone was cut to suitable sizes then built up, tied back to masonry behind. Internally, the walls and roof structures were generally sound and left alone as much as possible.



10. Rear walls of the existing cottages on the site prior to refurbishment



11. South elevation



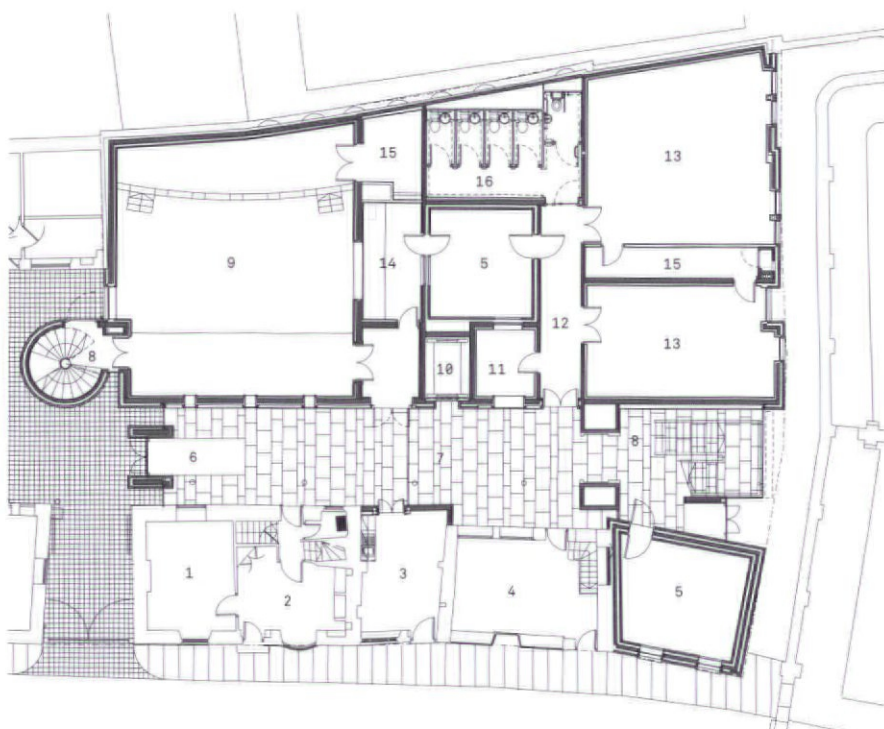
12. Sketch showing complexity of roof planes and materials to incorporate clerestories





- KEY
- 1 ADMIN AREA
  - 2 WAITING AREA
  - 3 STAFF ROOM
  - 4 LIBRARY
  - 5 STUDIO
  - 6 MAIN ENTRANCE
  - 7 MAIN FOYER
  - 8 STAIRS
  - 9 RECITAL ROOM
  - 10 LOBBY
  - 11 LISTENING ROOM
  - 12 CORRIDOR
  - 13 CLASSROOM
  - 14 CONTROL ROOM
  - 15 STORE
  - 16 WC
  - 17 TEACHING ROOM
  - 18 PRACTICE ROOM
  - 20 PLANT ROOM

13. Second-floor plan



14. Ground-floor plan





## Costs

**DEMOLITION AND ALTERATIONS** £81.27/m<sup>2</sup>  
Demolition of existing house and stable, rear extensions and garden walls with stone salvaged for reuse; refurbishment of existing listed houses

**SUBSTRUCTURE** £87.08/m<sup>2</sup>  
Excavations, reinforced-concrete strip footings and ground-floor slab, underpinning of boundary walls and rear of houses

**SUPERSTRUCTURE**  
Frame/unframed steelwork £21.64/m<sup>2</sup>  
Steel floor joists for long spans, steel roof rafters  
Upper floors and stairs £77.28/m<sup>2</sup>  
Precast reinforced-concrete floor panels; steel stairs, balcony and bridge with glazed balustrades  
External walls £111.85/m<sup>2</sup>  
Concrete blockwork inner leaf and lintel block ring beam; full-fill cavity insulation; brickwork; natural stone  
External doors and windows £33.15/m<sup>2</sup>  
Steel windows with double-glazed low-E glass; glazed entrance and stair; PPC aluminium high-level opening motorised foyer vents; structural glass entrance doors  
Roof £119.69/m<sup>2</sup>

Natural slate on battens and counter-battens, Tyvek membrane, on insulation on prefabricated insulated timber and ply roof panels; zinc foyer roof and flashings, gutters and feature details; double-glazed PPC aluminium patent glazing linear rooflight

Internal walls £68.89/m<sup>2</sup>  
Concrete blockwork, double-layer plasterboard on metal firrings or independent metal stud, with insulation batts, all isolated from structure

Internal doors £45.97/m<sup>2</sup>  
Oak veneer and ply-faced solid-core timber doors and frames, with acoustic seals to all music rooms; ironmongery

**INTERNAL FINISHES**  
Floor, wall and ceiling finishes £134.02/m<sup>2</sup>  
Laminated timber flooring on battens on neoprene to music rooms, carpet on screed to corridors, vinyl on screed to wet areas; oak veneer wall panelling to foyer and recital room; double-layer plasterboard ceiling on isolating hangars and insulation matting

**FITTINGS AND FURNISHINGS**  
Fittings £7.75/m<sup>2</sup>  
WC vanity tops and cubicle panels; sanitaryware  
Curtains, blinds and furniture £116.14/m<sup>2</sup>  
Acoustic curtains, window blinds, furniture  
Sound-recording studios (electronics) £77.4/m<sup>2</sup>  
Specialist sound attenuation and recording studios and variable acoustics studio

## SERVICES

**M&E** £269.95/m<sup>2</sup>  
Attenuated conditioned air supply and heating system with condensing boiler; electrical supply and substation, mains distribution, lighting, fire security, data, CCTV  
**Lift** £29.38/m<sup>2</sup>  
DDA-compliant lift serving three floors, able to hold a piano

**EXTERNAL WORKS**  
Paving £14.63/m<sup>2</sup>  
Reuse of reclaimed cobblestone, tarmac  
Drainage £10.66/m<sup>2</sup>  
Connections to mains foul and surface water  
Mains services £7.75/m<sup>2</sup>  
Water, gas and electrical mains supplies  
Acoustic works £116.14/m<sup>2</sup>  
Specialist wall/ceiling absorbent panels, acoustic curtains

**PRELIMINARIES AND INSURANCES**  
Preliminaries, overheads & profit £466.28/m<sup>2</sup>  
VAT £325.19/m<sup>2</sup>



15. View from the recital hall on to the entrance yard



## Credits

Client  
 Uppingham School  
 Start on site  
 28 February 2005  
 Completion  
 6 April 2006  
 Gross internal floor area  
 1,292m<sup>2</sup>  
 Form of contract  
 Modified JCT form with Contractor Design Portions  
 Architect  
 ORMS – project architect Richard Hawkes, associate  
 Edward Toovey  
 Development agent  
 Abstract Securities  
 Project manager  
 CMC  
 Structural engineer  
 BWB Consulting  
 M&E  
 Derry Building Services  
 Acoustic consultant  
 Sound Space Design  
 Main contractor  
 Bowmer & Kirkland – Andrew O'Shaughnessy (PM),  
 Paul Malkinson (QS), Geoff Harrison (Site Agent)  
 Subcontractors and suppliers  
 Demolition Matrix Grade; groundwork Harrt Civil Engineering;  
 CCTV Survey; brick and blockwork Waldron Brickwork; stone  
 renovation N Evans; scaffold Albion Hire Services; joinery Anton  
 J Cave; concrete cutting UKDD; structural steel Reynolds &  
 Litchfield; PCC floor Bison Concrete; slate roofing Cobsen  
 Davis; asphalt tanking Nottingham Rock Asphalt; roof glazing  
 Campion Glass; mansafe system The Access Group; structural  
 glazing Glaswall; metal fascia & soffits PMF Roofcraft; patent  
 glazing Campion Glass; colt windows Colt International;  
 windows Crittalls Windows; stairs Excel Engineering; balsutrade  
 Excel Engineering; brise soleil Levolux; screed Telling Finshes;  
 lift Otis; fire stopping B-in-Line; stud partitions B-in-Line;  
 plastering Key Building Finishes; rainwater goods PMF Roofcraft;  
 suspended ceiling B & K Ceilings; MF ceiling B-in-Line; ceramic  
 tiling Tellings Finishings; decoration Peveril Decorators; hardwood  
 floor Beachams; vinyl & carpet Beachams; acoustic panels  
 Black Cat

## Cost summary

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

	Cost per m <sup>2</sup> (£)	Percentage of total
DEMOLITIONS AND ALTERATIONS	81.27	4.2
SUBSTRUCTURE	87.08	4.5
SUPERSTRUCTURE		
Frame/unframed steelwork	21.64	1.1
Upper floors and stairs	77.28	4.0
External walls	111.85	5.9
External doors and windows	33.15	1.7
Roof	119.69	6.3
Internal walls	68.89	3.6
Internal doors	45.97	2.4
GROUP ELEMENT TOTAL	478.47	25.0
INTERNAL FINISHES		
Floor, wall and ceiling finishes	134.02	7.1
FITTINGS AND FURNISHINGS		
Fittings	7.75	0.5
Curtains, blinds and furniture	116.14	6.2
Sound-recording studios (electronics)	77.4	4.1
GROUP ELEMENT TOTAL	201.29	10.8
SERVICES		
M&E	269.95	14.2
Lift	29.38	1.6
GROUP ELEMENT TOTAL	299.33	15.8
EXTERNAL WORKS		
Paving	14.63	0.8
Drainage	10.66	0.6
Mains service	7.75	0.5
Acoustic works	116.14	6.1
GROUP ELEMENT TOTAL	149.16	8.0
PRELIMINARIES, OVERHEADS AND PROFIT	466.28	24.6
TOTAL (excluding VAT)	1,896.92	100



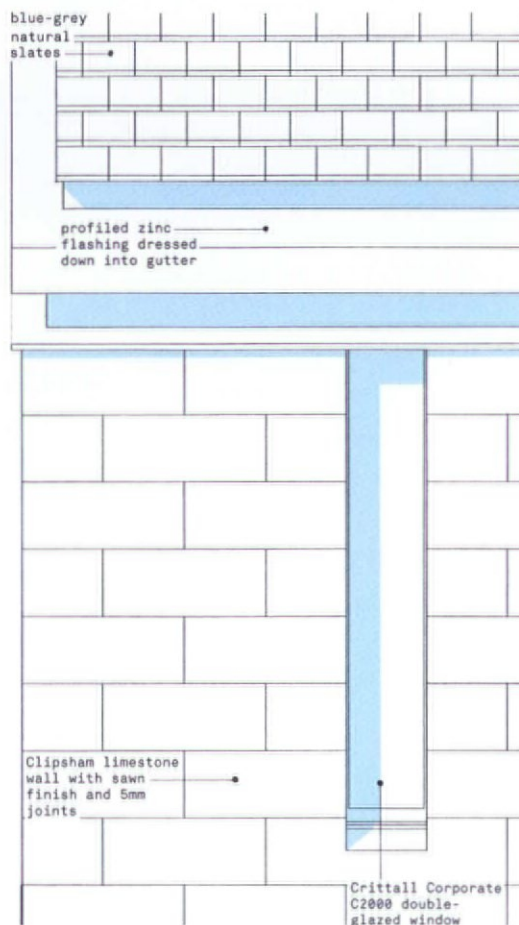
# A RECESSED ZINC DETAIL AT VERGE AND EAVES

The music centre has a traditional palette of materials – local Clipsham limestone and natural slate – detailed as a layered construction of distinct elements. The roof/wall junction is detailed by a continuous recess of zinc sheet; running at verge and eaves, it expresses the roof as an inclined plane positioned lightly over the walls. A projecting gutter is formed of zinc sheet on ply screwed to steel U-shaped brackets fixed to the structure.

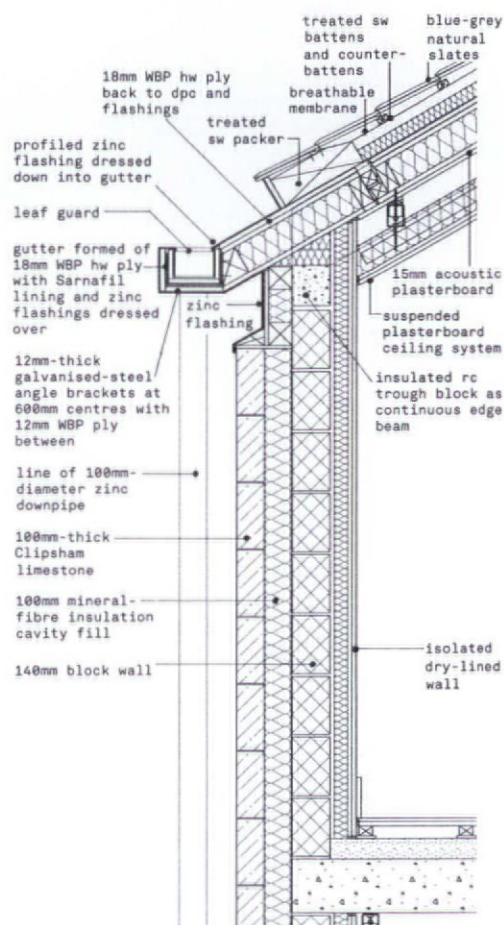
The roof's heavy mass prevents noise break-out. Steel rafters rest at the eaves on trough-shaped concrete lintel-blocks, reinforced and filled with cast-in-situ concrete. Prefabricated timber-framed roof panels were craned onto the top flange of the rafters. The panels interlock and all junctions have compressible neoprene seals. The underside is lined with a plasterboard ceiling on acoustic isolating hangers with neoprene pads. Absorbent panels are fixed to the ceiling. The dry-lining to walls is also isolated from the structure.

To the south, the building faces a historic library with large window openings. Responding to this context, openings in the stone wall were designed to an appropriate scale and proportion, with full-width stone sills. To meet the needs of music rooms, which require controlled sunlight, some openings are 'in-filled' with a combination of recessed stone and narrow steel windows.

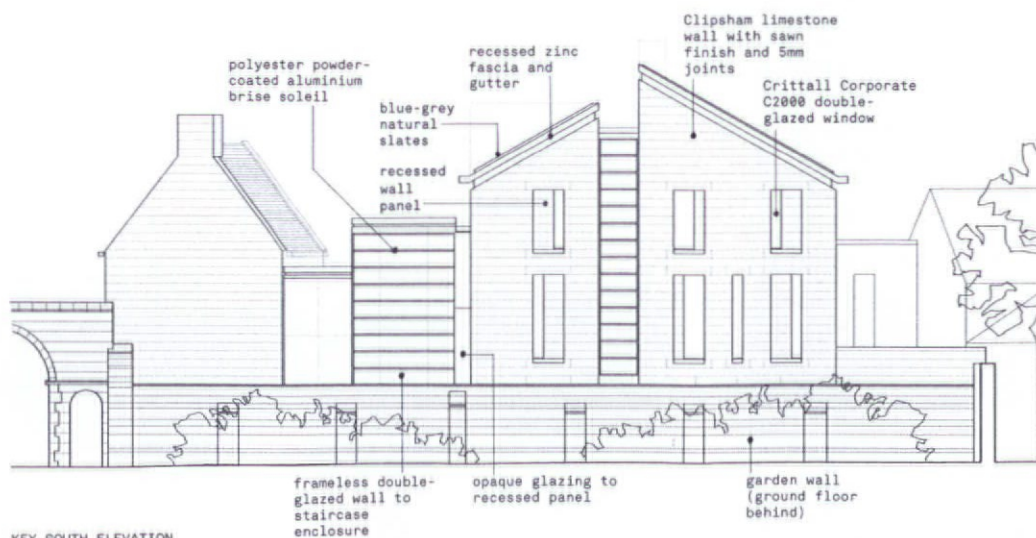
By Susan Dawson



PART EAST ELEVATION SHOWING GUTTER AND FASCIA

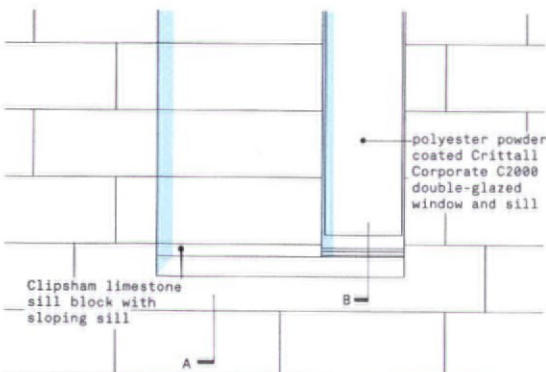
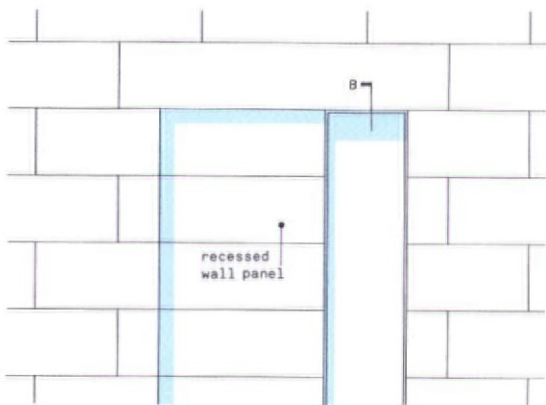
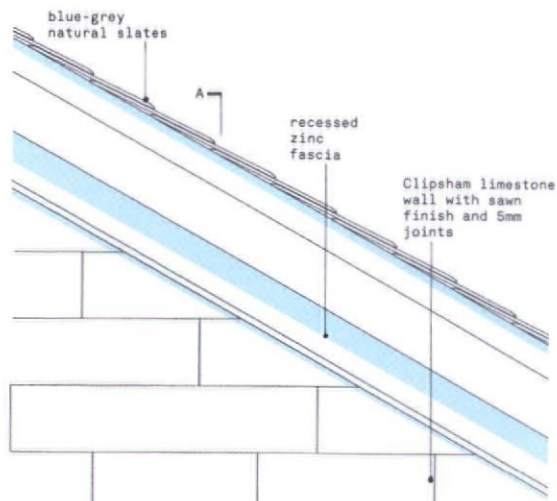


SECTION THROUGH GUTTER AND FASCIA

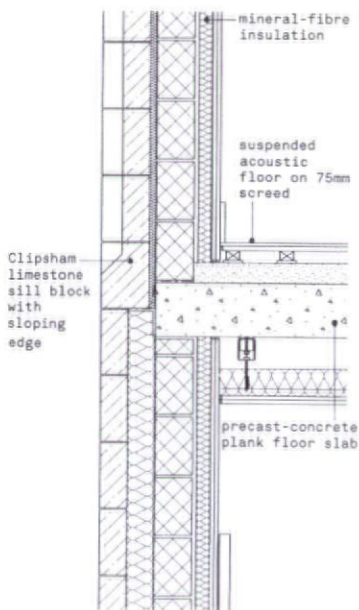
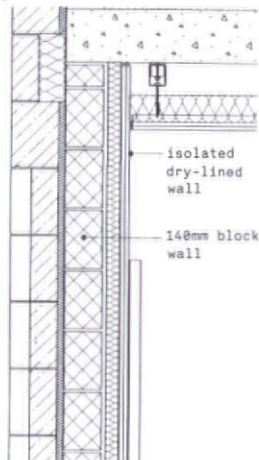
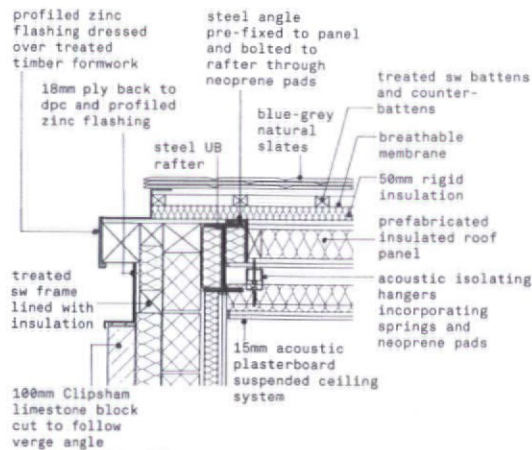
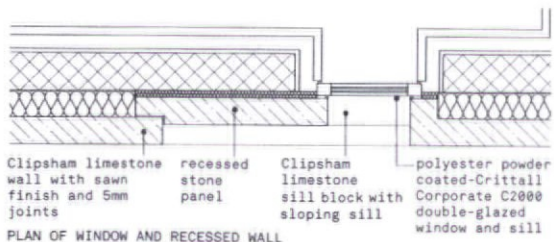


KEY SOUTH ELEVATION

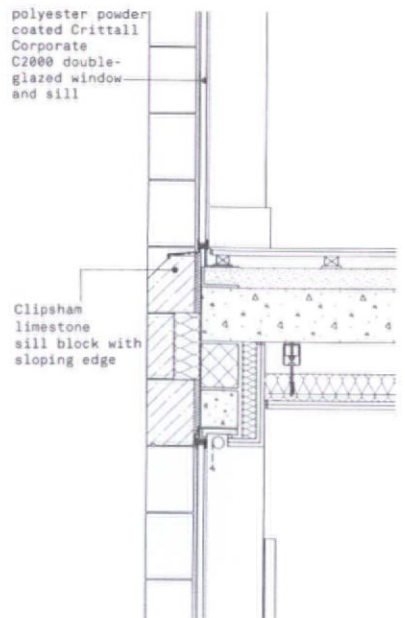
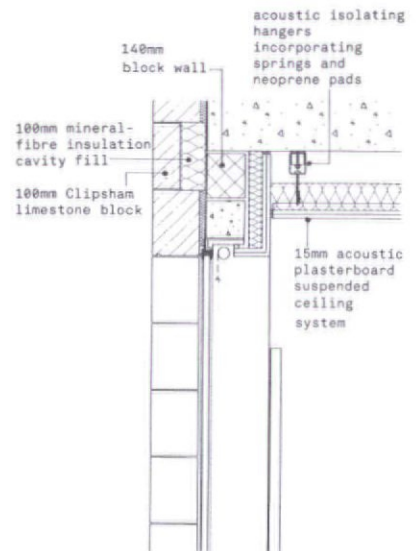




PART SOUTH ELEVATION SHOWING WINDOW, GABLE AND VERGE



SECTION A - A



SECTION B - B





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## A STRUCTURED APPROACH AVOIDS THE MESS OF WIRES

By Grace Mair

*This latest article from Gardiner & Theobald looks at the structured cabling that forms part of the office IT network. It gives an insight into current technologies and compares the costs of delivering copper and fibre to the desk.*

### CABLE VS WIRELESS

The decision to go 'wired or wireless' depends on many factors, including:

- budget – wireless networks are generally cheaper to install;
- data transfer – transferring large volumes of data reduces the speed/quality of wireless networks far more noticeably than wired networks; and
- building characteristics – thick walls or large metal structures degrade wireless network signals.

We will assume for the purpose of this article that the decision is a structured wired network. Wireless network technologies have been covered previously (AJ 27.04.06).

### STRUCTURED CABLING

Not so long ago, structured cabling entailed a mix of multiple media topologies ('daisy-chain', 'bus', etc) and used varying types of cable, such as coax and twinax. The vendor selected the cabling system used, and the users – i.e. the clients – were therefore entirely dependent upon the vendor's decisions.

Structured cabling originated in the telephone cabling industry. As data requirements became increasingly critical it was necessary to adopt a structured approach that avoided the

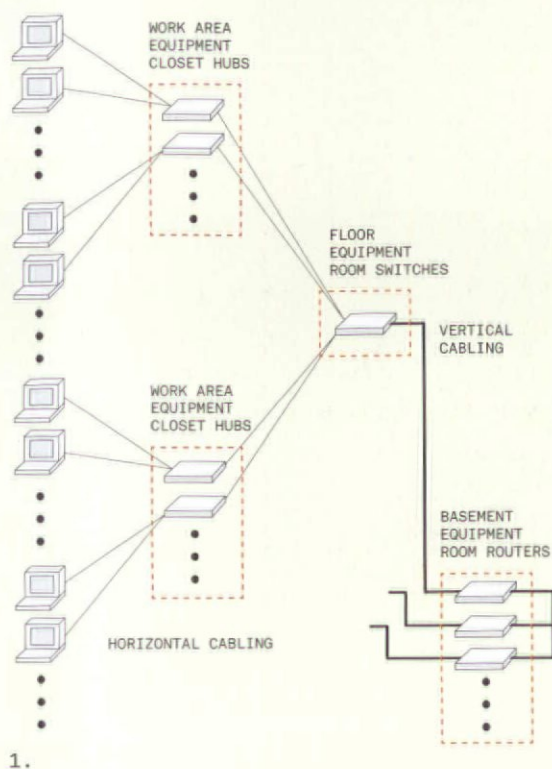
traditional mess of wires. These days structured cabling comprises standards-compliant cabling (there are too many standards to list). It is normally copper rather than fibre running along the floor from the desk (horizontal cabling) to the patch panels and switches/hubs. From these a multi-mode/single-mode fibre-optic cable is used for the backbone/vertical riser of the building down to the main/basement equipment room. Structured cabling is relatively cheap to produce and quick to install. It is a standard media platform that supports multiple applications. The use of structured cabling allows many topologies to be accommodated, but the star topology is the one that is generally used.

### TOPOLOGY

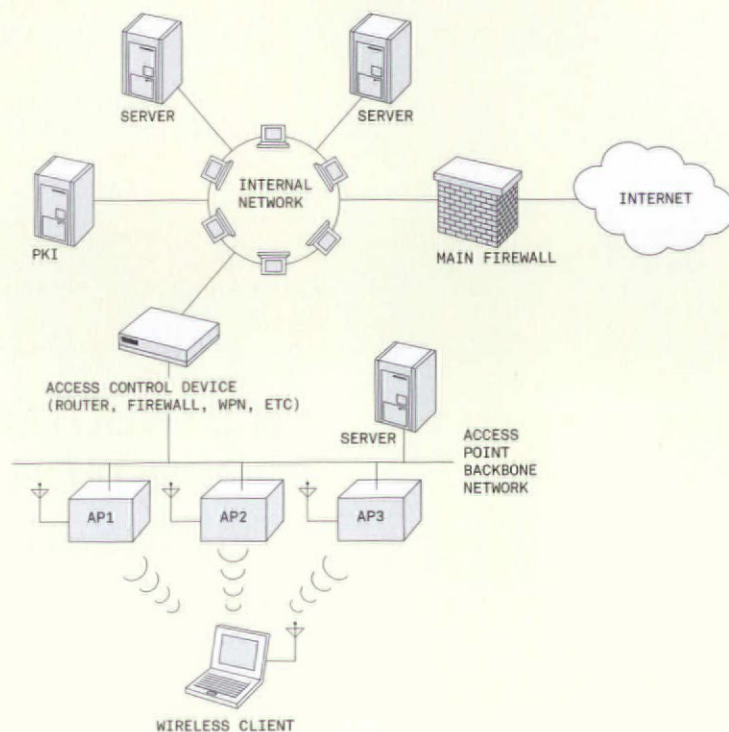
The 'topology' of a network refers to the configuration of cables, computers and other peripherals used in that network. 'Physical topology' should not be confused with 'logical topology', which is the methodology used to pass information between devices (computers, servers, switches, etc).

As previously mentioned, the topology used in structured cabling today is most often a star topology. This topology is expandable at any time within its life, unless the cabling requirements change – for example, if a higher speed of data transfer (bandwidth) is required. (In this case the cabling would be replaced with CAT6 or CAT7.) With this topology, network administrators can reconfigure their networks constantly to meet ever-changing business requirements.





1.



2.

### ADVANTAGES OF A STAR-BASED NETWORK:

- it establishes an orderly hierarchy with clear lines of responsibility;
- failure of one of the 'sub-star' (or leaf) networks does not inhibit other networks, so the system is robust;
- problems can be isolated quickly and easily and dealt with;
- upgrades are easier. Any individual LAN, backbone, or any item of equipment can be upgraded without significantly affecting other portions of the network; and
- it is suitable for large businesses.

### DISADVANTAGES OF A STAR-BASED NETWORK:

- it is more expensive than other topologies;
- more maintenance is required than for other topologies; and
- a higher quality of maintenance staff is needed.

When considering the layout of a network, the maximum distance between servers, hubs and nodes (computers, printers, etc) needs to be kept in mind. For example, the distance between desk and patch panel cannot exceed 90m. Multiple comms cabinets/rooms may be required if the building has, for example, one long side. Consideration needs to be given to how the cable will be run to the desk outlets, eg underneath a raised floor.

### OUTLETS PER DESK

There is normally one outlet per service (voice/data) per user, plus some spares. However, this ratio can change depending on the client's business and the application of the users. If the

system is for a commercial bank, for example, the number of outlets per user will increase. IP telephones may also change this ratio, normally causing the number of points per person to decrease as a result of the telephone handset interfering with the PC's outlet. This is not always the case, as some clients do not allow this, and stipulate a separate outlet for voice communication.

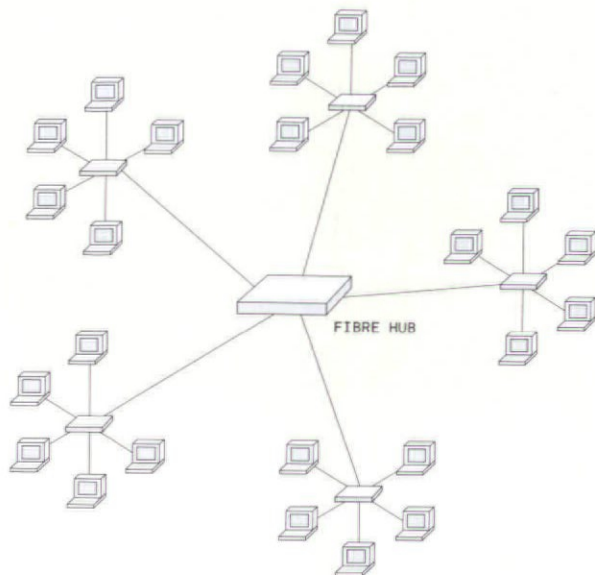
### TYPES OF CABLE

The two main types of cable used in structured cabling are copper and fibre.

The 'category' of a copper cable is prescribed by the Telecomms Industry Association and the ISO (International Standards Organisation). It specifies the maximum bandwidth achievable over a particular distance (normally 90m with CAT5e). Categories 5 & 6 are cable types, which use all four pairs of wire to both send and receive data.

The CAT5 cable is a 4-pair high-performance cable that consists of twisted pair-conductors. The CAT5 cable is designed to run up to 100MHz, and is typically used for Ethernet networks running at 10 or 100Mbps. The CAT5e cable, also known as Enhanced CAT5, has its performance requirements raised. Like the CAT5 cable, CAT5e is designed to run up to 100MHz; however, it has the capacity to run 100 Mbps or 1Gbps. The CAT 6 cable provides higher performance than CAT5e and has more stringent specifications. CAT6 systems have a bandwidth of 200Mhz (characteristics are defined to 250Mhz).





3.

The improved performance of a CAT6 system is able to support Gigabit Ethernet transmission using only two pairs of the cable rather than all four. CAT 6 is a bigger cable and requires larger cable trays, and the bending radius is also greater.

There are three types of fibre available for cable use in data networking:

- 50/125 multi-mode fibre – 50µm diameter of the inner glass core, 125µm diameter of glass outer cladding;
- 62.5/125 multi-mode fibre – 62.5µm diameter of the inner glass core, 125µm diameter of glass outer cladding; and
- 9/125 single-mode fibre – 9µm diameter of the inner glass core, 125µm diameter of glass outer cladding.

Multi-mode fibres have a large core which allows for less critical alignment and can be used with low-cost LED (light-emitting diode) technology. However, because of the core diameter, the bandwidth is limited. Single-mode fibre, on the other hand, has almost unlimited bandwidth because the small single core supports only one light mode. However, this requires very high-precision alignment in both joints and connectors, and expensive laser technology is needed to drive the fibre. These factors combine to make a single-mode installation approximately four times more expensive than a multi-mode installation.

### COSTS TO THE DESK

The costs shown in the table above are based on using either a fibre backbone and copper (CAT6) to the desk, or a fibre backbone

CABLE TYPE FLOOR	GRID	AVERAGE RUN	£ PER OUTLET
CAT6 (Copper)	2.4m	60m	65-95
Four-core duplex (50/125 micron) multimode (Fibre)	2.4m	60m	150-200

4.

1. Cabling system
2. Wireless network
3. Star-based network
4. Comparison of costs to the desk of copper cabling and fibre

and fibre to the desk. For the purpose of this exercise average layout, lengths, quantities, components, manufacturers and costs have been used to equate to the end-unit costs. The costs should therefore be used as a general differential for guidance purposes only. Finally, bear in mind that the costs of fibre-related components are falling steeply and are becoming closer to the costs of standard copper-related components.

### DESIGN CONSIDERATIONS

Taking into consideration the aforementioned, the architect should note that:

- the office floorplan should allow for multiple comms closets/rooms if the 90m rule is exceeded;
- there should be one comms room of approximately 30m<sup>2</sup> for every 90m of length of the building in both directions per level;
- comms rooms need to be an equal distance apart, i.e. if you need three, don't group them together;
- risers should be placed between comms rooms;
- there should be at least one central equipment room of approx. 100m<sup>2</sup>; and
- there should be allowance put in for cable passage, e.g. a false floor of at least 150mm depth (this does not take into account other services).

*Grace Mair is a surveyor at Gardiner & Theobald.*

*See our online briefing on desktop technology at [www.ajplus.co.uk/ICT](http://www.ajplus.co.uk/ICT)*



## EXHIBITION

By Robert Thorne

First and Last Loves:  
John Betjeman and  
Architecture  
At Sir John Soane's  
Museum, London WC2,  
until 30 December



1.



2.

1 & 2. Railway stations and graveyards:  
two of Betjeman's natural habitats

Mozart, Brunel, Shostakovich and now Betjeman: this has been quite a year for anniversaries. Is there anything more to these commemorations than an excuse to fill the airwaves, eat grand dinners and take celebratory train journeys?

Where Betjeman is concerned, we have been treated to further reminders that he was a much more complex, depressive personality than the cosy, shuffling eccentric that TV viewers adored, though an attentive reading of his poems reveals that at once. We have also seen some petty squabbling between his biographers, which has shed no new light at all.

Against that tedious background, the Soane Museum exhibition is illuminating, because it focuses on what is most important

about his legacy: his way of looking at architecture and places. He believed not in pedantic learning but in the evidence of the eye and heart. That led him, as Kenneth Clark put it, to an 'overflowing love of the neglected'; hence his association with Nonconformist chapels, graveyards, the decorative charms of suburban villas, and the Rococo details of backstreet pubs. People loved Betjeman because he gave legitimacy to their own elegiac feelings and because he detected the human spirits in the most ordinary of places.

Part of his way of seeing buildings stemmed from his Christian faith; Quaker in the 1930s but thereafter indelibly Anglican. It also owed much to H de Cronin Hastings, the proprietor of the *Architectural Review*, where he started

working in 1930, and even more to the artist John Piper, whom he first met in 1936. The exhibition reminds us how they teamed up in producing the Shell Guides, and what fun they had in doing so. Betjeman's collection of old guidebooks and aquatints was an inspiration to Piper, and equally Piper gave him the confidence to speak out on behalf of forgotten and unloved places. Betjeman went on to make short films for Shell, 'Discovering Britain' was the precursor of his superbly poetic television films.

People associate Betjeman above all with the rediscovery of Victorian architecture but, as Mark Girouard insists in his catalogue essay, he was not alone in exploring that territory. Others were taking it seriously, but never promoted

their sympathies so well. Equally, he is forever associated with the fight to save the Euston Arch and later St Pancras, although both campaigns included people more effective but less in the public eye. Betjeman appeared to take centre stage because he had become such a public institution.

Anniversaries can be a time for reassessment – but generally are not. The memorabilia gathered at the Soane Museum show how much we still owe to Betjeman, but there's an undercurrent of cultural provincialism which – however justifiable it may once have seemed – is now a part of the legacy which is much harder to swallow.

Robert Thorne is a historian  
at Alan Baxter and Associates





A country house by Baumschlager & Eberle

## BOOK

By Neil Cameron

Country Houses Today

By Jeremy Melvin.

John Wiley, 2006.

£34.99

Jeremy Melvin points out that this book is about houses in the country rather than country houses in the traditional sense. He identifies new trends in rural domestic architecture which do not depend on the resources of an estate but on new breeds of architectural patron.

His conspectus is wide, both geographically and stylistically, and encompasses some 25 substantial houses, from the conservative to the challenging. While most are in Europe, he trawls as widely as Qingyun Ma's work in China and McAdam Architects' recent venture into Kazakhstan. There is a certain sense of contrivance about his thematic groupings: Mountain, Forest, Ocean, Plain, Narrative. The last is particularly tricky, harbouring material as diverse as John Outram's 1980s-style Egyptian

paean at Sphinx Hill to Lower Mill Estate, the former gravel pits near Cirencester being revitalised by the likes of Will Alsop and Piers Gough.

There is no question that Melvin is tapping into something of a current and expanding phenomenon. I would have enjoyed more discussion of the iconography of his material – particularly on the interpretation of the rural 'retreat' as a negative reaction to the city as much as the expression of a desire for closer integration with nature. This book certainly offers a brisk walk through some engaging new rural houses, but bizarre omissions like Safdie's Corroeur Lodge and many editorial infelicities reduce its validity.

Neil Cameron is an architectural writer in Edinburgh



## CRITIC'S CHOICE

By Andrew Mead

Given that its theme is the contemporary city, and its medium is photography, a new exhibition at the Netherlands Architecture Institute (NAI) in Rotterdam (until 7 January) sounds like an appendix to the Venice Biennale, reviewed last week (AJ 21.09.06). It's called *Spectacular City: Photographing the Future* and features the often large-scale work of such usual suspects as Andreas Gursky and Thomas Struth alongside less familiar names – some 30 photographers in all.

No doubt many of these images will have considerable impact, but it would be good if the show and catalogue attempted something that the biennale doesn't do – an analysis of quite what version of the contemporary city these photos tend to propagate. Certain subjects recur in one portfolio after another: gridded high-rise blocks, dramatic infrastructure, urban wastelands, and the artificial light of dusk or night that turns everything into a spectacle. Apart from lining art dealers' pockets, how useful are these photos, how illuminating, and what do they miss out on? Perhaps the NAI will have some answers ([www.nai.nl](http://www.nai.nl)).

It's not to the UK but elsewhere in Europe that we must look for this autumn's most promising shows. At the Deutsches Architekturmuseum in Frankfurt until 5 November ([www.dam-online.de](http://www.dam-online.de)) there's a large retrospective devoted to Pritzker Prize-winner *Gottfried Böhm* – a prolific designer of churches during Germany's post-war reconstruction period, and of many public buildings after that. His Expressionist church at Neviges, with its crystalline concrete forms (*pictured*), is perhaps the highlight. Jovis has published an excellent catalogue (49.80 euros), with photos of Böhm's buildings in original and current states, many of his drawings, and some substantial essays. The one by *Manfred Speidel*, discussing the evolution of Böhm's churches and restoration issues, would interest anybody concerned with '50s and '60s buildings.

Meanwhile, at the Vitra Design Museum near Basel, *Jean Prouvé: The Poetics of the Technical Object* continues until 28 January 2007. Along with Vitra's usual emphasis on furniture, it includes a reconstructed Maison de Sinistrés – Prouvé's influential 1945 experiment in prefabrication.

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





## BEWARE OF 'INTERACTIVE' SIDE EFFECTS

One thing which really gets up my nose is architectural websites whose rules of operation you have to learn by trial and error. So do their designers, who rattle on about the web being an interactive experience. I always agree – and interact by leaving the sites.

There are some amazing sites where trial and error and mystery navigation are part of the experience. But these are not architectural sites and are created by talented and often strange people having and giving a lot of pleasure. [www.djomba.com](http://www.djomba.com) and [www.yugop.com](http://www.yugop.com) are two examples.

Another nostril-distorting trick affected by designers is sideways text. I have friends who can read upside-down text and, in the old days, typesetters proof-read straight off the reversed metal type. But if the Intelligent Designer had intended us ever to read sideways text, She would have given us a swivel joint instead of a limited-flexibility upper lumbar vertebrae.

Trying to read sideways text on screen involves major discomfort, squinting and a tendency to fall sideways off your office chair. So you don't bother reading it. Maybe there's a lesson there for designers. And their clients. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

# SECOND HELPINGS

The courts like certainty and finality, writes *Kim Franklin*. Various procedural rules have been devised to ensure that a claim includes all causes of action relied upon so that they can be dealt with together, once and for all. There is no magic in a cause of action; it is simply the facts that entitle one person to obtain a legal remedy against another. In an ideal world you would have facts that give rise to a breach of contract, in respect of which a claim is made, decided by the court and, if the claimant is lucky, damages are awarded.

But of course, the world of construction disputes is not an ideal one. In one case the employer claimed and recovered damages for breach of a contract to build a bungalow 'in a good and workmanlike manner'. Ten months later, realising that he may have been on to a good thing, he brought an identical claim, adding the words 'with proper materials' and recovered more money. The Court of Appeal overturned the second judgment on the grounds that the claimant was not entitled to have two shots at what was in essence the same claim.

The defendant architects in the recent case of *Mantegazza v Neil Holland Architects Ltd* (Judgment 11.05.06) similarly found themselves presented with two claims arising out of the same contract, for an extension

to the claimants' home. Before the work was completed, a claim was brought against the architects for approving defective work, including the pointing of the brickwork. The dispute was ultimately resolved when the claimants accepted £35,000, 'in full and final settlement of all claims made'.

Two years later the claimants discovered that the limestone mortar used for the extension was unsuitable and had led to erosion of parts of the building. The remedial costs were likely to run into six figures. They brought a second claim against the architects.

The architects applied to the court to strike out the new claim on the grounds that it was essentially a rehash of the old claim, which had been concluded with a settlement agreement. They argued that the settlement prevented the claimants from 'twice vexing' the court with the same problem and that, in any event, the problem ought to have been raised first time around. The claimants were not entitled to a second bite at the cherry, they said.

The court rejected these arguments and allowed the claim to stand. The judge said that the settlement related only to 'all claims made' and not to potential, future claims. He further concluded that although both claims concerned the

mortar, defective repointing and the use of an inappropriate mortar were entirely different and distinct allegations and not the same claim at all.

And the moral of this tale? Claimants – don't rush to sue the team. See what defects manifest themselves within the limitation period. Defendants – use one of the lawyers' time-hallowed formulae to encompass both present and future claims when compromising early disputes.

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



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**Part II Architectural Assistant**

Salary - To £29,000pa

My client, a young vibrant office based in Manchester, are looking for a Part II architectural assistant, who is very design oriented and eager to complete their Part III. To be successful you must have a strong design portfolio, but be willing to work towards running jobs as well, that is, looking after the more technical and admin-orientated parts of the jobs as well. They are a small office so the candidate will get hands-on experience with all aspects of a project, and will develop as a good all-rounder. They use Microstation, and will train the individual if need be. They currently have several large projects on the go: major court buildings, regeneration, masterplanning, etc.

Location - Manchester

**Architectural Technician**

Salary - To £30,000pa

Our Client, a large practice based in Birmingham city centre, have a diverse portfolio full of Commercial, Industrial and high-spec Residential projects. They currently seek contract and permanent Architectural Technicians to work on Commercial and Industrial projects. You must have 5 yrs+ experience working on large scale projects in either sectors. AutoCAD literacy is essential.

Location - Birmingham

Grady Associates are a friendly design-led practice with an expanding portfolio of work.

We invite applicants for the following vacancies to work on a range of important projects:

- i) Graduate Architect (Min. Part II)
- ii) Project Architectural Technologist

Suitable candidates should forward their C.V. to the address below or contact Ann on 00353-98-28602.

3 Cuil d'Ean, Altamont Street,  
Westport, Co. Mayo

GRADY ASSOCIATES



**Talented architects required**

Would you like to...

- > join a RIBA Award-winning practice
- > design innovative contemporary architecture
- > work on a variety of exciting commissions
- > take a project from conception to completion

...and avoid the commute?

An opportunity to join a young, highly motivated team in a high quality office environment on the Kent coast

> [www.ctmarchitects.co.uk](http://www.ctmarchitects.co.uk)

Please send your CV and examples of work to:  
[aimie.hamis@ctmarchitects.co.uk](mailto:aimie.hamis@ctmarchitects.co.uk)

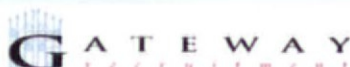


**JGP ARCHITECTS CAMBRIDGE**

Experienced Project Architect and Technician required to run a variety of projects in a small, friendly design environment.

Computer literacy essential. Familiarity with ArchiCAD an advantage. CVs and example of work to:

Marie Twitchett, JGP Architects, 2 Felton St, Cambridge CB1 2EE  
or e-mail to: [info@jgparchitects.co.uk](mailto:info@jgparchitects.co.uk)



[www.gateway-recruitment.co.uk](http://www.gateway-recruitment.co.uk)

Tel: 01322 627878 Fax: 01322 627848  
Contact: Lisa McLeod MREC  
Mob: 0773 4419 420  
Email: [lisa@gwrec.co.uk](mailto:lisa@gwrec.co.uk)

Part 2/3 Architect, Hornchurch, Essex, ENego - Ref J397

Required to work on a variation of project types including public houses. First class communication and presentation skills, good design and technical knowledge. AutoCAD skills are essential and 3D skills a huge benefit.

Part 2/3 Architect, Maidstone, Kent, ENego - Ref J400

Excellent all round skills including design, a good technical knowledge, AutoCAD and communication skills. You will be expected to deal with clients and work on a variety of project types including; residential, commercial and some retail.

Architect, Tunbridge Wells & Canterbury, ENego - Ref J407

Our client, an expanding practice are currently recruiting for an Architect to work on a variety of Education, Special Needs, Residential and Commercial projects. You are required to have a minimum of 3 years post qualification experience, fully conversant with AutoCAD and a working knowledge of NBS SpecWriter and other standard design and construction software.

Architectural Technologist, Sevenoaks, Kent, ENego - Ref J401

Residential experience with either a developer or Architectural practice. Sound technical knowledge and a good understanding of the current UK Building regulations. AutoCAD or MicroStation skills essential.

Architectural Technicians, Dartford, Kent, ENego - Ref J408

One of the UK's leading architects with an international reputation for design quality in education, healthcare and science. Required to assist in the production of detail design information. Expert knowledge of current building regulations and ideally some site experience. AutoCAD skills essential. Due to this clients location you will need your own mode of transport.

Senior Architectural Technologist, Maidstone, Kent, ENego - Ref J409

5-7 years experience and an in-depth technical/construction knowledge. Required to work on an exciting range of commercial and residential projects. You will be required to work on your own initiative in the production of working drawing packages, details etc., meet clients and attend site meetings. Established AutoCAD skills are essential to secure this position.

HASSELL

**ARCHITECTS AUSTRALIA**

HASSELL is one of Australia's leading multi-disciplinary practices with a strong focus on design and sustainability. Our offices throughout Australia and Asia operate in a collaborative studio environment where the individuals' contribution is a highly valued part of our success.

Due to our recent growth we are looking for talented Architects to join our offices in Sydney, Melbourne, Adelaide, Perth, Darwin, and Shanghai. Successful candidates will have a minimum of 6 years experience, strong design development, CAD and graphics skills, and an ability to communicate effectively with clients. You will be involved in a range of projects that include major urban interventions, transport, defence, retail, industrial, sports, hospitality, commercial, health, residential, education and cultural facilities.

Interested individuals should send a short email initially to Tony Grist, Head of Architecture at [tgrist@hassell.com.au](mailto:tgrist@hassell.com.au). Tony will be available in London from September 29th to October 3rd for interviews.

Please visit our website at [www.HASSELL.com.au](http://www.HASSELL.com.au)



# unimatrix 01

## APPLY

### Associate Architects

Salary to £65,000 per annum

A selection of Associate roles have arisen in London. They range in scope from Regeneration, Workplace & Corporate Design and Infrastructure works such as transportation and energy facility design.

The roles are with Architectural Practices and Main Developers. All require strong management, project leadership and business development experience.

Please contact Wei Lim at any time day or night in complete confidence for a thorough discussion.

WEI LIM  
UNIT 2.07 THE TEA BUILDING  
SHOREDITCH HIGH STREET LONDON E1 6JJ

WEI.LIM@UNIMATRIX01.CO.UK +44 (0) 7717 822 671 (24HRS)

## A Clerkenwell based job agency set up by Architects for Architects

# bespoke

### Calling all project managers! £40,000 p.a.

One of the UK's leading architect's, with an international reputation for design quality in the education, healthcare & science sectors, are looking to appoint a project manager/project architect to work on their current healthcare projects. Successful applicants must have strong technical skills & some site experience. A fantastic opportunity to join this progressive practice. Microstation essential.

### Green guru for international practice! £35,000-£40,000 p.a.

An environmentally friendly practice with offices in London & New York are looking to appoint a specialist architect. Successful applicants must have a sustainable background & be acutely aware of the current environmental building techniques & methodology. Current projects include an exhibition centre & a high profile US education facility. An excellent opportunity to join a forward thinking, conscientious practice. Vectorworks preferred.

### Award winning design in Islington! £36,000-£42,000 p.a.

A medium sized, design practice of 20, specialising in the retail, leisure, entertainment & hospitality sectors are looking to appoint an interior designer with 5 years PQE. Current projects include a number of mixed-use & residential schemes. Successful applicants must have excellent technical & client facing skills & be able to take projects through from design development to completion. Vectorworks essential.

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

## A career with a fascinating future... and a proud past



## Pembrokeshire County Council



### Architect

Up to £34,986

Pembrokeshire, West Wales

Pembrokeshire is one of the most stunning and diverse counties in Wales. It covers an area of outstanding natural beauty and has no less than 8 award winning beaches. Our Quality Pembrokeshire Unit is unique, set up to bring a focus to good design in both public and private sector projects. We are looking to add a creative and experienced Architect to our close-knit team. You will play a key role in providing advice on architectural and urban design matters.

You must have design experience in urban, historic and environmentally sensitive settings. A good working knowledge of CAD is essential, as is the ability to meet deadlines.

Ref: 6681826

To find out more go to [www.pembrokeshire.gov.uk](http://www.pembrokeshire.gov.uk) or telephone Jane Gibson on 01437 775357. You can also email us at [recruit@pembrokeshire.gov.uk](mailto:recruit@pembrokeshire.gov.uk)

Closing date: 30 October 2006

Interviews will be held on 22 November 2006

We welcome applications from all sectors of the community, including part-time and job share candidates.





## hln architects Ltd

### Principal Architect – Director Designate Cardiff

As part of our continued expansion we are looking for a talented and enthusiastic Architect with 5 years post qualification experience to work on a variety of exciting projects from inception to completion.

A high level of design awareness along with a strong technical understanding and excellent communication skills are essential.

The right candidate can expect to progress their career and continue their professional development to director and board level.

The position offers a high level of responsibility which will be reflected in the remuneration package.

Apply in writing or via email with CV to: Mr R Johnson

**hln architects ltd**

Westgate Court, Westgate Street, Cardiff CF10 1XX

admin@hlnarchitects.com

### 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

visualisation one

Michael Shanly  
Group

## Architect

This is an opportunity to see your ideas become a reality.

We are looking to recruit an experienced Architect who can positively influence the design of our schemes and products, introducing fresh ideas to an already established team, ensuring that we remain at the forefront of residential design and innovation.

Interested individuals should have at least 10 years relevant experience which would include Master Planning and urban design.

Michael Shanly Homes is one of the leading privately owned Housebuilders in the South East of England.

Over the last 30 years we have established ourselves as a Developer of Homes that are recognised for their design quality and kerbside appeal.

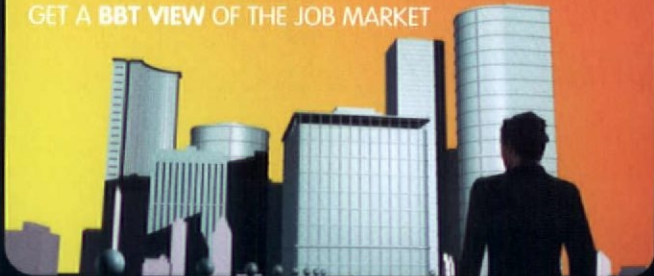
We have recently reorganised the business and are actively seeking to diversify our approach, in particular developing larger schemes.

If you are a team player and want to be part of a successful team, please forward your CV and covering letter to:

Robin Dorran  
Michael Shanly Homes  
Sorbon  
Aylesbury End  
Beaconsfield  
Bucks, HP9 1LW  
or e-mail: robin.dorran@michaelshanly.co.uk

www.michaelshanly.co.uk

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#### Senior Architectural Technician

£36,000 + Benefits Package - West Yorkshire

Required for a well-established multi-disciplined consultancy with a national client base. You will contribute to a variety of commissions located throughout the UK and must be able to manage a busy workload, preparing detailed working drawings to deadlines. Highly proficient with AutoCAD, you will have a good understanding of products and construction technology applied to housing projects, as well as an understanding of NHBC and Housing Corporation Standards.

Mike Brown t. 0113 243 2078 e. mbrown@bbt.co.uk Ref: VP20097

#### Part II/III Architect

£Excellent (D.O.E.) - North East London

Required by one of the largest private architectural companies in the UK. Your responsibilities will include detailed design and presentation for a variety of mainly residential projects. You should be able to design through to construction and may have experience from any project background.

Sam Merrick t. 020 7881 2700 e. smerrick@bbt.co.uk Ref: SMAJ001



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Mobile: 07810 624036  
email: dave.smith@dgservice.co.uk



#### Cleveland Vacancy

Technician

Vac ref 0906-012

Permanent

My client is currently seeking an Architectural Technician with at least 12 months post graduate experience to join them with immediate effect.

The person they are seeking will have excellent design skills coupled with an enthusiasm for all things architectural and be seeking a career move that will help them in developing their skills and status.

#### Birmingham Vacancy

Technician

Vac ref 0906-014

Perm or Contract

My client is a well respected name within Architecture with a reputation for high quality design within the Residential and Commercial sectors.

They are now seeking an experienced technician to join them on either a permanent or contract basis. The work will initially involve a high density residential development in Wolverhampton, but the scope and range could be extended after this initial period.



Glancy Nicholls Architects  
birmingham

### Architects and Project Architects

Due to an increasing work load, opportunities exist for talented, enthusiastic Architects and experienced Job Runners to join a young but established practice, working on a number of high profile projects in a relaxed and friendly atmosphere. MicroStation experience would be an advantage

Please submit CV, A3 examples of work & salary expectations to: Patrick Nicholls, Glancy Nicholls Architects, The Rag House, 16 Graham St, Birmingham B1 3JR or telephone 0121 236 1000



# AJ NET DIRECTORY

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the world's leading architectural job site

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0207 505 6803  
Email:  
laura.tilling  
@emap.com

## RIBA Appointments

Recruitment Agency of the  
Royal Institute of British Architects

### Senior Hotel Architect and Project Architect - Bloomsbury

JOB REF 1076

This well established practice, with a portfolio covering over 20 countries world-wide, is looking for various levels of architects to work on international hotel schemes and mixed-use office/residential projects in the UK. All of their work is large in scale and they deal with projects at every stage of design and construction. The senior hotel architect will need to have previous experience of running a large hotel scheme and most importantly, good site experience. The project will be based in London but is on-site in Uganda. The Project architect role will offer invaluable career development experience running a team on a large, prestigious project in London. Excellent salaries are on offer depending on experience. The office uses Microstation.

To apply for these positions please send your CV to [info@ribaappointments.com](mailto:info@ribaappointments.com) or call 020 7496 8370

We have over 180 live jobs on our website, ranging from Part 1 Students to Senior Project Directors, based across the UK and overseas. These jobs are updated daily and you can apply by simply emailing your CV.

To register for any of these jobs and to view a wide selection of other vacancies, please visit our website.

[www.ribaappointments.com](http://www.ribaappointments.com)

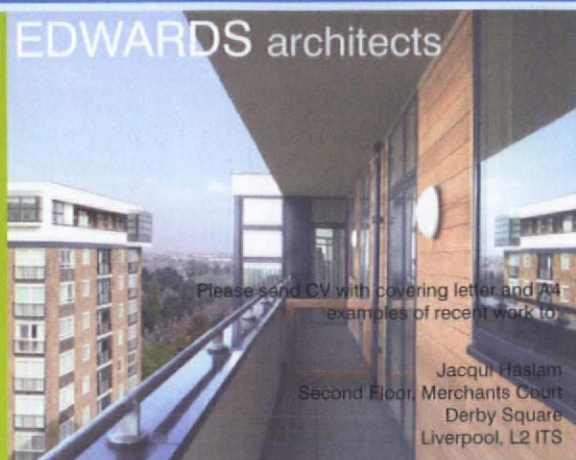
## POLLARD THOMAS EDWARDS architects

Our Liverpool office requires:

**Architects** with post qualification experience to work on a wide variety of exciting projects. The ideal candidate will have a creative approach to design, together with a strong technical ability and good communication skills.

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Please send CV with covering letter and A4 examples of recent work to

Jacqui Haslam  
Second Floor, Merchants Court  
Derby Square  
Liverpool, L2 ITS

## 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](mailto: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

## nissenadams

**qualified architects with  
2+ years post part 3**

A young award-winning practice looking for enthusiastic people to join our team.

We have a wide variety of commercial, residential and theatrical projects which range in scale.

Please send cv to:  
Sheila Kihara,  
Nissen Adams,  
Unit 217 Great Guildford Business Sq.,  
30 Great Guildford Street,  
London SE1 0HS.

or by email to: [sk@nissenadams.com](mailto:sk@nissenadams.com)



To place an advert please call

Laura Tilling on 0207 505 6803 or email [laura.tilling@emap.com](mailto:laura.tilling@emap.com)  
or call Terry Roll on 0207 505 6737 or email [terry.roll@emap.com](mailto:terry.roll@emap.com)



## Project Architect/Part 2 Assistant

IWA Architects are a design orientated practice based in the Ribbles Valley, Lancashire. Great countryside and outdoors activities on the doorstep yet we are only 45 minutes from Manchester. You will run your own projects, develop design and presentation skills and become a significant member of our growing team. Macintosh/Vectorworks experience preferred but training will be provided.

Please send your CV and examples of work to:

Ivan Wilson,  
IWA Architects Ltd.,  
Waterloo Mill, Waterloo Road,  
Clitheroe Lancs BB7 1LR  
ivan@iwaarchitects.co.uk  
www.iwaarchitects.co.uk

**IWA**

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ARCHITECTS**

## 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.

141 Station Road, West Byfleet, Surrey, KT14 6DU, United Kingdom  
e thestudio@ngdesign.co.uk w www.ngdesign.co.uk

print • web • exhibition & conference design • brand development  
packaging • POS • advertising • corporate literature • direct mail

**ngd**

### Sustainability Researcher

Foster and Partners are looking for a Sustainability Researcher to join our Sustainability Development Group.

The main objective of this role will be to promote sustainability within the office and provide a centralised contact for all architects within the practice.

You will assist in helping to collate and assemble research for presentations, helping to manage sustainability assessment procedures and also to work with design teams to enhance the sustainability of projects by providing assistance with environmental design issues and energy strategies.

We are also recruiting for other positions.  
For further information and job descriptions:  
www.fosterandpartners.com

### Foster and Partners

To apply please send your CV, A4 work samples and covering letter stating job reference AJSR001 to:

Recruitment Coordinator  
Human Resources Dept  
Foster and Partners  
Riverside, 22 Hester Rd  
London SW11 4AN

Foster and Partners is an Equal Opportunities Employer.

No Agencies please.

## Architectural Recruitment Consultants

*Magenta*

### Architect & Assistant Hampshire £25-38K

We are currently seeking an experienced architect and an assistant for a well known and well respected company who have recently been widely published. Candidates with a mix of housing, mixed use and urban design would be welcomed. Autocad proficiency is preferred, although cross training from another platform will be given.

### Architect / Part 2 / Technician Manchester £25-40K

Our clients workload covers apartments, educational establishments, including student accommodation and high end residential. They are seeking both an architect and a technician with at least 3 years post qualification and a part 2 assistant who they can develop. This is a great opportunity to join a vibrant, exciting company.

### Architect Manchester / London £35-40K

This chartered architectural practice with offices in London as well as Manchester focus on healthcare, education, commercial, sport and leisure developments. Your role will be to encompass scheme designs, manage the project from inception to completion and deal with clients. Excellent starting salary and fast track career advancement.

For further information please contact

Claire Gladdis: claire@magrec.co.uk or visit: www.magrec.co.uk

Tel: 020 8547 3399 Fax: 020 8547 2546

Magenta Recruitment Ltd: 8 Eden Street, Kingston-Upon-Thames, Surrey, KT1 1BB

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### Architects / Technicians Midlands / Essex £Neg

You will be working on urban and residential regeneration projects in their offices in Warwickshire, Suffolk and Essex. Ideal candidates will have at least 3 years post part 2 experience, design flair and presentation skills, as well as proficiency in AutoCAD. Must be flexible, enthusiastic and able to work to tight deadlines.

### Technician London / Surrey £35K

Our client is a well respected developer of high spec residential schemes within the South East. They currently require an architectural technician to produce full working drawing packages including some design input and layout detailing. You should be HNC qualified, have a minimum of 2 years residential experience and be proficient in AutoCAD.

### Architect South East £38K

An exciting opportunity has arisen to work for one of the UK's leading architectural practices. You will be engaged on a range of projects including office, retail and leisure development as well as working on many projects across Europe. As a suitable candidate you will have a minimum of 2 years PQE and be proficient in the use of AutoCAD.



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

### Architects

**Bournemouth £38k - £50k Package**

Ideally you have a residential background. And experience of planning layouts working up thumb scale sketches through to planning and overseeing working drawings. There are fantastic career prospects and the opportunity to play a key role within this market leading company.

Ref: 3484 (Philip)

### Architectural Technicians

**Bond Street / Central London - £Excellent Salary / Hourly Rates**

Major Blue Chip International Property Consultants, with a variety of commercial, residential, retail and leisure schemes. Microstation and refurbishment experience would be an advantage but not essential. Permanent Careers or Contracts available.

Ref: LON202 & LON202a (Hannah)

### Technicians / Assistants

**Guildford & Aldershot - £Top Salary or Hourly Rates**

Are you a clear thinker, self-motivated, computer literate and a good team player? You will be involved on a wide range of schemes working in an excellent working environment with career prospects & financial remuneration packages to match.

Ref: 3482 (Philip)

### Architects - All Levels

**Marylebone / Central London - £Excellent Remuneration Packages**

Award winning, world renowned design practice with an extensive variety of high profile, large scale project opportunities. Architects of all levels required, AutoCAD and experience in this field would be desirable but not essential.

Ref: LON201 (Hannah)

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Please call or visit web site for the latest vacancies

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## SALT | EVANS

www.saltevens.co.uk

Salt Evans require Part II Assistant Architects with minimum 2 years work experience for variety of residential and commercial projects.

Competency in AutoCAD is essential. Please apply by email to Dee Coker.

dee.coker@saltevens.co.uk

## BATH dbp Architects

small friendly City Centre office requires Part I and Part II Assistants

CV please to  
Craig Underdown  
David Brain Partnership  
2 Bath Street  
Bath BA1 1SA  
Tel 01225 445055  
or craig@dbpbath.co.uk





# TECHNICAL CONSULTANT

**Location: London**

**Salary: £Excellent + Benefits**

DuPont is a diverse science based company, delivering innovative science based solutions across a number of technical markets with revenues exceeding \$27 billion and in the region of 60,000 people worldwide.

DuPont is constantly developing new products and applications including Teflon®, Corian®, Kevlar®, Tyvek® and CoolMax® and will be launching a radically new product into the UK construction market that will significantly decrease the energy consumption of buildings whilst simultaneously decreasing the environmental impact. To support this launch, DuPont is looking to bring a Technical Consultant into the Building Innovations division of their business.

## The Role:

- Supporting the specification of the new product with the major Architects, Mechanical, Electrical, Environmental & Sustainability Engineers.
- Actively developing the market of new specifications and prospects through the identification and development of leads and projects.
- You will be expected to offer technical support with reference to the thermal behaviour of buildings and the subsequent installation of the new product.
- Effective management of the key accounts through project delivery and quality of service.
- Analysis and reporting of the New Product's Development within the marketplace to formulate relevant feedback for the division as well as remaining up to date with market trends and development.

## Experience:

- Ideally, you will possess a degree in Mechanical & Electrical Engineering or be a qualified Architect with a minimum of 5 years' experience within a Mechanical & Electrical Engineering, Building Services or Architectural Environment. Knowledge of building science, with focus on the thermal behaviour would be advantageous to the role.
- As a key liaison for DuPont Building Innovations in the UK, you will be expected to demonstrate excellent communication and interpersonal skills. Working well in a team will be critical as much of your time will be spent in a project environment.
- You should demonstrate a strong understanding of the commercial potential of the role and display excellent technical skills, especially with regards to Building Services Science, Building Structure and HVAC.
- A knowledge of CAD, SAP/SBEM and TRNSYS would be advantageous.

DuPont is committed to developing your professional and personal skills in order to enhance a supportive, multicultural working environment that pursues and embodies excellence.

**The role is offered on a consultancy basis but offers the potential to enter permanent employment with DuPont at a later stage.** In the first instance please email: [response@ndksearch.com](mailto:response@ndksearch.com) quoting reference NDK BI/001 and include your full CV and remuneration details. For a confidential discussion please contact NDK on 01925 813888.

We are a leading Architectural Practice committed to pursuing excellence in all areas of our design and project work.

Our Clients continue to acknowledge this commitment and our practice has recently been commissioned for several exciting major Architectural Projects within third level education sectors, leisure, office and residential developments.

**If you are career orientated, a team person and highly motivated, we invite your applications for the following positions within our practice -**

## Project Architects

5+ years experience, excellent design awareness, job running experience and good technical knowledge

## Senior Technicians

5+ years experience, job running experience, good technical knowledge and proficient in AutoCAD

## Junior Technicians

2+ years experience, good knowledge of AutoCAD

Each position provides a competitive remuneration package.

U.K. interviews may be accommodated.  
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Please send your C.V. in confidence to:  
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## CATHEDRAL ARCHITECT

### Wakefield Cathedral

The Chapter of Wakefield Cathedral are about to embark on a substantial programme of re-ordering and other works.

The Chapter wishes to appoint a new Cathedral Architect whose qualities must include a good imagination and a strong flair for design.

The post is governed by the Cathedrals Measure 1999 and the Care of Cathedrals Measure 1990

Architects must show experience of work with Grade I Listed Buildings

For an application pack please apply to  
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Wakefield Cathedral  
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WFI IHG

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 1<sup>st</sup> January 2007.

## Architects & Technical Staff



Image: 1 Grand Canal Square

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Please forward your response or queries by post to 12 Northbrook Road, Ranelagh, Dublin 6 or email to [recruitment@dmod.ie](mailto:recruitment@dmod.ie) - all applications will be treated confidentially.

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## Appointment of Architect

An Architect is sort to develop a Master Plan for Inverness Airport Business Park, a public/ private joint venture between Moray Estates Development Company, Highlands and Islands Airports Ltd, Highlands and Islands Enterprise and the Highland Council.

Inverness Airport is the business and tourism gateway for the Highlands and Islands. It has grown by 85% since 2000 and will handle a record 800,000 passengers this year. It provides more than 330 scheduled flights a week and is a busy hub for UK and international executive jet traffic.

IABP is the principle location in the Highlands to develop business accommodation with good transport links. When fully developed the 250 hectare IABP site is forecast to accommodate up to 5,000 jobs in a high amenity mix of designated office, light industrial, logistics, hotel and conferencing accommodation. It sits directly adjacent to the new 10,000 person settlement proposed at Tornagrain now being master planned by Duany Plater - Zyberg.

Any architect seeking an opportunity to be involved with this project should contact Ian Thorburn at Inverness Airport Business Park Limited by 17:00 on the 6th October 2006, for further information and a tender brief.

**Ian Thorburn, Inverness Airport Business Park  
Inverness Airport, Inverness IV2 7JB**

**Tel: 01667 464233, Fax: 01667 464210, E-mail: [ian.thorburn@iabp.co.uk](mailto:ian.thorburn@iabp.co.uk)**

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- must comply with prevailing planning permissions and be capable of being supplied and erected quickly so that the first facility is available before February 2007.

*Expressions of interest should be directed to  
The Procurement Team, London Development Agency,  
Palestra, 197 Blackfriars Road, London SE1 8AA  
(shaunadunkley@lda.gov.uk & Tel: 0207 593 8000)  
before October 05, 2006.*

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For further information and to apply please visit our website: <http://applications.barnsley.gov.bsff>  
or e-mail [daviddonnelly@barnsley.gov.uk](mailto:daviddonnelly@barnsley.gov.uk)

Deadline: 13th October 2006.



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To receive a recruitment pack contact Elizabeth Motley on  
01226 772645 or e-mail [elizabethmotley@barnsley.gov.uk](mailto:elizabethmotley@barnsley.gov.uk)

Deadline: 13th October 2006.



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## **Tilehurst Learning Campus (TLC)**



### **Feasibility Study**

West Berkshire Council intends to relocate a 3-19 age Special school and a 4-11 Primary school onto the site of an 11-19 Secondary school to create a brand new state of the art learning and community facility in the form of an all through learning campus.

The total cost of the project is estimated to be around £45m and is designed to be self-financing through government grant and an optimal agreed disposal of the Special school and Primary school sites together with part of the Secondary school site. The most advantageous method of disposal of the land resource available to the benefit of the Council is also open to proposal by interested parties as part of the development scheme.

Expressions of interest are therefore invited, in whole or in part, from consultants with a proven track record in the area of large multi-school developments to undertake a feasibility study that will include, but not limited to: disposal options, provision of accommodation schedules, site valuations, site usage options appraisal, procurement options appraisal, budget estimates and planning and highways investigation and advice.

Expressions of interest should be submitted by email or in writing to the address below by no later than midday Monday 9 October 2006, any received after the deadline will not be accepted.

**[procurement@westberks.gov.uk](mailto:procurement@westberks.gov.uk)**


or

**F.A.O Lesley Lucking, Corporate Procurement Unit  
West Berkshire Council, Market Street, Newbury  
Berkshire RG14 5LD**

*A copy of the Feasibility Study Brief and the Council's Pre Qualification Questionnaire (PQQ) will be issued following Monday 9 October.  
Comprehensive fees bid and completed pre qualification questionnaires, should be returned by no later than midday Monday 30 October 2006, any tenders received after the deadline will not be accepted.*



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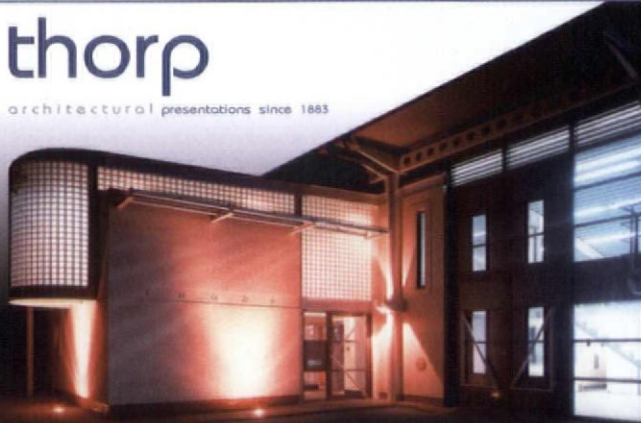
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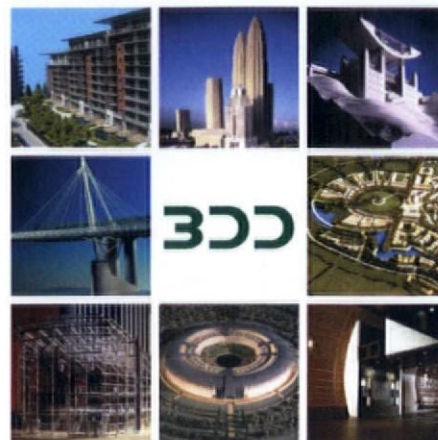
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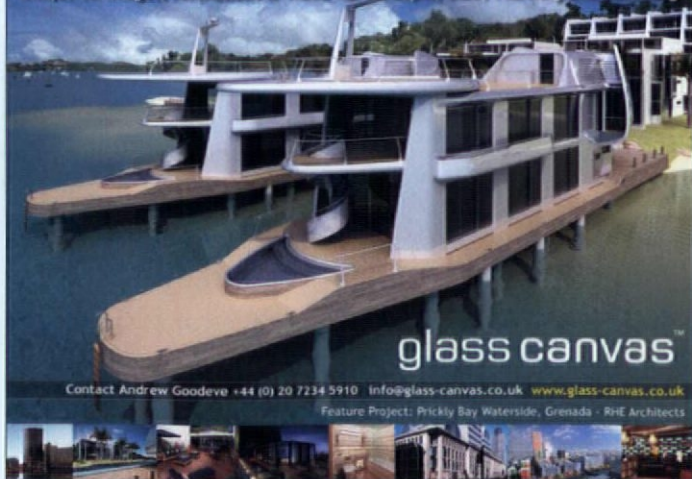
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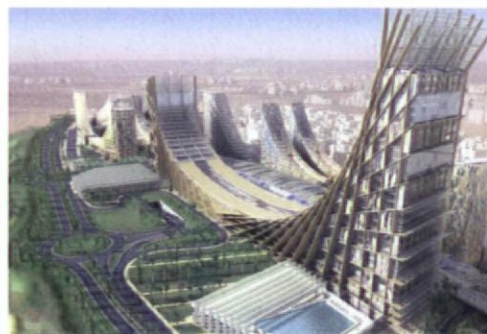
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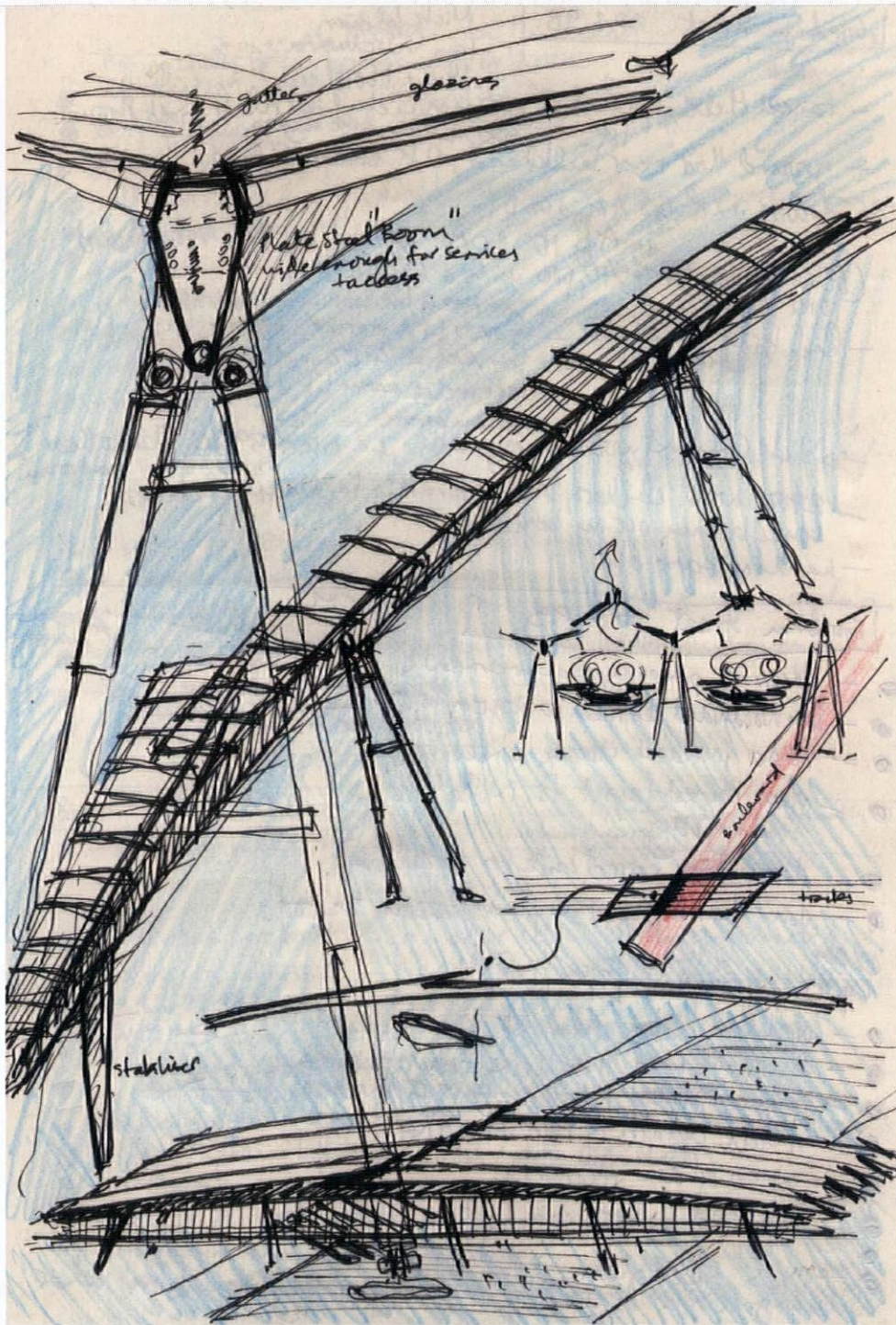
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Sketch for Bijlmer Station, Amsterdam, by Neven Sidor of Grimshaw Architects. Grimshaw is working in partnership with ProRail and design consultant Arcadis on the scheme, set to open in 2007



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## STOAKES SYSTEMS



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Pools & Halls is a stunning new publication which illustrates recent swimming pools and sports-hall projects with the Kalwall diffused-daylighting system. Very interesting are the comments from architects and clients about how energy-saving Kalwall cladding changes interiors and people.

## KINGSPAN



### AJ ENQUIRY 203

Kingspan Insulation has published four guides to meeting the requirements of the revised Approved Documents L1A, 1B, 2A and 2B to the Building Regulations, providing detailed information on the effect the new Approved Documents will have on methods of roof, wall and floor construction.

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## SWS



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SWS supplied all timber windows and doors to the Lower Clapton Road project, in cooperation with Spaceover and Rollalong. Windows and doors in either laminated timber or alu-wood composite can be delivered prefinished, preglazed and with prefitted ironmongery within six to eight weeks.

## PHILIP WATTS DESIGN



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

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