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THE ARCHITECTS' JOURNAL
151 Rosebery Avenue,
London EC1R 4GB

Editorial enquiries
Angela Newton/Anna Robertson
020 7505 6700
Editorial fax
020 7505 6701
Email
firstname.surname@emap.com

Editor
Isabel Allen
News editor
Ed Dorrell (020 7505 6715)
Senior reporter /
Northern correspondent
Richard Waite (07918 650875)
Reporter
Richard Vaughan (020 7505 6770)
Working details editor
Susan Dawson (015242 21692)
Reviews editor
Andrew Mead (020 7505 6717)
Technical editor
Hattie Hartman (020 7505 6711)
Art editor
Sarah Douglas (020 7505 6705)
Assistant art editor
Eriko Shimazaki (020 7505 6704)
Chief sub-editor
Angus Montgomery (020 7505 6708)
Editorial assistant
James Pallister (020 7505 6713)
Editor, AJ Specification / Online
Ruth Slavid (020 7505 6703)
Assistant editor, AJ Specification
Will Hunter (020 7505 6716)
Managing editor online
Barrie Evans (020 7505 8609)
Marketing executive
Tara Ryan (020 7505 6745)
Publishing director
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Account executive
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Group sales manager
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Malcolm Perryman (020 7505 6698)
Business development manager
Toby Redington (020 7505 6634)
Recruitment
Laura Tilling (020 7505 6803)
Terry Roll (020 7505 6737)
Advertisement production
Sarah Mieny (020 7505 6741)

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SHOULD REGENERATION BE BASED ON A FLEETING AND EXTRAORDINARY EVENT?

By Isabel Allen

Talk of the 'Olympic legacy' is so common that it has started to sound like a tautology; shorthand for the perceived wisdom that the Olympics has everything to do with urban regeneration and only a passing concern with patriotism, athletics or public spectacle.

It's an assumption that can justify a multitude of sins: indecision; slow progress; chronic overspending. It also glosses over the fundamental lunacy of basing east London's long-term development plans on a phenomenon that is both extraordinary and fleeting. Is it really desirable, or even possible, that architecture designed to accommodate high spectacle, intense security and intensive use can magically morph into a framework for a functioning community with everyday needs?

The view put forward by Ian Ritchie, who lives and works in east London, is that such thinking is fundamentally flawed. It makes sense to seize the Olympics as an opportunity to put in

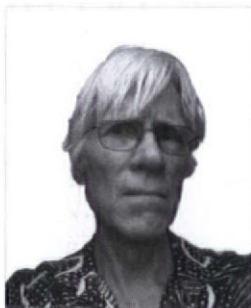
place the cornerstones of successful regeneration – the housing, retail and transport projects that can survive the transition from Olympic support structure to community use. But the business of temporary public spectacle would be better left to the professional event designers; to those who know how to do it best.

While architects and politicians squabble about the desirability, speed and cost of different forms of procurement, they blithely ignore the inherent wastefulness of building a permanent backdrop for a 17-day extravaganza.

Imagine the political consequences of creating a blueprint for a less costly, less cumbersome Olympics, without the endless decision-making that permanent buildings demand. Which would be the most meaningful Olympic legacy? A blueprint that makes hosting the Olympic games a viable aspiration for developing countries? Or a host of mega-structures that have outlived their primary use?



CONTRIBUTORS



Robert Harbison, who reviews the Eric Lyons and Span exhibition on pages 46-47, is a professor of architectural history and theory at London Metropolitan University

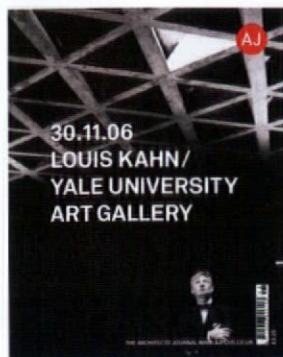


Sarah Jackson, who writes about the restoration of Louis Kahn's Yale University Art Gallery for the Building Study on pages 23-35, is CABE's head of design review



Ben Addy, whose work is featured on the Sketchbook on page 58, is the founding principal of Moxon Architects and was featured in the AJ/Corus 40 Under 40 exhibition

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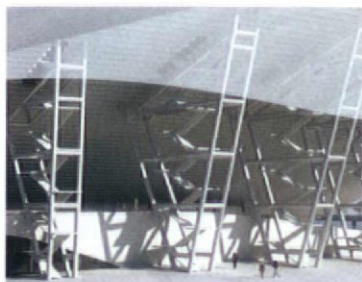
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THURSDAY 23 NOVEMBER

- Alsop drops the toaster but wins the go-ahead in Middlesbrough (left)
- Farrell's national park plan dumped as more homes are pencilled in for Thames Gateway
- ODA says 2012 Olympics will not be exclusively Design and Build
- The end is nigh for Fortress House as a new owner for site emerges

FRIDAY 24 NOVEMBER

- Viñoly's City of London 'Walkie Talkie' called in (see page 10-11)
- Architectural terror group strikes again
- London 2012 Olympics ahead of schedule, says Jowell
- Du Pont claims an extraordinary thermal mass breakthrough

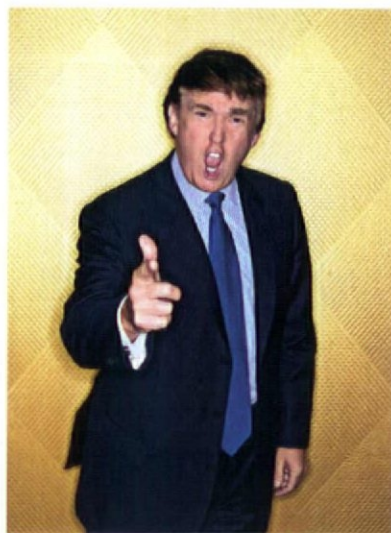


MONDAY 27 NOVEMBER

- Zaha reveals radical changes to 2012 Aquatic Centre (see pages 12-13)
- Mangera Yvars dismisses petition protest against east London 'mega mosque'
- Hugh Broughton's Antarctic Survey scheme wins green light at last (above)
- ARB claims it has government backing, despite controversy over policies

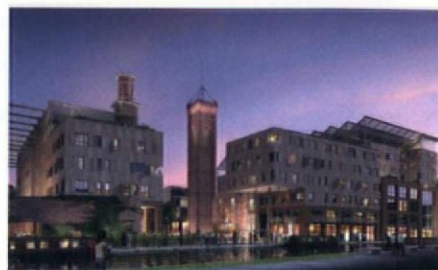
TUESDAY 28 NOVEMBER

- Pedestrians and vehicles to share road space in Kent transport scheme
- Billionaire Donald Trump seeks architect for Scottish golf centre (right)
- Brighton campaigners slam 'star-struck' CABE over Gehry thumbs-up
- New research exposes huge delays in planning process



WEDNESDAY 29 NOVEMBER

- Search launched for designs for bus garage in Chatham masterplan
- Barton Willmore shortlisted in shadowy competition to redesign Mecca
- Clerkenwell architectural ironmongers sues designer of its new home
- Bauman Lyons scoops competition on its West Yorkshire home turf (below)



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S&P Architects' Corby leisure centre

SMC EYES UP S&P ARCHITECTS

By Ed Dorrell

The ever-acquisitive SMC Group is in secret talks to take over S&P Architects.

The listed company, which is now by far the UK's biggest employer of architects, looks set to snap up the London-based leisure and swimming pool specialist.

The deal would be yet another massive acquisition for the company, which has grown from almost nowhere to a dominant position in the market in just over three years.

The move is understood to be one of four takeovers SMC is planning for the near future, although it looks increasingly unlikely that all the deals will be completed before this Christmas, as was first predicted.

A source close to SMC told the AJ the S&P deal was a 'long way off' but said both sides

were keen to 'see it through to a successful conclusion'.

S&P Architects came 77th in the 2006 AJ100, but that ranking belies its dominance in the swimming-pool sector, where it is the market leader.

The deal makes sense for SMC because its ambition is to have coverage in all the major architectural sectors, and to date it has not had much leverage in the leisure sector.

SMC has set up healthcare and education arms in an effort to take advantage of these burgeoning markets.

Among the high-profile schemes taken on by S&P is the 2012 Olympic Aquatic Centre, which it is designing in collaboration with Zaha Hadid.

Its other projects include a new 50m swimming pool in Cardiff and a leisure centre in Corby (pictured).

While S&P has been very successful domestically, the practice's senior management – which includes long-term managing director Robert Guy – is likely to be motivated by the financial clout a deal with SMC boss Stewart McColl would bring.

This could allow the practice to win more work overseas, a possibility that has motivated many of the firms that have so far succumbed to the temptations of SMC.

In the past calendar year, SMC has bought a host of practices, including Alsop Design and the Parr Partnership, the latter deal making it the biggest employer of architects in Scotland.

For the latest developments on the Zaha Hadid and S&P Olympic Aquatic Centre, see pages 12-13.



REUTERS/TOBY MELVILLE

1.

HAS TOWER POWER MET ITS MATCH?

By Ed Dorrell

'That seems like a trend to me', one seasoned observer of the planning scene put it, raising an eyebrow quizzically. 'Perhaps it's the beginning of the backlash'.

This 'trend' amounts to two planning decisions by Ruth Kelly, who, as Secretary of State at the Department of Communities and Local Government, took over the final power of life and death over projects from John Prescott earlier this year.

Kelly – who can hardly be said to have had a wildly successful time as Secretary of State for Education, with controversy over sex offenders and trust schools – vetoed Brunswick Tower in Liverpool by Ian Simpson Architects a fortnight ago (AJ 23.11.06) and called in Rafael Viñoly's Fenchurch Street tower in London last week.

What makes these decisions so notable is that with Brunswick the planning inspector had recommended approval – Kelly had to go out on a limb to kill it off – and with the capital's 'walkie-talkie tower' everyone expected her to simply nod it through. It is understood that not even English Heritage (EH) had asked for an inquiry.

Even more interesting, though, is that two experienced observers have told the AJ that they are convinced Prescott would have signed both projects off in the blink of an eye.

It is understood that Viñoly's developer, Land Securities, also shared this opinion, and when it received notice of the inquiry, it reacted with 'bafflement'.

After all it is well documented that Prescott loved

tall buildings and believed, in a 'white heat of technology' kind of way, that Britain needed more if it was to be seen as a modern, young and vibrant country.

Don't forget that it was Hull's favourite son who approved Broadway Malyan's Vauxhall Tower in South London, despite it being rejected by Lambeth Council and recommended for rejection by a planning inspector.

All this must, of course, come with a caveat. It is undeniably speculative to suggest that everything has changed with the arrival of Kelly – this is based simply on two apparently separate planning decisions.

But it is still important to attempt to work out what is going on. Because if it turns out Kelly is no fan of skyscrapers,



2.

1. New Communities Minister Ruth Kelly

2 & 3. Both Rafael Viñoly's Fenchurch Street tower (left) and Ian Simpson's Brunswick Tower (right) have been vetoed by Kelly in recent weeks



3.

then a very significant *status quo*, one that has governed major parts of the development world for a number of years, is going to be upset.

For at long time now, it has been accepted that Prescott, with the help of London Mayor Ken Livingstone and everyone's favourite design watchdog CABE, desired more and more tall buildings.

If you were a developer with one of these super structures up your sleeve, any decent planning advisor would tell you all you needed was to get the local council on-side and overcome an increasingly toothless EH.

This is exactly what appeared to be happening with the walkie-talkie until Kelly stepped in to the melee.

Imagine, if you will, that this is the pendulum swinging

back the other way. If it does indeed emerge that Kelly is more cynical about building tall than her predecessor, then it would re-energise the conservation lobby and give added credence to the many 'conservative' elements in local government. Planners from the likes of Westminster and Kensington and Chelsea would be in the ascendancy.

Certainly it could make a real difference to EH. Ever since the appointment of Simon Thurley as its 'groovy young chief executive' in 2002, EH has attempted to project a less combative stance towards developers. Indeed it even jointly produced a document with CABE on where and when skyscrapers would be a good idea.

There can be little doubt that this was because of Prescott

and a sense that as a government-sponsored quango it could no longer afford to swim against the tide.

It is well documented that there are many within EH who believe it should have been taking a more traditional stance on the prospect of a forest of mega-structures.

There is, however, an added element to this story, and that is the recent involvement of UNESCO's inspection team. They visited Blighty last month and started making a lot of noises about planned new developments that would neighbour the UK's healthy stock of World Heritage Sites.

They came to Liverpool and they came to London, and they caused quite a stir.

While World Heritage status has no formal position in

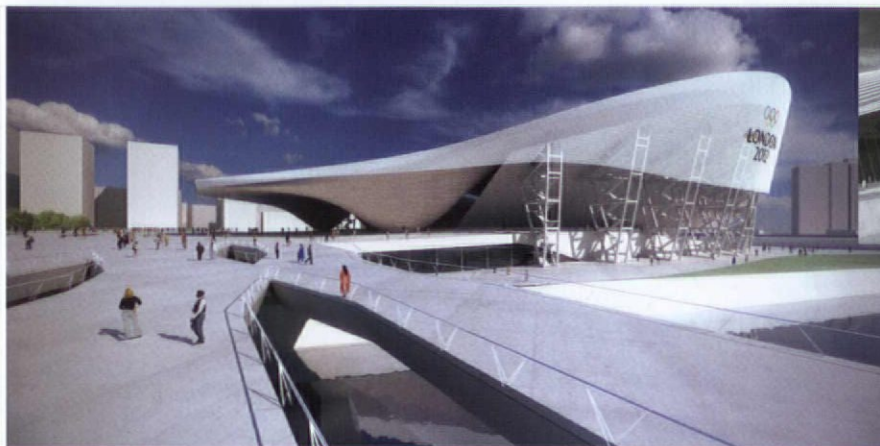
the English planning system, UNESCO has the kind of gravitas that would make career politicians sit up and take note.

Most telling is that both Kelly's letters – regarding Brunswick and Fenchurch – make reference to World Heritage Sites: Liverpool's docklands and the Tower of London.

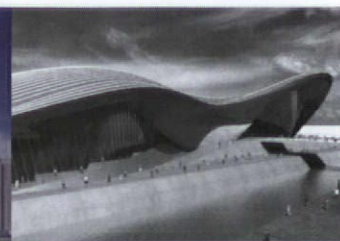
It's not as if Viñoly's plans are right on the eastern boundary of the City looming over the tower, is it?

If Kelly's appointment does represent the sea-change that many fear, then there is, it seems, every chance we could be in for an interesting few months.

Everything that everyone believed was settled could now be upset. Hold on, this could be an entertaining ride.



1.



2.

ZAHA'S POOL TAKES A PLUNGE

By Richard Waite

First it was over budget. Then there was an apology and it seemed it was no longer over budget. Then came the rumours saying that, actually, costs were an issue. Now Zaha Hadid's Olympic Aquatic Centre has been shrunk.

Yet Hadid is sticking to her guns, saying the pool's price has never been an issue.

So why has London's 2012 'Gateway' project, drawn up with sports expert S&P Architects, been altered so significantly?

The new design, which was officially unveiled in front of the world's media on Monday 27 November, will undeniably be cheaper to build. Almost two thirds of the roof area has been trimmed from the competition-winning designs (AJ 03.02.05). The initial scheme boasted a 14,000m² crown; the new

proposals will have a roof covering just 35,000m².

The pool's eye-catching, wave-like, 'dip' has also disappeared, meaning less steel and less outlay.

But Olympic Delivery Authority (ODA) chief executive David Higgins refuses to link the redesign with escalating costs, despite Culture Minister Tessa Jowell's talk of probable Olympic price hikes. What makes it hard to disagree with Higgins is the fact that while gossip puts the budget at around £100 million, the official price-tag is a secret.

But Higgins is more than happy to admit that a key reason behind the rejig was to 'reduce the risk' of building such a technically complex structure.

Speaking at the press conference, he said: 'We have to ensure buildability is tied in

with the design and we are confident that the development of the design makes it so.'

This statement poses more questions than it answers. Was Higgins worried that the original scheme would have posed a potential financial 'risk' or even that it was unbuildable?

According to Hadid, the pool is not her most technically tricky scheme, even though she is effectively designing two buildings – one a 20,000 seat Olympic showcase and another a post-games leisure facility.

And, despite the fact that only one contractor tendered for her Glasgow Transport Museum project, she maintains that the pool – with its removable, overhanging roof – will not pose a particularly tough challenge for the builders.

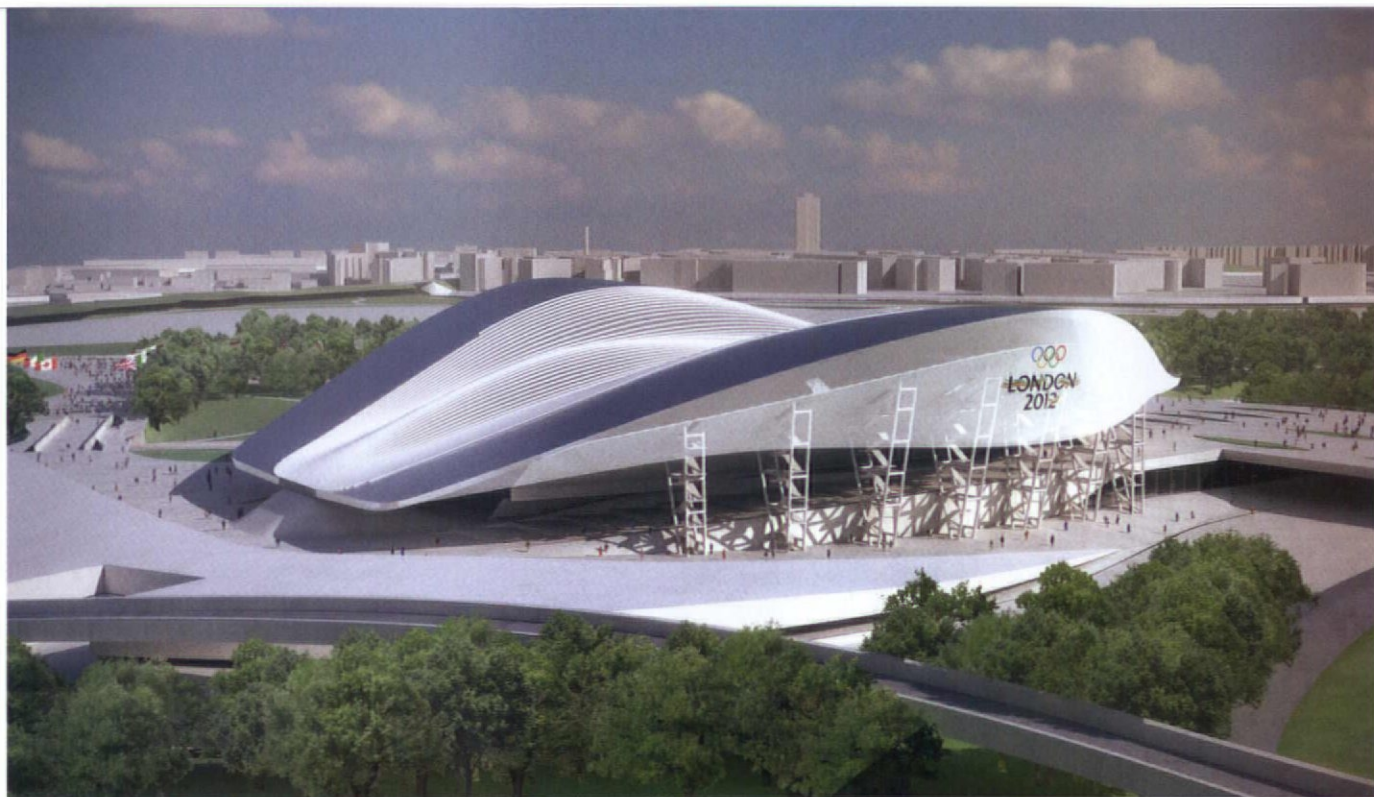
She says: 'We have done much more complex things in

other areas. There is a tremendous amount of expertise in the country to do this without any problems.'

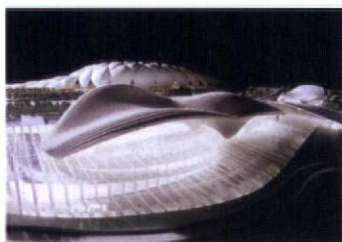
But the site has undeniably altered and the centre – which features a 10-lane competition pool, a training pool and a 5m-deep diving pool – now ties in far better with the neighbouring Stratford City development.

Higgins concludes: 'The revised design, while just as visionary and exciting, is smaller than the original, reflecting the new constraints of the site, and is now fully integrated with the bridge from Stratford City to the Olympic Park.'

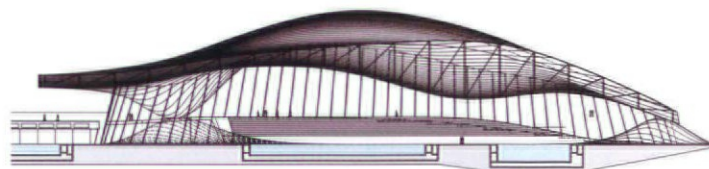
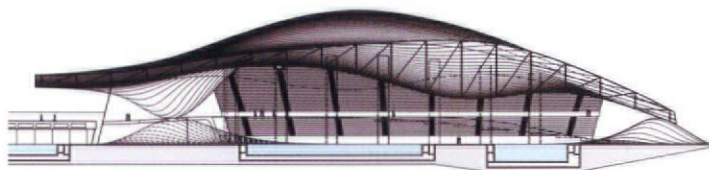
So everybody seems happy with the new pool. But it has been a rollercoaster ride so far, and a betting man wouldn't bank against another twist in this saga being very far away.



3.



4.



5.



6.

1 & 2. The new design (left)
has a simplified roof

3 & 4. The redesigned roof (top)
has been greatly reduced in size

5. Long-section legacy design
(top) and Olympic mode

6. Short-section legacy design
(top) and Olympic mode



1.



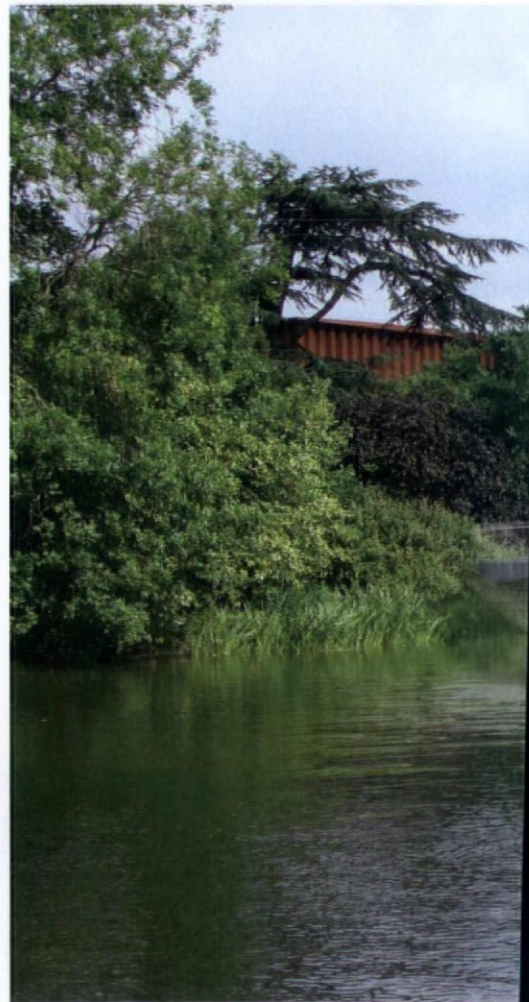
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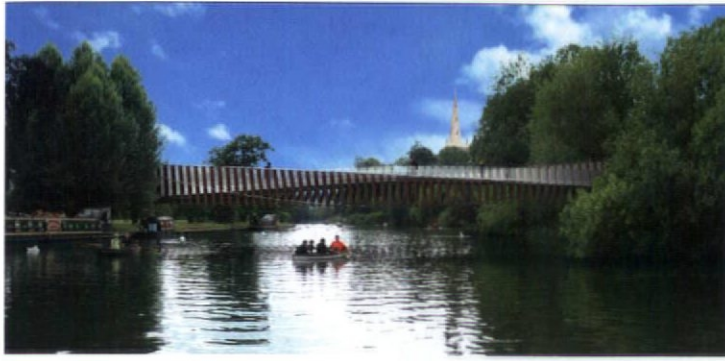
1. Spence Associates
2. Flint and Neill
3. Wilkinson Eyre
4. WhitbyBird
5. Ian Ritchie's winning design

RITCHIE BEATS COMPETITION TO THE BRIDGE

Ian Ritchie has won the competition to design a footbridge over the River Avon close to his recently completed Royal Shakespeare Company (RSC) Courtyard Theatre in Stratford-upon-Avon. The scheme, which was drawn up with Stuttgart-based engineer Schlaich Bergermann und Partner, was selected ahead of schemes by Spence Associates, Wilkinson Eyre, Flint and Neill and Whitbybird. Describing the design, Ritchie said: 'The bridge is the most slender and shallow structural arch technically possible. The 50m-long arch spans the river without the need for intermediate columns, masts or suspension structures.' Warwickshire County Council, which backed the RIBA-organised contest, hopes the £2 million crossing will complement the regeneration of the town's waterfront and the revamp of the RSC theatre, which is being masterminded by Bennetts Associates and will see Ritchie's temporary theatre replaced.

By Richard Waite





3.



4.

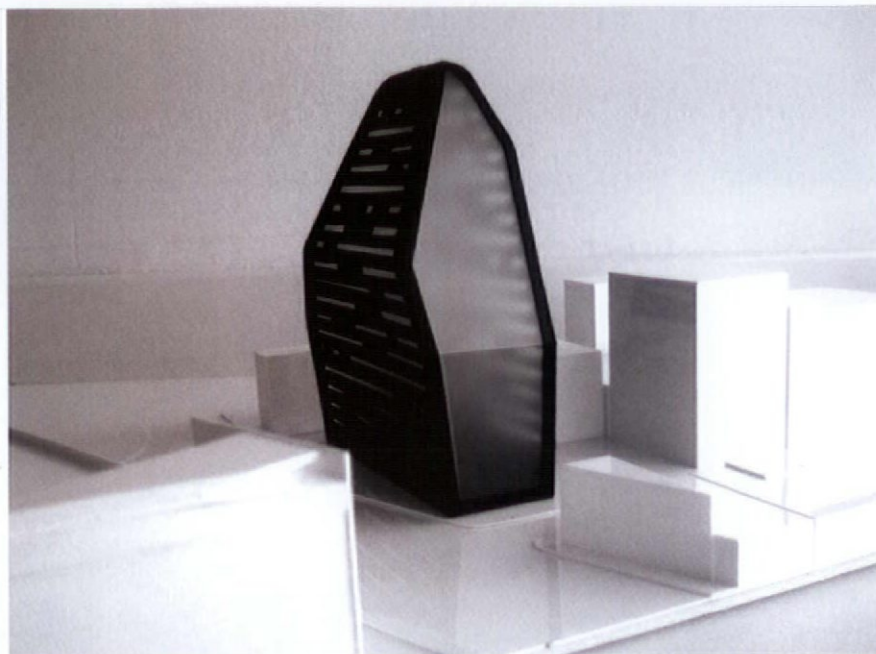


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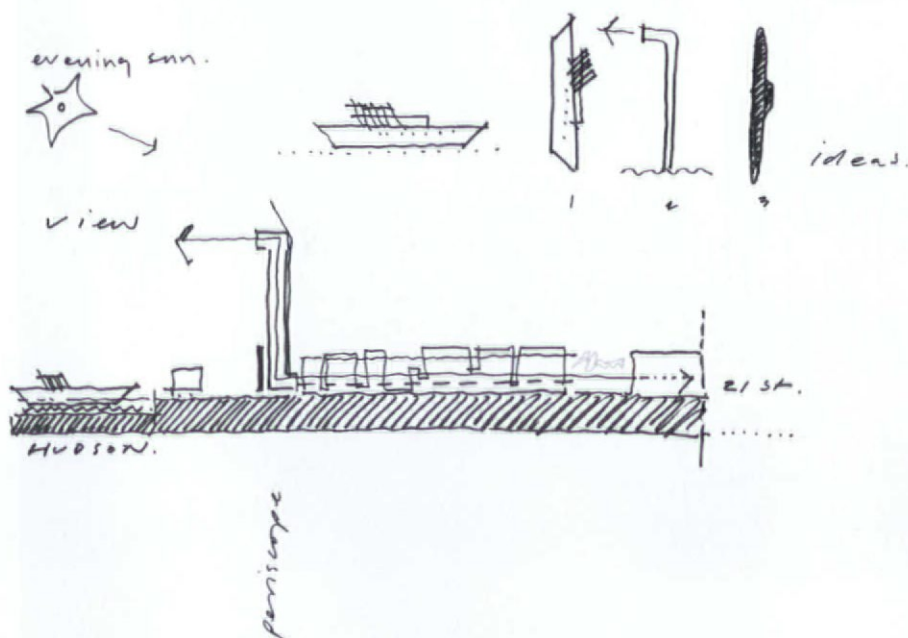
'SUBMARINE' TAKES RMJM TO US

RMJM is set to break into the US with this 19-storey residential scheme in New York's up-and-coming West Chelsea district. Dubbed the 'Paranoid Tower' by the practice, the proposed project was inspired by a submarine and will look down on the nearby 'High Line' elevated railtrack redevelopment. Paul Stallan, RMJM's UK design director, said: 'The submarine, with its skin and subversive character, appealed to us and seemed an appropriate metaphor for a building in the Chelsea district, which overlooks the Hudson [River] and is in an area that is developing as one of New York's most interesting and challenging quarters.' Details about the scheme's backers and exact location are being kept tightly under wraps. However, the AJ understands the tower will replace a disused warehouse.

By Richard Waite



1.



2.



3.

1. The New York tower takes its inspiration from 'the skin and subversive character of the submarine'
2. Concept sketches
3. View from the Empire State Building looking south towards the West Chelsea site (marked with red dot)
4. The tower's site is described by RMJM as 'one of New York's most interesting and challenging quarters'



4.

'People often say "How lovely and close you are to Ruthie". The truth is she's usually whispering names in my ear'

Richard Rogers. *Financial Times*, 25.11.06

'I once met Ms Hadid for breakfast but she did not pause long enough in her harangue about the demerits of British clients to enjoy her croissant'

George Kerevan. *Spectator*, 18.11.06

'A wretchedly administered, violent, charmless, wickedly overpriced hellhole'

Matthew Norman on London. *Independent*, 24.11.06



FAKE HERITAGE SKEWERED

Last week Astragal made a visit to Ironbridge in Shropshire, the crucible of the industrial revolution and a World Heritage site. The bridge is an impressive fixture and the gorge – with early industrial homes – is well worth a visit. The town walks the heritage tightrope in a pleasing way; perhaps a little too quaint, but we've certainly seen worse. Astragal was especially pleased to note that the nearest shop to the bridge was a kebab house, with revolving elephant's leg and neon lettering offering doner dinners and fried chicken. There is no attempt to disguise itself as anything else and that's got to be applauded. Astragal reckons this is an example of what EH boss **Simon Thurley** would refer to as 'heritage moving with the times'. Chilli sauce, anyone?

RIBA POSSE GOES WEST

As the great unwashed architectural public dives headlong into booze-soaked festive frivolity, let the gossip levels reach a seasonal climax. Try this for starters: Astragal has learned of a quite staggering decision; the social secretary at the RIBA (whoever he or she is) has decided that this year's Christmas party for Portland Place staffers should have a cowboys and Indians theme. Think ol' **Jack Pringle** in a Stetson or **George Ferguson** dressed as a Mohican. The mind boggles. Why would they do it to themselves? For the love of all that is good, why?! It's enough to make even **David Brent** cringe.

OUT OF LUCKNOW

Student unrest may be perennial and universal, but

a severe version has broken out in India at Lucknow College of Architecture – and with good reason. The country's Council of Architecture has refused to register first-year and second-year student admissions due to the college's 'lack of faculty and infrastructure', according to the *Times of India*. College principal **Mukul Singh** asked students to join their classes and 'resolve problems through talks'; not unreasonably, they refused, since lack of recognition means that they will be unable to practise on graduation. They have boycotted classes and called for Singh's removal, accusing him of 'harassing innocent students in the name of discipline'. We may have had the odd problems here with institutions such as the University of Central England, but they pale into insignificance in comparison.

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VISA SYSTEM PROVIDES NO CREDIT AT ALL TO THE UK

Ours will not be the only practice to recognise the complaints of Paul Davis on the subject of the UK's visa rules (AJ 23.11.06).

Construction is booming because of overseas staff, yet visa rules are pulling in the opposite direction. Earlier this month, an Indian national working for us on a working holiday visa seemed to have her status upgraded to being granted a work permit.

However, on applying for further leave to remain, she was told the work permit was invalid because she was supposed to have gone home to India and applied for it from there. You are apparently expected to know this, either through some psychic process or after forking out for a solicitor's services.

After much time and money spent, the practice thus loses – albeit we hope temporarily – a key member of the design team, while she has to make a senseless flight home to beg the UK authorities to let her back in again. For two years she has been here legally, paying taxes and contributing to London's vitality – in this case helping refurbish hundreds of high-rise dwellings to decent homes standard, in furtherance of government policy. This system benefits no-one and discredits the UK.

Tim Blackburn, Kemp Muir Walleans

THE ARB WILL ONLY INTERVENE WHEN NECESSARY...

Christopher Shaw wrote to you about being unable to recover losses suffered at the hands of his former architect, who he discovered had been convicted of fraud and was thus erased from the ARB register (AJ 16.11.06). No useful purpose would have been achieved by pursuing other charges.

I have every sympathy with Mr Shaw's frustration and disappointment that the ARB has been unable to help him to provide redress for financial loss. The Architects Act, however, does not allow compensation to be awarded.

Under the Act, the ARB's main role in respect of consumers is to set and apply standards for entry to the register and for remaining on it. These include having professional indemnity insurance for the benefit of clients. It is not clear why Mr Shaw is unable to get a judgment that could enable a claim to be made against the insurers.

The board has been reluctant to consider following other regulators (if it could do so) and require more than a statement of compliance. Being a 'light-touch' regulator means intervening only when it is necessary and proportionate. Mr Shaw's circumstances are rare, but they pose questions about whether the board could do more to protect the consumer and how it is to be enabled to do so.

Humphrey Lloyd, chairman, ARB

... AND AIMS TO KEEP ITS COSTS TO A BARE MINIMUM

In response to your article 'Student body slams ARB Parts 1 and 2 price hike' (ajplus 14.11.06), several points need to be made.

This is the first time that the fee has been reviewed since the inception of the revised examination process 18 months ago.

The ARB takes great care to ensure that the cost of operating the examination is kept to a minimum, while at the same time ensuring that the examination system is robust, transparent and fit for purpose.

The examination fees which are applied cover the administration and staffing costs associated with printing, as well as appointing, training and remunerating examiners and independent examiners. The fees do not cover additional costs, such as handling enquiries from those who do not later apply to be examined.

The board's policy is that the costs associated with examinations should not be borne by the ARB's registrants. Following an extensive review, the ARB's Prescription Committee recommended to the board that it should not alter its policy. The board accepted this recommendation.

I should also point out that at a meeting held on 9 November this year, the board proposed to explore the possibility of outsourcing the examination process to the schools of architecture around the country, with a view to determining whether this could be a cheaper alternative for applicants. Institutions offering the prescribed qualification will be consulted soon on their interest in this proposal and on whether alternative models can be developed.

Finally, I am puzzled by comments made in the article in relation to Polish candidates and to diversity. The ARB has no 'foreign policy' that mitigates against either Polish or any other EU candidates.

In such cases, the ARB is only able to register those who hold the appropriate qualifications listed under the EU directive. It is up to the individual EU states to determine what qualifications are entered and listed. If potential registrants do not hold those listed qualifications, the ARB is unable to register them.

Alan Crane, chairman, ARB Prescription Committee

HEALTH CENTRE TREATMENT MUST CONTINUE

I was pleased to see that Lubetkin's Finsbury Health Centre is at last getting some attention (AJ 16.11.06). I went round it during this year's London Open House weekend and was sad to see its current condition – I'm not sure that Islington Primary Care Trust (IPCT) quite appreciates what it's got.

With the De La Warr Pavilion, Isokon and Embassy Court now looking in good shape, it's ironic that our most socially worthwhile early Modern building should be in this state.

I trust that now the centre is back in the spotlight, the IPCT will pull its finger out at last.

Ivor Patterson, Banbury, Oxfordshire

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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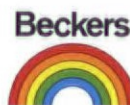
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LOUIS KAHN/ YALE UNIVERSITY ART GALLERY



1. The north face of the restored gallery, with its new curtain wall

YOU SENSE THAT KAHN WAS WORKING THINGS OUT; YOU FEEL THE INTENSITY OF THE STRUGGLE

By Sarah Jackson. Photography by Elizabeth Felicella

While Louis Kahn's wing of Yale University Art Gallery in Connecticut has been closed for restoration, a large banner has hung on the entrance facade with a quote from him: 'Every time a student walks past a really urgent, expressive piece of architecture that belongs to his college, it can help reassure him that he does have that mind, does have that soul.' Kahn was, of course, one of the great architectural educators – he taught primarily at Yale and Philadelphia – but the greatest lessons come from his buildings.

The Kahn addition, built in 1953, has been restored as part of the first phase of the masterplan for the Yale Arts Area. Further phases include restoration of the infamous Art and Architecture building (Paul Rudolph, 1963); constructing a new History of Art department (Charles Gwathmey, now on site); remodelling the other existing gallery buildings (the Street Hall building, 1867, and the Swartwout building, 1926); decanting and reorganising the arts, architecture and history of art departments, and a complete overhaul of the library and arts storage-management systems.

The restored Kahn building opens this December, and all the masterplan works should be complete by late 2010. The architect for both the masterplan and the Kahn restoration is the New York practice Polshek Partnership Architects.

The gallery was the first major project that Kahn completed. And while it reveals much about his work, and how he tested the prevailing Modernist thinking of the time, it is foremost an intelligent, humanly imperfect and extremely fine building.

It offers a simple yet strong face to the street – a solid brick facade with no openings, enlivened by stone string courses, that mark the locations of the floor slabs and give order to the plane of brick. It sits tight to the pavement line, so you do not get a flat-on elevational view, but you are aware that the height and proportions equate to its neighbours; although stylistically in contrast, it is extremely well mannered.

The connecting element to the Swartwout building, also elevated by a solid brick plane, is set back to allow for a small entrance area where there are wide steps at 90° to the facade, leading up to the main entrance. The entry sequence is modest, non axial and unassuming.

The plan, which is revealed in full when you enter, is rigorously proportioned and fully resolved, a feat made more impressive when you realise that this is not an object building on a greenfield site, but an extension which has to deal with the constraints of an existing building and a restricted, complex, urban site. The main body of the building is made up of two double-square spaces (40 x 80ft) separated by a smaller rectangular 'servant' space that contains a circular stair-tower and rectangular core areas (lift, stair and WCs). A smaller area (40ft square), behind the entry court, connects the main body to the Swartwout building. The north and west walls, in contrast to the solid south and party wall to the east, are fully glazed.

The most dominant element is the ceiling, a concrete tetrahedral grid – a sort of solid space frame – which sets a



2.

2. View now from the north-east



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3. The restored building at the junction of York Street and Chapel Street

triangular grid across the space; it is not surprising that Kahn used the reflected ceiling plan as the defining drawing of the building.

The gallery is humane in scale, with none of the monumentality that you get in later (admittedly larger) Kahn buildings. The floor-to-ceiling height of 10 feet 6 inches is low, and the pyramidal concrete voids are more in shadow than in light. Fortunately, there is so much horizontal expansion, with the flow of space lit by the continuous expanse of glazing to the north and west, that there is no sense of oppression.

There is an intense visceral quality to the building, due to its concrete ceiling; the concrete columns with rough, timber-plank shuttering marks; the cast drum of the stair; the pinkish-brown blockwork walls to the north and on the lift core (the blocks are small, hand-sized); the end-grain oak floor and the polished terrazzo strips marking the structural zone – a glut of materials with contrasting textures but unified by an earth-colour palette.

Your eye is drawn to the circular drum – it has a great presence in the space – but it is only when you are within it that you appreciate its beauty. The stair inside the drum is triangular and lit by clerestory windows, but the bright circular roof is disrupted by a triangular concrete slab, mirroring the plan of the stair, which both floats and looms down in the drum. The play of geometry, mass and light has a profound effect; it's a place of calm, where you feel far removed from the intensity of the gallery floors.

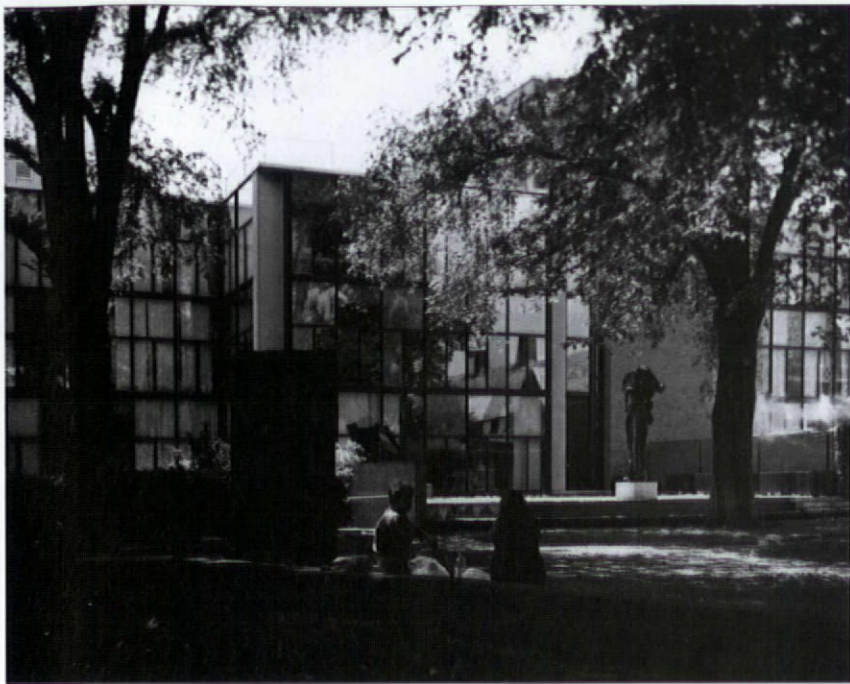
The building is gutsy, raw – yet incredibly controlled. You can clearly see the emergence of what we now think of as classic

Kahnian ideas – the treatment of proportion and mass, the concept of served and servant spaces, and the expression of the making process, where the construction is the detail – which, although they were refined in later schemes, possibly have more impact here. You get the sense that Kahn was working things out; you can feel the intensity of the struggle. It is interesting to compare the gallery with his later building opposite – the Yale Center for British Art (1969–77) – which is less urgent but has more finesse.

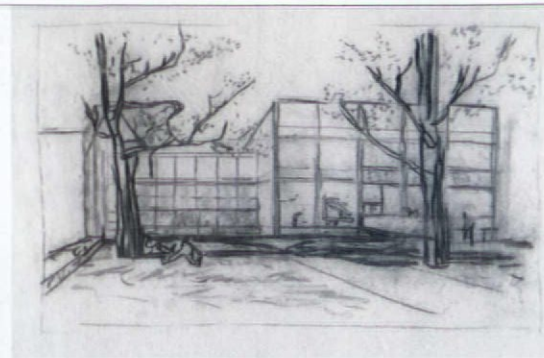
Kahn's building was designed to be flexible, for gallery, studio and office use. The top floor was the architecture studio, before the architecture school moved to the purpose-built Art and Architecture building next door. For the gallery floors, Kahn developed a series of 'pogo' screens, which spring-fit between the ceiling and floor, with a 6-inch gap at top and bottom, to hang the pictures. These could be moved anywhere on the lines of the ceiling grid to suit the specifics of the exhibition hang.

However flexible in principle, the gallery had no tolerance, and after 50 years of heavy use, it needed a major overhaul. The conservation project has had three main objectives: to remove all the misplaced accretions (screens, partitions, covered-over external spaces) that had grown up over time; to upgrade services so that environmental conditions meet contemporary museum standards; and to replace the curtain wall, which had failed catastrophically.

Fortunately, the strip-out revealed that the accretions had not caused any major permanent damage and, after removal, the original finishes could be simply repaired, patched and cleaned.



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Sounds simple, but, of course, difficult to achieve: for example, sourcing matching blocks was problematic (they were not a standard product), and it took time for the contractors, who were not experienced in 20th-century conservation techniques, to understand the philosophy behind the construction.

More complex was the overhaul of the services. A constant humidity/temperature of 50 per cent/68° fahrenheit has been achieved by replacing all the plant and doubling up the perimeter radiators. Extra lighting tracks, alarms, and a VESDA (very early smoke detection) system were installed. Most of the new plant is located in the servant area, where there is no tetrahedral grid, so it could be fixed in the ceiling behind the existing removable stainless-steel-mesh ceiling panels. Vertical risers were placed in the reorganised central core.

Threading new services through the tetrahedral grid was not straightforward. The air ducts did not have to be replaced (which was fortunate, seeing they were cast in situ), and the new lighting tracks and other wiring could be threaded through the open part of the diagonal ceiling structure with minimal drilling. However, the lighting tracks had to be put together in 18-inch sections because of the geometry and lack of flex. This was slow, obsessive work.

In conservation terms, the most controversial part of the project was the replacement of the curtain wall. The original was a double-glazed steel section, welded on site, with no thermal break. Condensation streamed down the inner face, producing

conditions wholly unsuitable for displaying art. The system had horizontal, but no vertical tolerance, and the expansion was putting pressure on the concrete floor slab. Repair or upgrading wasn't a realistic option, and the decision was made to replace the curtain wall.

The new system, which was tested with a full-scale mock-up and constructed off site, is a double-glazed, thermally broken aluminium section, with a baked, painted finish. The profile, colour and reflectance of the system match the original. Replacement rather than repair is a pragmatic response essential in 20th-century conservation, where primacy is given to the idea over the actual fabric.

Strong side-light, even if predominantly north light, is not ideal for picture display. The light levels are controlled by scrims (sliding screens) and blinds, an upgraded version of the original blind system. Similarly, the pogo screens for picture display have been remade to match the original proportions. Light levels will be carefully monitored and modified to suit individual works.

Although Kahn's building is not landmarked (listed), so had no statutory conservation guidelines to follow, both client and architect were painfully aware of the intense scrutiny the works would receive. Overall, the quality is extremely high, the result of a successful relationship between a committed client and an experienced, intelligent architect, and high-quality workmanship. But the project was a steep learning curve for the team; Steven Peppas, the project manager from Polshek, admits that the process



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was 'challenging and all consuming'. But none of the angst and compromise inevitable in a project of this type is visible in the finished building; everyone appears to have done an excellent job.

The building has a very strong character and is about as far from the concept of 'white cube' as you could get. It remains a challenge to inhabit; however, not only does Yale have a range of other exhibition spaces to complement it, but Jock Reynolds, the gallery's director, and his team of committed staff, clearly love the building and see it as a major exhibit in its own right.

The gallery reopens next month with a show entitled 'Responding to Kahn: A Sculptural Conversation', curated by the history of art, fine art and architecture students. Artworks from the extensive Yale collection have been chosen to form a dialogue with the building. The challenge for the students is to prove, through the curatorial decisions they make, that they have the mind and soul to match up to this urgent, expressive piece of architecture.

Yale University Art Gallery has its grand reopening on 10 December
(www.artgallery.yale.edu)

4. The north elevation in 1971

5. Perspective by Kahn

6. The gallery in 1958 after Kahn's 'pogo' screens had been replaced

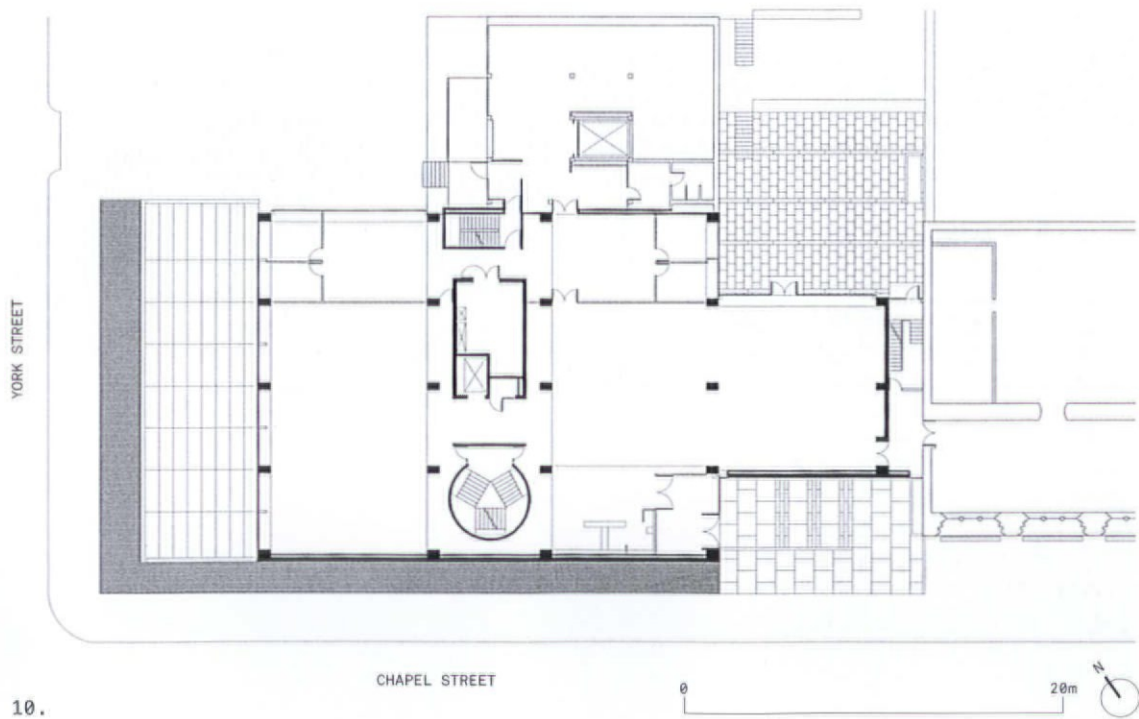
7. This 1954 photo shows the gallery being used as studio space



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8. A late-1960s view of the Chapel Street elevation

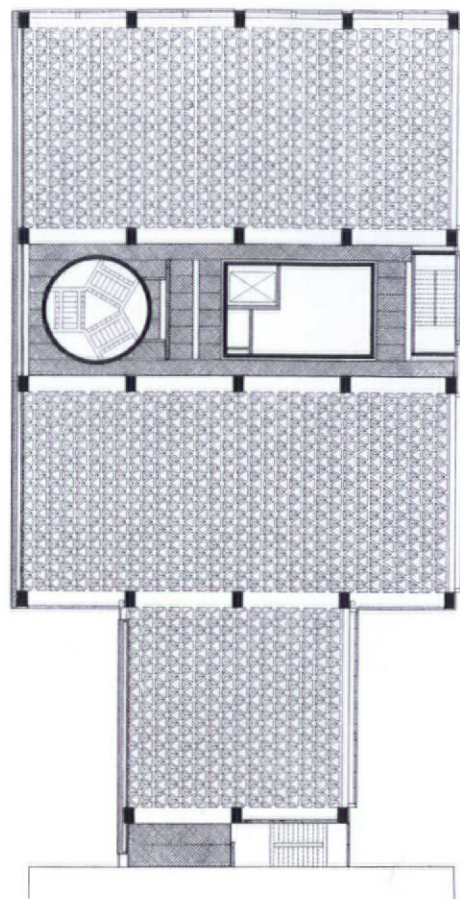
9. The same view in 2005. Rudolph's Art and Architecture building is at the far left

10. Ground-floor plan

11. One of the key tasks of the restoration was to replace the curtain wall on the north and west sides of the building

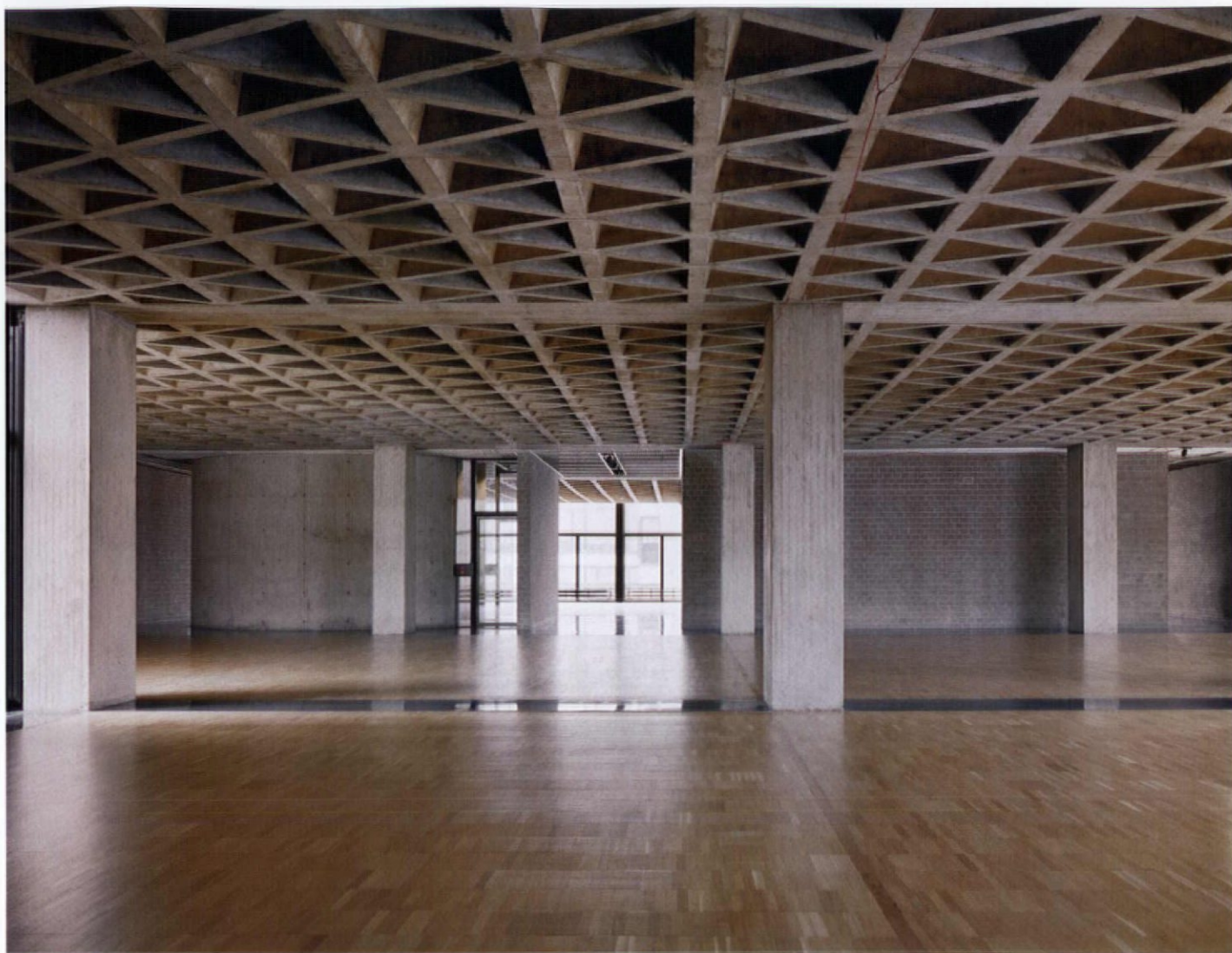


12.



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12. Stripping out the unwanted accretions in the display areas
13. The reflected ceiling plan



14.

- 14. Second floor after restoration
- 15. The cast-concrete stair drum



15.



16. Looking north through the new curtain wall to the Yale campus beyond



Credits

Client

The Yale Corporation

Architect

Louis Kahn

Renovation architect

Polshek Partnership: Duncan Hazard, James Polshek, Richard Olcott, Steven Peppas, Lloyd DesBrisay, Robert Condon, Gary Anderson

Construction manager

Barr & Barr Builders

Gallery and Yale University consultants

Exhibition design Staples & Charles; *wayfinding design* Open; *gallery & lobby lighting* Hefferan Partnership; *art storage* Biblio Design; *media lounge design* Joel Sanders Architects; *conservation / environmental consulting* Garrison/Lull

Polshek Partnership consultants

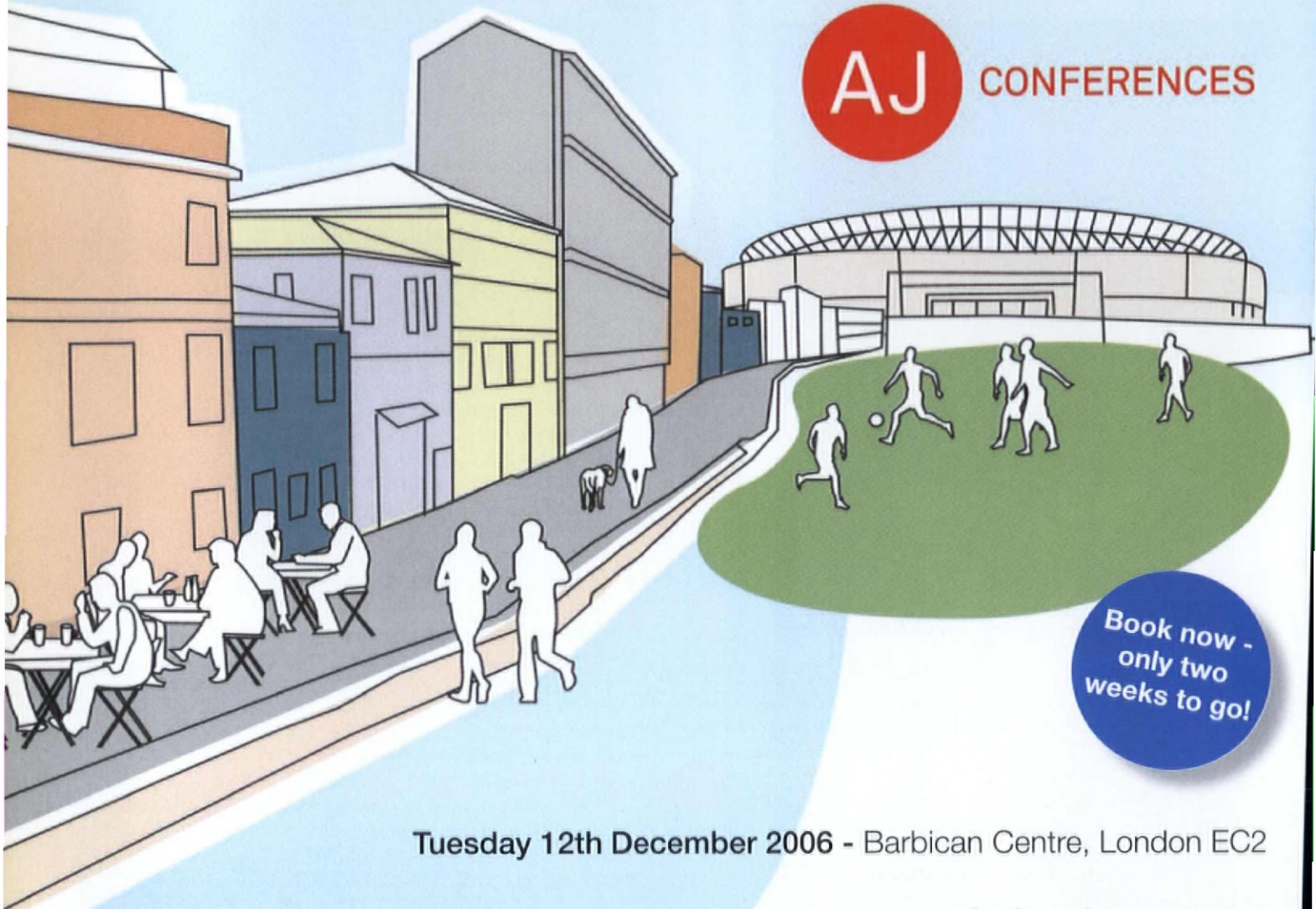
Structural engineer Robert Silman Associates; *mechanical engineer* Altieri Sebor Wieber; *cost estimating* Wolf & Co specifications Robert Schwartz & Associates; *acoustics / AV / telecommunications* Shen Milsom & Wilke; *building code* Hughes Associates *elevators* Van Deusen & Associates *food service* Romano Gatland *landscape* Towers/Golde *preservation* David DeLong; *lighting* Fisher Marantz Stone; *security* Ducibella Venter & Santore; *exterior diagnostics / design* James Gainfort; *exterior wall consultant* Gordon Smith Corp

Barr & Barr subcontractors

HVAC and plumbing Enterprise Plumbing & Heating; *glass window wall* Curtainwall & Windows Inc; *electrical* Paul Dinto Electrical Contractors; *fire protection* M J Daly & Sons; *elevator* Hontz Elevator Co; *sitework* Joseph Kelly Co; *millwork* Legere Group; *masonry* NER Construction; *drywall* S G Milazzo Co



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David Yearly, Play Safety Director, **ROSPA**

Michael Hall, Partner, **FaulknerBrowns Architects**

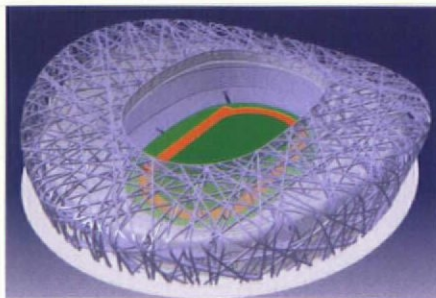
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Photovoltaic tiles on a barn (see Online)



European Digital Project
(see Technical News)

THIS WEEK ONLINE

• Photovoltaics, the next in our ongoing series on renewables, appears online this week. Visit www.ajplus.co.uk/sustainability/renewables for a review of photovoltaic technologies and a glossary of terms as well as information on how the bits and pieces fit together to make up a system; typical system outputs; and the ins and outs of grid connections. You'll also find answers to practical questions about how to mount and orient PVC panels on buildings.

TECHNICAL NEWS

- Gehry Technology's first European Digital Project user group met recently in London to get hands-on experience with this new software. Arup, Allies & Morrison and Zaha Hadid were among the firms represented. Visit www.cenitdesktop.com
- The timber industry has launched a lobbying group to maximise the use of wood in buildings for the 2012 Olympic Games. Called 'Wood for Gold' it met last week with members of all the main political parties. For more information on the group contact woodforgold@bellendenpublicaffairs.co.uk
- IKEA/BoKlok is to launch its housing in the UK. It looks like a timber-framed house but in fact comprises six flats. Skanska's new UK housing prefab venture, Modernhaus, has also been launched. Simon Allford of AHMM is proposing adaptations to meet UK requirements.

TECHNICAL EVENTS

- Low-Carbon Cooling Technologies*
4 Dec (all day)
BRE, Watford
www.bre.co.uk/events
- Concrete Elegance: The Millau Viaduct*
6 Dec, 6:30pm
The Building Centre, Store Street, London WC1E 7BT
- Making Part L Work: Issues, Solutions and the Way Forward*
7 Dec, 9:30am-5:00pm
CIBSE, 222 Balham High Road, London SW12 9BS
www.cibse.org/events

BOOKS

- Professional Practices Handbook, Fifth Edition*
Smith & Williamson,
Tottel Publishing, 2006, £68.
In its fifth edition in 10 years, this 447pp book has been updated, including a change of name from its previous incarnation, *Professional Partnership Handbook*, to reflect the recent trend away from partnerships to limited liability. The new edition covers changes in employment and in tax and pensions legislation and also includes a new chapter on Stamp Duty Land Tax.

REGIONAL SALARY DIFFERENTIALS INCREASE THE HIGHER UP THE TREE YOU GO

By Ruth Slavid

Salaries in architecture vary hugely depending on what job you do and whereabouts in the country you are. This survey from Faststream Architectural Recruitment gives an indication of how your salary compares to that of your fellow professionals.

Are you earning enough? Scanning the job ads is never a reliable guide to the going rate for the job, so a salary survey such as the one that Faststream Architectural Recruitment has produced is reassuring – or worrying, depending where you sit on the scale.

This survey, conducted across the UK, draws on a variety of sources. The recruitment agency has analysed the positions for which it has recruited over the past 12 months and has also spoken to 80 of its clients, who vary in size as well as location. In addition, it has used information from its database of candidates to inform the study.

Like any such survey, the results must be partial – for example, there must be partners/directors who earn more than the stated London maximum of £95,000, but they are probably not recruited directly and certainly keep their details close to their chests. But in general, there are some interesting lessons:

- there is a clear hierarchy of earnings, whatever stage you are at, with London firmly at the top and Scotland bringing up the rear;
- regional differentials increase, the further up the tree you go, with the most dramatic difference at partner/director level;
- the spread of salaries for a particular level, in a particular range, is fairly limited until you hit partner/director level; and

- the maximum salary that a Part 2 architect can expect to get in Scotland is less than the minimum in London.

Salary, of course, while important, is not the only determining factor in choosing an employer. Rachel Farndell, director of Faststream Recruitment, says: 'While salaries continue to rise, we are finding that more and more candidates are looking at other aspects of a job when making a decision about their career. A good working environment is often top of the list, along with social events, credibility of projects and the learning experience that they may gain from a new position.'

Many architects have, in the past few years, taken a more professional attitude to running their businesses and while part of this is to do with servicing clients and potential clients better, it also has benefits for staff.

Still, some of the salaries look depressingly low, and it is interesting that architects who run financially successful practices often pay above-average salaries and demand minimal overtime. But if you feel hard-done by, at least be grateful if you have become an architect and not a technologist. Faststream has also surveyed their salaries, and found that the maximum achievable in London is £18,000 for a graduate technologist, whereas the minimum offered in Scotland is a measly £10,500. Anybody for shelf-stacking in a supermarket?

FASTSTREAM 2006 ARCHITECTURAL SALARY SURVEY

LOCATION	SALARY (typical)	SALARY (min)	SALARY (max)	SALARY (typical)	SALARY (min)	SALARY (max)
	Partner/director			Associate		
London	£70,500	£46,000	£95,000	£44,750	£40,000	£51,000
South East	£51,500	£41,000	£62,000	£39,500	£34,000	£45,000
South West	£50,500	£40,000	£61,000	£37,250	£31,500	£43,000
Wales	£53,000	£43,000	£63,000	£40,250	£35,000	£45,500
Midlands	£51,500	£41,000	£62,000	£39,000	£33,000	£45,000
West country	£46,250	£38,500	£54,000	£35,500	£31,000	£40,000
North East	£46,000	£38,500	£53,500	£35,500	£31,000	£40,000
North West	£45,750	£38,500	£53,000	£34,500	£30,000	£39,000
Scotland	£45,750	£38,500	£53,000	£34,500	£30,000	£39,000
	Senior architect			Newly qualified Part 3		
London	£38,125	£35,700	£40,750	£32,500	£29,000	£36,000
South East	£36,000	£32,000	£40,000	£29,250	£26,000	£32,500
South West	£34,500	£31,000	£38,000	£28,000	£25,000	£31,000
Wales	£36,000	£32,000	£40,000	£28,750	£25,500	£32,000
Midlands	£34,000	£30,000	£38,000	£26,500	£23,000	£30,000
West country	£34,500	£30,000	£39,000	£26,250	£22,500	£30,000
North East	£32,500	£29,000	£36,000	£25,000	£22,000	£28,000
North West	£32,000	£28,000	£36,000	£24,000	£20,000	£28,000
Scotland	£31,750	£28,000	£35,500	£23,750	£20,000	£27,500
	Part 2 architect			Degree qualified		
London	£26,500	£23,000	£30,000	£20,500	£17,500	£23,500
South East	£24,000	£21,000	£27,000	£18,000	£15,000	£21,000
South West	£23,250	£20,500	£26,000	£17,000	£14,000	£20,000
Wales	£24,000	£21,000	£27,000	£17,500	£14,500	£20,500
Midlands	£22,500	£20,000	£25,000	£16,750	£14,500	£19,000
West country	£22,250	£20,000	£24,500	£16,500	£14,000	£19,000
North East	£21,250	£19,500	£23,000	£16,000	£14,000	£18,000
North West	£21,000	£19,500	£22,500	£15,750	£13,500	£18,000
Scotland	£20,500	£19,000	£22,000	£15,500	£13,500	£17,500

COLOUR USE IS NOT ABOUT SIMPLISTIC CONCLUSIONS

By Ruth Slavid

Colour is one of the most important factors when designing building interiors. Following the AJ's conference 'Colour in Design 2006' we take a look at the latest research in the use of colour.

It is a truism that blue is a soothing colour and red is an exciting one, isn't it? Well, not exactly. Byron Mikellides, who is a professor of architectural psychology at Oxford Brookes University and has decades of experience in the field of colour, demolished some myths at the AJ's conference 'Colour in Design 2006'. Physiological studies in specially created rooms have shown conflicting results, Mikellides explained. For example, subjects in a red room will show higher levels of alpha activity in the brain, indicating critical arousal, than if they are placed in a blue room. But, paradoxically, heartbeat will be higher in a blue room than in a red one, although the incidence of arrhythmia increases in a red room.

Mikellides' summary of all this research is that one should not jump to simplistic conclusions. Quizzed by one audience member about how to react when a client issues a blanket ban on red, Mikellides retorted 'tell them they are wrong'. When told you can't speak to clients like that, he gave one of those quizzical looks used by academics who don't have to deal with realities.

One architect who certainly doesn't bow to perceived wisdom is Pam Bate of Hopkins Architects, a key member of the team that designed Evelina Children's Hospital in London. Despite the fact that this is intended as a healing environment, Bate had no qualms about making the key lift shaft an eye-boggling, bright red.

'A lot is published on colour theory,' she said. 'It shouldn't be taken too seriously. We feel that the use of red is to do with energy and hope, and getting better.'

One area where colour must not be disturbing is in designing schools for children with special educational needs, an area in which Haverstock Associates has considerable experience. When looking for guidance, partner John Jenkins said: 'We found that there was nothing helpful – it was all contradictory.' This is partly because there is an inherent contradiction in designing for children with special needs. Whereas many children with profound and multiple learning difficulties (PMLD) are so impaired that they need the triggers of high contrast and sound, for children with autism the situation is very different. 'Over-stimulation is often the difficulty,' Jenkins said. 'They may be very susceptible to colour and want an environment with minimal stimulation.'

Problems arise when special schools group together children with all kinds of special educational needs, leading to a conflicting set of requirements. Whatever the mix, white is not likely to be the solution since it would be too uninteresting for the PMLD children, and for those with autism could trigger another of their sensitivities, to do with glare. 'Light and the patterns it causes can provide stimulation in a negative sense.'

So does this mean settling for boring old magnolia? Jenkins hopes not, but said wryly that there is a world of difference 'between off-white and magnolia'. Where colour is used, there are some important rules to remember:



1.



2.

1. Haverstock Associates' classroom for Netley Autistic Unit

2. Stimulating play area at Haverstock Associates' Stephen Hawking SEN School

- don't forget the amount of material that accumulates in a school – noticeboards, artwork, etc, which can become overwhelming;
- ceilings can be good places for use of colour, precisely because they won't be interrupted by other material;
- colour is good for guidance, such as on a portal;
- if you are using colour as a wayfinding device, don't confuse the issue by then having randomly coloured feature walls as well;
- if colour is used in a directional way on floors, make sure they are not over polished. Glare can be very confusing;
- maximise control of lighting with indestructible interstitial blinds (not venetian blinds that let light through) and dimmers. The extra investment is a wise way to spend the budget; and
- hydrotherapy pools can be therapeutic, using coloured light as part of the treatment. Get an expert to design them.

A similar set of rules was laid down by Patrick Spears of Swanke Hayden Connell Architects, who deals with another specialist group, in this case the 'elderly and confused'. He said:

- avoid representational design;
- avoid pattern as it can cause cognitive overload;
- use high levels of illumination in circulation areas;
- design garden rooms to look like external areas;
- use colour and contrast to give visual clues to people, who may have lost the ability to read. Deliberately 'concealing' staff doors by making them the same colour as the walls, may obviate the need for locking them. On the other hand, the doors to residents' own rooms should be highlighted with colour and contrast;

- blue is a bad colour for floors as people can fear that they are about to fall into a pool;
- use colour and contrast between walls and floors and walls and doors to help with orientation; and
- glare is debilitating, avoid point light sources.

Much of this evidently echoes good practice in terms of designing for people with visual impairments, which most older people will suffer to some degree, but it goes beyond it, in some cases to considerations that are not intuitive.

The cultural content of colour should be understood as well. Byron Mikellides, for instance, made reference to the unusual punishment for disobedient prisoners in Texas, who are placed in pink cells that 'make them blush', something that will only work in a culture where pink is so firmly 'girly'.

Perceptions do change with fashion, so it is essential to understand changing trends while avoiding ephemeral influences.

Mary Ward, creative director of sponsor ICI Paints, showed some of the latest thinking in colour trends, but was at pains to emphasise the difference between hype, fashion and trend, distinguished by their increasing longevity. The wise architect will only pay attention to the last of these when tackling the fascinating but complex topic of working with colour.

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WHY HAPPY SNAPPERS MUST CALL IT A DAY

Architectural website mugshots – I'm being inundated with them. Look you lot, you don't like the idea of potential clients designing their own buildings and yet, instead of hiring a professional photographer, you think it's all right to produce your own images of your greatest asset, ie. you.

The lamest bunch of amateur snapshotting I've ever seen is at www.haverstock.com/pages/staffparent.htm. All but the boss are smiling happily away. Does he know something they don't? Or are the cares of office weighing heavily? Or is he just a grump? Apart from the smiles, it's up, down, different backgrounds, and aargh. Scary or what? There are two former partners in a ghostly grey and white.

To show I'm not just knocking Brits, take a look at www.mgf-architekten.de. It belongs to Stuttgart practice MGF. The opening page is a ladder-top shot of possibly key staff (although they might be students brought in off the street). But just as soon as you start to gag in dismay at yet more staff mugshots, they fade away. Bliss. You plunge into a grey mist to frolic among images of high-wood-content architecture, which is why you stopped to browse. sutherland.lyall@btinternet.com

A QUESTION OF TIME

Adjudication is a speedy process intended to provide some sort of an answer, on an interim basis, until such time as either party has the inclination or resources to obtain a more considered answer from the court, writes *Kim Franklin*. But this distinction between a swift adjudication and more leisurely court proceedings does not apply to the respective parties at the same time, in the same way.

An adjudication claimant has all the time in the world in which to put together their claim. The 28-day timetable does not apply to them. The respondent, whether unsuspecting or only too aware that a claim is brewing in the wings, cannot begin to prepare a defence until the referral notice lands on the mat. They then have no time at all in which to do all that needs to be done to defend the claim – instructing experts, obtaining reports, mastering the documents and drafting like crazy.

The parties then hold their breath for the impossibly short time in which the adjudicator is required to reach and publish a decision. And then what? The losing party is required to pay up, come what may.

Construction professionals may feel particularly aggrieved that they have been found negligent on untested evidence. They may want to apply to the

court without delay for a declaration that the adjudicator got it all wrong.

'Not so fast,' the claimant cries. 'You can't rush into court proceedings. There are protocols to follow, meetings to be held, alternatives to be considered.'

So what is the answer? Are the 'have-a-go' claimants entitled to boost their cash flow in 28 days, while the dissatisfied respondents must wait months before they can begin to put the record straight?

It is clear that, save in exceptional circumstances, the court will not stay the enforcement of an adjudicator's decision. Most recently, in *Hillview Industrial Developments v Botes Building* (Judgment 07.06.06), the defendant contractor argued in vain to avoid paying up on an adjudicator's decision in favour of the claimant developer because the contractor had started its own proceedings for undisputed sums due on its final account.

It would be 'curious,' the contractor said, if it had to pay the developer promptly, only for a substantial sum to be repaid shortly afterwards. But the court would have none of it. Unless it could show that the money would disappear without trace, the contractor should pay up.

There is a glimmer of hope for those disadvantaged by

adjudication. Not every claimant is required to go through the protocol hoops before starting proceedings. The TCC court guide expressly recognises that claims which raise the same issues as a recent adjudication are exempt. There is nothing, therefore, to stop a defendant proceeding straight to court to clear their name. The beneficiary of the adjudication may want to buy more time before incurring the costs of litigation, but time is an illusion and in adjudication matters, doubly so.

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

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DESIGN FOR LONDON

Mayor's Design for London Advisory Group

Non-Executive Members – expressions of interest

The Mayor has established Design for London as a new architecture and urban design unit. Its role is to support the delivery of world class architecture and sustainable and inclusive design across London's built environment.

A Mayor's Design for London Advisory Group is also being established, chaired by Richard Rogers, the Mayor's Chief Advisor on Architecture and Urbanism, to support the work of the new unit.

The function of the group is to advise on the direction and work programme of Design for London and to offer advice to ensure good design in major projects across London. The group will meet up to six times a year, and members will not be remunerated but will receive expenses. Appointments will be made by the Mayor for up to four years, which can be extended.

We are looking for 6 to 8 individuals from the architecture and urban design professions, academia or the development industry with senior experience in one or more of the following areas:

- successful delivery of high quality design in complex urban situations
- delivering major commercial projects in either the private or public sector
- detailed knowledge of disability and access issues in design
- detailed knowledge of sustainable development issues in design
- proven track record and a high profile in the fields of architecture, urban design or landscape architecture

The individuals should have a proven track record and a high profile in their professional and technical fields.

Applications should be made in writing on a maximum of two sides of A4 paper, explaining why you wish to be a member of the Mayor's Design for London Advisory Group, and what skills and experience you will bring to the role.

We want to be as diverse as the city we represent and welcome applications regardless of age, gender, ethnicity, sexual orientation, faith or disability.

Please email your application or any enquiries to Mayor@london.gov.uk, quoting reference number DFL01 or for further information visit www.london.gov.uk.

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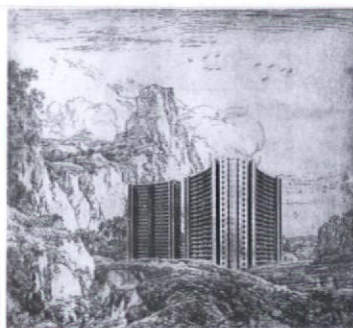
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EXHIBITION

By Robin Wilson

Cyprien Gaillard:
The Lake Arches
At the Laura Bartlett
Gallery, 22 Leathermarket
Street, London SE1, until
16 December



1.



2.

1. A doctored etching

2. A sudden explosion

This first show in Britain by the young French artist Cyprien Gaillard is a sophisticated reflection on contemporary and historical modes of landscape depiction. Through prints, film and photography, Gaillard develops a rich juxtaposition between European urban periphery landscapes of the 20th century, with their architecture of mass housing, and 17th and 18th-century European landscape paradigms.

In his concern for post-war tower-block architecture, Gaillard seemingly follows a path trodden by successful photo-documentary artists of the 1980s and '90s, such as Gabriele Basilico. But Gaillard is ultimately disdainful of a purely photographic response to such architecture, insisting that photography can be for him only a starting point.

His aim to transform and critique the photographic document is announced by a series of etchings, collectively entitled *Belief in the Age of Disbelief*. In each of these five prints, a photograph of a distinct tower-block form is transferred into a Dutch landscape etching from the 17th century; a Rembrandt and a Jan Hackaert are among the borrowed terrains.

Gaillard's own first-hand documentations of landscape involve the use of 35mm film, and the show includes a work entitled *Real Remnants of Fictive Wars, Part 5*. The film projector chugs noisily like a farm tractor, but the scene it reveals is one in which traces of labour have been completely erased, for it is an ordered landscape vista, the lawns and arboretum of a French *château*.

As the camera slowly pans across the scene from left to right, blasts of thick white smoke erupt from high up in a mature copper beech. The camera lingers until the smoke dissipates, before a second pan begins, narrowing attention onto the beech itself, its foliage now covered in a powdery white residue, and appearing every bit like an etching itself.

This exuberant event in Gaillard's landscape, like a cannonade discharge on a Napoleonic battlefield, is in fact caused by fire extinguishers let off by hidden assistants. Gaillard and collaborators have conducted and filmed a series of such 'explosions' subversively. Despite the elegant composition of the *Real Remnants* series, they are renegade acts – like a graffiti practice transferred to landscape.

In a further piece called *Geographical Analogies*, Gaillard's work reveals a kinship with Robert Smithson's notion of the entropic landscape. 'Snapshot' photos are clustered within a cabinet, suggesting an account of a voyage. Intriguing associations are drawn between fragments of European and American, modern and 'primeval' topographies.

Like Smithson, Gaillard is capable of developing a genuine philosophy of landscape. His work reveals how our understanding of landscape is bound to its production as image, while it also seeks to define a radical practice of landscape intervention, a land art for the 21st century.

Robin Wilson writes on art and architecture

EXHIBITION

By Robert Harbison

Eric Lyons and Span
At the RIBA, 66 Portland
Place, London W1, until
22 December



1.



2.



3.

1. Hallgate, Blackheath
2. Parkleys, Ham Common
3. A Parkleys interior

Maybe it is appropriate that Eric Lyons has been given a modest exhibition, for he built mainly affordable houses in clumps which de-individualise the separate dwelling. What other considerable 20th-century architect would share billing with the name of a developer? Of course that points to the most remarkable feature of Lyons' career, but it doesn't make for glamour.

The RIBA show stays flat on the walls, but climbs them to unusual height and packs in words and images in great density. The effect is a little like one of those collage-murals that flourished early in Lyons' career. For all the charm of this, I wish the subject had been given more space, keeping the stages more clearly distinct and making room for models. Perhaps no contemporary

models survive, but many of the schemes cry out to be shown in more tactile form.

They generally take odd-shaped sites and arrange dwellings in numbers neither large nor small in ingenious and flexible groups. It is hard to get a grip on how the format developed, because changes are subtle and ceaseless. Front gardens disappear early, to be replaced by curving communal spaces. Back gardens survive and collect little clusters of garages later on. Separating houses and cars is a principle; dwellers become pedestrians for the last few minutes before going back indoors.

Lyons insisted that he was only interested in urban architecture, but the most striking feature of Span layouts is the attention paid to plants and terrain, how thoroughly

seated in a unique place these repetitive houses are. Landscaping isn't an adequate word for this: Lyons was also adamant that plants were not décor but essential constituents of an inclusive spatial concept. They create or define spaces. In fact the relation between buildings and natural setting is so sympathetic and so irregularly English that commentators have often invoked 18th-century landscape gardens as the inspiration. At least once, near Weybridge, a Span development sat on the edge of a William Kent country house landscape, the ancestor and its 20th-century incarnation next to each other.

Lyons began in Maxwell Fry's office in Walter Gropius' last year in England. He gained something important from Gropius' idea of the architect's

role in society, and his vocabulary from the start derives from that kind of Modernism. But he often referred to Georgian speculative building, terraces based on pattern books that he admired for their ability to put repetition to humane use; his proudest boast was to have improved on this model.

From dignified beginnings in Fry's office, Lyons went on to cinema architecture, and then air raid shelters and 'shadow factories' (decoys for enemy bombers?) during the war. His fruitful partnerships with developers seem to have begun in the most natural way: an architect-friend gradually turned into a developer and gave Lyons his head in providing plans.

Lyons shared his developer friend's missionary zeal about



PHOTOGRAPHY BY TIM CROCKER

Modernist space and a wish to create the conditions for satisfying communal life. From the start, residents' societies were a key element in Span projects, to make sure that public spaces were cared for, that the principles driving the project were propagated, and that distracting personalisations of shared space were prevented. As time went on the communal ethos appealed less to some residents; hedge barriers between properties appeared, as did PVC window frames. But judging by Tim Crocker's recent photos, and compared to Le Corbusier's Pessac for example, Lyons' houses evidently still suit their residents.

The information-packed book published to coincide with the exhibition (RIBA Publications, £25) gives space to a whole range of larger

projects carried out for local councils that are mostly omitted from the walls. Elain Harwood makes a case for these and regards them as neglected; they are certainly something different.

It has been persuasively argued that Lyons never hangs onto a visual signature or style. So it may not be appropriate to say that I found I had a cut-off point as I circled the room, at the moment where lean-to porches with chunky roofs and tile-hung walls in neo-vernacular patterns began to appear. Eric Lyons had moved on while I stayed back, regretting the loss of the earlier purity. Perhaps the triumph of substance over style is not the whole Lyons story.

Robert Harbison is a professor at London Metropolitan University



CRITIC'S CHOICE

By Andrew Mead

The future growth of Milton Keynes is under discussion, as the town's council considers its response to the government's South East Plan following a period of public consultation this summer. So it is fitting that Milton Keynes Gallery (MKG), which puts on some quite enterprising art shows, is due to open a new project space tomorrow (1 December) with screenings of a 1970 film by architect and urbanist Mike Macrae called *A City Begins With People*. It looks at the early days of Milton Keynes, with footage of the public consultation that took place then, as the development corporation's roadshows toured what were still just villages and presented their optimistic graphics.

The new project space is at Margaret Powell Square, Midsummer Boulevard, and its future exhibitions will be concerned in some way or another with the built environment. *Mike Macrae* will be in conversation there on Saturday 2 December at 1pm (www.mk-g.org). Meanwhile, the gallery's artist-in-residence *Peter David Hamilton*, whose interests lie in 'design and public space', is inviting people to send him images of Milton Keynes from 1967 onwards, to contribute to his latest project (tel. 01908 558 305).

As MKG adds an ancillary space, Portsmouth's Aspek gallery moves into a new one, opening on 2 December. *Glenn Howells Architects* has converted a wing of the early 19th-century Vulcan Building, at Gunwharf Quays, Portsmouth Harbour – a large naval storehouse which could easily have featured in *The Functional Tradition*. The opening exhibition, *Is Britain Great?*, 'showcases ordinary and extraordinary details of life in 21st-century Britain' (www.aspek.org.uk).

Naval architecture of a different kind is the basis of Stephen Turner's contribution to *Theatrum Mundi: Performance Architecture*, at the Northern Gallery for Contemporary Art in Sunderland from 8 December to 3 February. Turner spent six weeks last year on the long-derelict Shivering Sands fort complex off the Kent coast (above left) – 'It's a world of iron oxide now,' he says. Also of note in the Sunderland exhibition are James Carrigan's mobile constructions – 'kinetic sculpture at the scale of architecture' (above right).

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

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Mike Brown t. 0113 243 2078 e. mbrown@bbt.co.uk Ref: VP22031

Senior Architect

£37,000 - £45,000 + Excellent Benefits - Newcastle

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Mark Gardner t. 0191 227 6422 e. mgardner@bbt.co.uk Ref: VP22121

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Medium sized multi-disciplinary practice with a continually evolving workload in an increasing number of urban regeneration projects. They cover a large number of sectors requiring all aspects of architectural expertise. They require talented and motivated Design Architects, Technicians and Associates to help expand the company and meet the needs of their exciting and increasing workload.

Ref: 3520 / 3519 (Philip)

Associate Director London / Regents Park c£55k - £60k

Prestigious high profile practice, producing quality design and world-class standards. Projects range from inspiring office and residential schemes to their specialist field in hotels, leisure and resorts. Associate Director required, RIBA/ARB qualified with a wealth of experience in hotel, commercial and large scale projects. Salary, benefits and career recognition is available, as would be expected with a practice of this calibre.

Ref: L268 (Hannah)

Architects London / Chelsea circa £35k - £45k

Large renowned Chelsea practice, with projects ranging in diversity, size, complexity & sector type. Post qualification experience, to work on a variety of challenging, high profile varied projects. Good all round technical skills, AutoCAD.

Ref: L267 (Hannah)

Design Architect Oxford c£50k + Car + Pkg

Our client's name is synonymous with innovative and prestigious mixed use and bespoke residential schemes. An exciting opportunity has arisen for an Architect who can lead and manage a design process on various projects and has a background from a design and build contractor or a Qualified Architect with residential experience would be desirable but not essential.

Ref: L265 (Hannah)

Project Managers London / Bristol c£42k - £80k + Pkg

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Ref: 3465 (Mark)

careers@centurion-recruitment.com



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You will need to demonstrate ability, enthusiasm and leadership skills to ensure the continuing success of the practice.

Initial enquiry to Gordon Firth or Richard Lawton. Applications with a detailed C.V. are to be received by 15th December 2006.

Firth Partnership

15 Regent Street, Barnsley, S70 2EG
tel: 01226 206021
fax: 01226 240220
e-mail: g.firth@firth.co.uk

Project Architect & Part 2 Assistant & Technician

Small design led practice requires enthusiastic and motivated staff with construction experience to work on high quality residential, leisure and conservation projects. Vectorworks preferred. Opportunity to play vital role in developing the business including being part of a forthcoming move to exciting new offices in 2007.

Find us at www.riba.org (Practice Directory)

Please send your cv and examples of work to:

Andrew Kenyon Architects
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andrewkenyon@blueyonder.co.uk

ARCHITECTURAL ASSISTANT

Our Chelsea based practice is looking for enthusiastic people with relevant degrees in architecture and extensive experience within a private practice.

Architectural Assistant

With a minimum of RIBA part 2 or equivalent relevant degree in sustainable design and / or masterplanning with CAD 3D skills and excellent presentation skills, to work on mixed-use projects.

Salary: 30k

Reply with CVs to PO Box 3229,
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Closing date for receipt of applications: 28 day from date of advertisement posting

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Concept design and project running of high rise schemes is essential. A range of project experience from mixed-use, residential, hospitality and retail experience would be ideal, with projects in excess of £100 million in value as an advantage. The proven ability to run a large team of architects is necessary.

For consideration and a possible interview in London on the 11th and 12th of December, please forward your CV and design examples to Celie Jones at c.jones@hillmcglynn.com or call +971 (0) 4332 8903.



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We are currently expanding throughout our office network and are therefore seeking talented and ambitious people to join us. Vacancies exist in London, Leeds, Wakefield and in particular in Manchester, where our continued success has led to the requirement for people from junior to senior level to join the team as they continue to carve out a growing reputation in the north west market.

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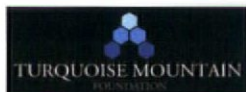
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1 year fixed term contract, starting October 2006, salary commensurate with experience.

Apply in writing with CV to: Dr. Victoria Harris at 10 Bonhill Street, London, EC2A 4QJ, or call +44 (0) 207 466 1222, or vicky@architectsforaid.org



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A medium sized, leading modern design practice in the heart of Clerkenwell are looking to appoint a project architect to work on a super high-spec, landmark residential & retail scheme in central London. Successful applicants must be technically confident & have excellent design skills. Previous experience within these sectors an advantage. A wonderful opening with this excellent practice to work on a potentially award-winning project! Microstation preferred.

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heneghan.peng.architects is a design led practice with a growing workload we require architects with the following experience:

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Architects with a minimum 7 years experience. Strong design led approach to building, pragmatic, good technical knowledge, teamwork approach, motivated, interested in working on large complex projects, knowledge of AutoCAD and 3D.

Architects:

Architects with 3 to 5 years experience. Resourceful, enjoy working in a teamwork environment, strong interest in technology and design, motivated, interested in working on large/geometrically complex projects, knowledge of AutoCAD and 3D

Respond in writing only, No CDs, No Email, No Agencies. Please note that CVS or portfolios are not returned

Please mention this advertisement when you respond to:

heneghan.peng.architects | 33-37 Clarendon Street | Dublin 2 | Ireland

James Smyth Architects Dublin

Experienced architects and technicians with a minimum of 5 years experience required for a busy Dublin based architectural practice with a varied and challenging workload. Sound technical knowledge and good communication skills essential. Self-motivated people keen to take responsibility are required.

Please send CV's and examples of your work to:

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Tel - + 353 1 288 2661 Email: jsa@jsarch.ie



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HOPKINS HOMES

Due to an increasing success and workload, Hopkins Homes, a leading award winning regional housing developer based in East Anglia are looking to fill the following vacancies in our internal design department.

ARCHITECTURAL CAD ASSISTANT

You will be expected to produce and amend planning drawing packages, with a good knowledge of Design principals and building construction methods. A sound knowledge of Autocad along with a previous residential housing experience at either developer level or private practice is essential. The ability to produce hand drawn details would be an advantage.

PLANNING & DESIGN MANAGER

Reporting directly to the Department Manager on design and planning matters you will be expected to produce hand drawn feasibility layouts/sketches for both rural and urban settings in the East Anglian area. You will have a proven track record in producing high quality housing developments, a sound understanding of the planning systems to enable direct involvement and negotiations with Local Authorities on planning matters. Autocad experience essential.

PROJECT CO-ORDINATOR/ CAD TECHNICIAN

You will be expected to assist the Technical Co-ordinator, produce and amend both planning and working drawing packages, with a good knowledge of Building Regulations and NHBC requirements. A sound knowledge of Autocad along with a previous residential housing experience at either developer level or private practice is essential.

CAD TECHNICIAN

You will be expected to produce and amend both planning and working drawing packages, with a good knowledge of Building Regulations and NHBC requirements. A sound knowledge of Autocad along with a previous residential housing experience at either developer level or private practice is essential.

All positions offer an excellent remuneration package, incl. of Company Car or allowance, Private Health and Pension Plan

Please apply in writing enclosing full CV, marked 'Private and Confidential' to:

Neil Salmon, Head of Design, Planning & Technical, Hopkins Homes Ltd, Melton Park House, Melton, Woodbridge, Suffolk IP12 1TJ
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Graduate Architect – Ref 2426

Grade H to J - £18,510 to £30,843 per annum (Career Grade)

You will hold a degree in Architectural Studies may already be either a Registered Architect, or working towards acquiring that qualification. Ideally you will have a minimum of one year's post graduate design experience in an Architectural Design Office and may have already demonstrated the ability to lead design teams. In addition, some experience in project management and contract administration would be an advantage.

For an informal discussion on all positions please telephone Peter Woodford, Group Architect on 01872 326970.

An application form and further details can be obtained from The Personnel Section, Planning, Transportation and Estates Department, Room 324, County Hall, Truro TR1 3AY, email: recruit.pte@cornwall.gov.uk giving your postal address for replies, or apply on-line by visiting our website www.cornwall.gov.uk/vacancies. Please quote the reference. Closing Date: 08.12.06

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Senior Architectural Technician – Ref 2427

Grade I - £20,751 to £26,928 per annum

Duties will include detailed design work, production of working drawings, details, and specifications, with the potential to lead design teams and provide contract administration on small to medium projects. You will be qualified to HNC/D Level, and preferably a member of BIAT. You must have a minimum of five years' experience in a design office and extensive knowledge of building construction and detailing, as well as Building Regulations and Planning Application approval requirements.

Architectural Technician – Ref 2428

Grade C to H - £11,595 to £22,293 per annum (Career Grade)

Duties will include assisting in the production of working drawings, details, and specifications, with the potential of providing contract administration on small projects as experience and qualifications are gained. You will ideally have a minimum of two years' experience in a design office and will have developed knowledge of building construction and detailing, and working towards being qualified to HNC level. However consideration may be given to those who wish commence training and who are prepared to attend college to undertake part time study to obtain ONC/HNC in Construction Studies.



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Your department collates and develops design theory from 10 senior fellows associated with the Foundation. You'll assist the Director in managing a wide range of network events and activities to support our strategic goals. You'll have a degree in the built environment, preferably architecture, urban design or landscape, and will demonstrate excellent organisational skills and ability to work independently.

Foundation Representative, Poundbury £35 - £42K + Attractive Pension Scheme

Poundbury, an urban extension to Dorchester, is a living embodiment of the design principles of The Foundation and a vital learning laboratory. You'll help provide tours, lectures, ongoing case studies and research, as well as refining traditional architectural detailing. You'll have an educational background in architecture, landscape architecture or town planning.

Tutor, Education Programme £35 - £45K + Attractive Pension Scheme

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Design Manager, NHS Initiative £35 - £42K + Attractive Pension Scheme

Working closely with the Department Director and NHS Trusts you'll lead education, training and research for the design of healthcare buildings including a model community hospital. You'll require a degree in the built environment preferably architecture, urban design or landscape, experience of healthcare design and familiarity in running training plans.

For an information pack and an application form please contact Cara Nuss at carak.nuss@princes-foundation.org quoting reference PF-AJ.

Closing Date: 08/12/06. Interviews: early January.

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EXPRESSIONS OF INTEREST



Bournemouth Borough Council requires a Consultant to act as an Employer's Agent to investigate the procurement options to design and build a proposed leisure centre.

BRIEF OUTLINE OF PROJECT:

TIME FRAME: Completion date of the facility April 2009 with building commencing January 2008

TYPE OF FACILITY: The building is to include an indoor 25m pool with a separate teaching pool, dance studio and a multi purpose gym all of which must have provision for public/community use. In addition a café is required with ancillary facilities including: reception, offices and storage and changing facilities.

CAPITAL IMPLICATIONS: The Council has committed £7 million in its future capital programme. The facility must be fit for purpose achieving a minimum of a 'Very Good' BREEAM rating, sustainable construction, low energy solutions and in addition must not have long term maintenance costs.

The consultant will need to provide a written report with appropriate evidence supporting their proposal meeting the criteria. The consultant will be required to present a report to senior officers and Councillors.

To obtain a project brief please contact Linda Kennett on 01202 436884 or email Linda.kennett@bournemouth.gov.uk

Closing date for receipt of tender 14 December 2006.
Works to be completed by 22 February 2007.

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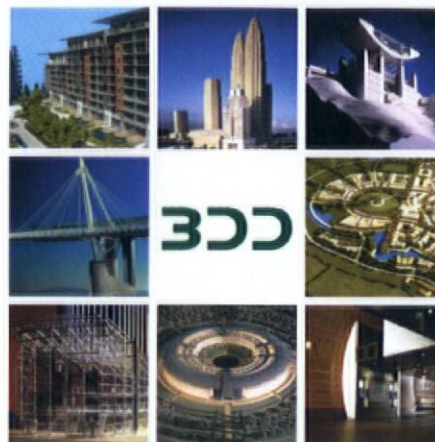
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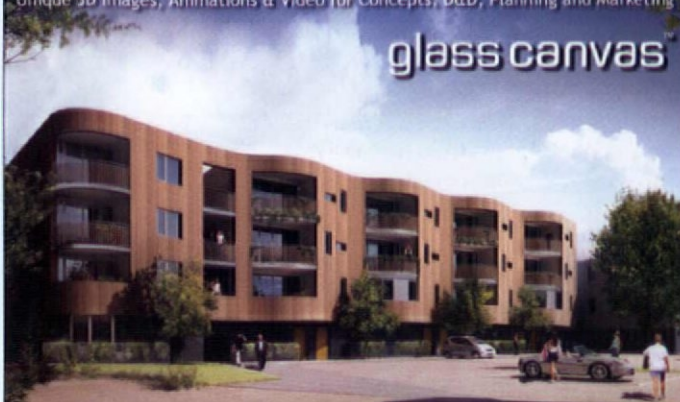


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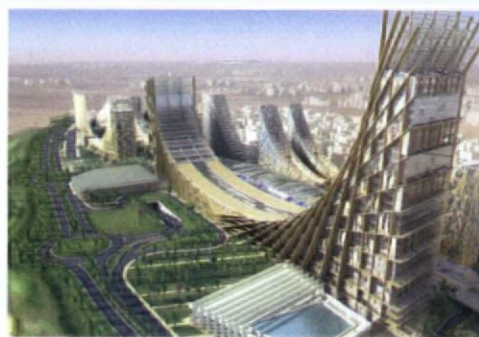
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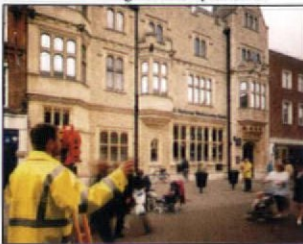
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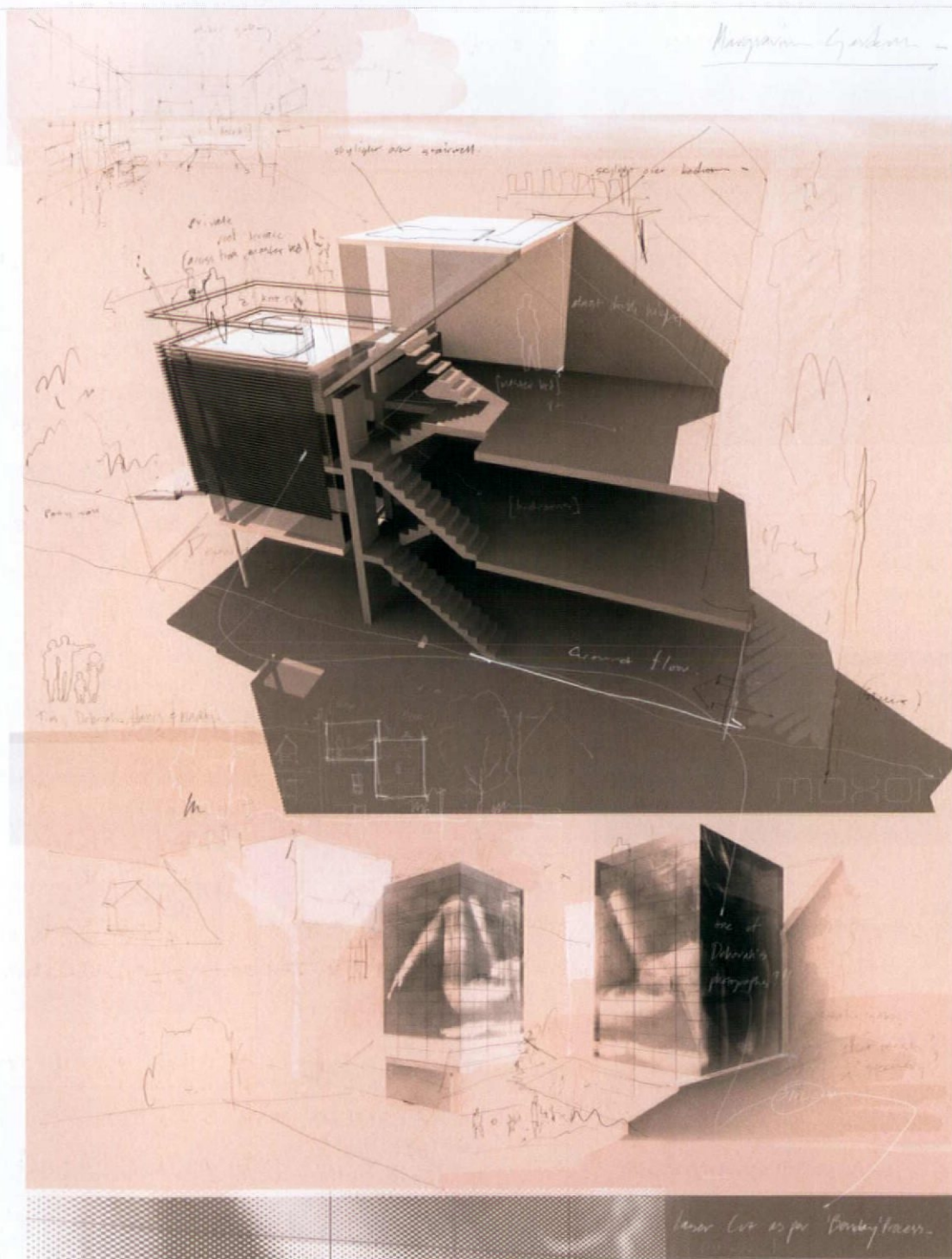
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Preparatory work for an extension to a family home in west London.

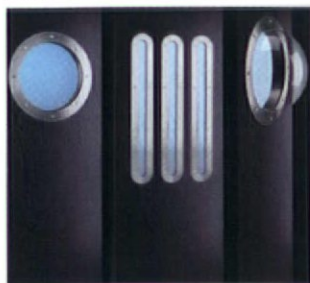
By Ben Addy of Moxon Architects

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PHILIP WATTS DESIGN



AJ ENQUIRY 201

Porthole kits for doors from Philip Watts Design are available in a range of shapes, sizes and finishes, including fire-rated stainless steel and polished cast aluminium. Domed kits are available in a range of diameters. Kits are simple to install. Visit www.philipwattsdesign.com or call 0115 926 9756.

EUROHEAT



AJ ENQUIRY 202

Euroheat's Monet heating stove, from its new HWAM range, displays flickering flames like a work of art. The stove has a large curved glass front at an elevated level that provides a panoramic view of the flames. This view is kept clear thanks to an air wash system that blows hot air down the inner surface of the glass.

VELFAC



AJ ENQUIRY 203

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

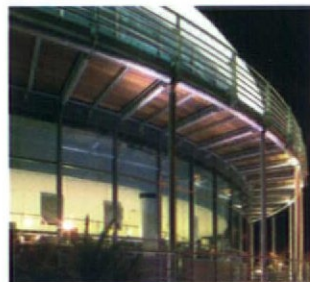
SWS



AJ ENQUIRY 204

The 'Oslo' range of laminated timber windows and doors from Scandinavian Window Systems (SWS) was specified for 'The Core' building at the Eden Project by Grimshaw/McAlpine. SWS was chosen for its environmental credentials and ability to manufacture frames to specialist designs.

KINGSPAN



AJ ENQUIRY 205

Kingspan Thermataper TT47 LPC/FM was specified for Checkers, an out-of-town supermarket development in Red Houses, Jersey, as it enabled the main roof drainage at the edges of the large semi-circular flat roof to be achieved without having to slope the slab or provide a screed.

DICON



AJ ENQUIRY 206

Dicon's new SA410 smoke alarm range is the first to receive a Kitemark for the new BS EN 1604 standard. The Dicon SA410LL is the flagship of the new range of smoke alarms and has been designed with consultation from fire brigades. For more information visit www.diconsafety.co.uk

ALWITRA



AJ ENQUIRY 207

Lead roofing was not sufficient to stand up to kerosene pollution from nearby Gatwick Airport, so Alwitra's single-ply roofing was chosen for these luxury apartments in Crawley. Evalon V is a visually pleasing and hard-wearing solution. For more information visit www.alwitra.co.uk

EDGETECH



AJ ENQUIRY 208

George Barnsdale & Sons used an alternative warm-edge spacer in its timber-casement windows, but couldn't achieve an A-rated window without Edgetech's Super Spacer. Edgetech's sliding sashes and inward-opening windows are set to be put through BFRC testing over the coming months.

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Elite Systems; The easily specified, recyclable solution.

*based on information published in the Corus, Colorcoat® Technical Paper, End of life options for pre-finished steel buildings, 2006.

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