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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
Eiko 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
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WHY WOULD HE BRING UP HIS FAMILY IN A HOUSE HE DOESN'T LIKE?

By Isabel Allen

In the words of David Waldman, the owner of a commercial real-estate company in Westport, Connecticut, 'any view of how good or bad an architect Paul Rudolph was is purely subjective'.

There are indications of a renewed appreciation of some of his most prominent projects. Rudolph's own apartment/test-bed on New York's Beekman Place has just been refurbished (with sympathy if not with slavish respect) by the architects Jared Della Valle and Andrew Bernheimer. Charles Gwathmey is renovating Yale's Art and Architecture building. But the Micheels house in Westport, Connecticut is the latest in a string of Rudolph buildings, including Riverview High School in Sarasota, to face demolition (ajplus 19.12.06).

Is it reasonable to expect the owner of a private house to act with the same degree of responsibility as the custodians of a public institution? Mr Waldman, the new owner of the Micheels House, may be an ignorant fool, but he

is also a real-estate executive and a family man, who reports that 'a Modern structure wasn't appealing to us'. Why would he resist the urge to unlock the value of his site and bring up his family in a house he doesn't like?

Perhaps the time has come to establish an international system of subsidies for those who can demonstrate a suitable degree of sympathy for a home of outstanding architectural significance, and are prepared to comply with conditions concerning maintenance and access.

There are times when the basic laws of supply and demand simply do not work. The original owner of the Micheels house dropped the house price to \$4 million after failing to find a purchaser who would pay \$5 million on the basis of its architectural merits. The free market rewarded Mr Waldman for his indifference to Rudolph's architecture to the tune of \$1 million.

The next issue of the AJ is on 11 January

CONTRIBUTORS



Joe Holyoak, who reviews *Urban Design Futures* on page 47, is an architect, urban designer and a reader at Birmingham School of Architecture



Kenneth Powell, who writes the *Building Study* on Rainham Marshes Visitor Centre on pages 21-35, is an architectural writer and critic based in London

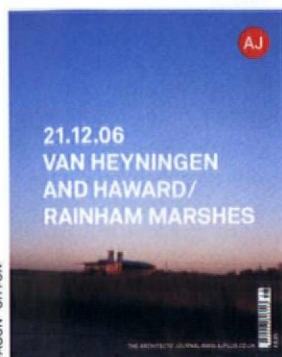


Jason Orton, whose images feature in the *Building Study*, is a photographer focusing on the Thames Gateway, whose book *350 Miles* was published in 2005

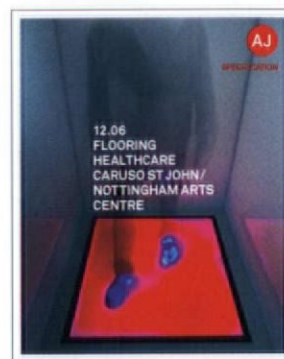
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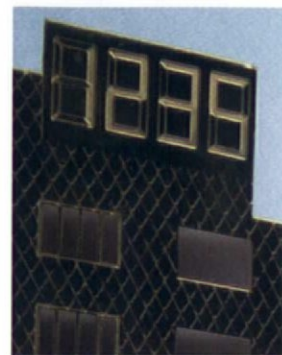
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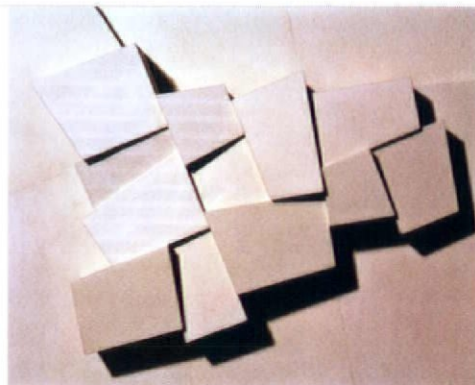
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THURSDAY 14 DECEMBER

- Lease deal finally paves way for Chipperfield's Hepworth Gallery in Wakefield (left)
- Architecture for Humanity to transform empty buildings for homeless charity Crisis (see pages 12-13)
- Make picked to create 'new town centre' on Greenwich District Hospital site
- S&P Architects' ice rink in Brighton facing yet more delays

FRIDAY 15 DECEMBER

- RIBA guru Peter Stewart hits out at Barker planning report
- SOM Architects goes for Docklands hat-trick with new tower scheme
- Young guns Mae and Proctor Matthews land Houghton Regis housing contest
- BBC governors give thumbs up to key department move to Salford

MONDAY 18 DECEMBER

- Prince Charles to create 'eco castle'
- Patel Taylor beats rivals to design first Brum park in 100 years (right)
- Top names in frame for new London Jewish Centre
- Lottery lifeline thrown to Watts Gallery



TUESDAY 19 DECEMBER

- Paul Rudolph's legacy faces further threats
- Simpson plans Leicester's tallest tower (below)
- Olympic construction to start next summer after CPO secured
- Foreign Office battles for Britain in Seville skyscraper comp



WEDNESDAY 20 DECEMBER

- CABE's design review triggers hoo-ha over Tetlow King masterplan in Wokingham
- Government approves London Mayor's massive surge in housing targets
- Architects for Aid calls for volunteers to go to Pakistan after Christmas
- Caruso St John lands proposed remodelling of Tate Britain's gallery space

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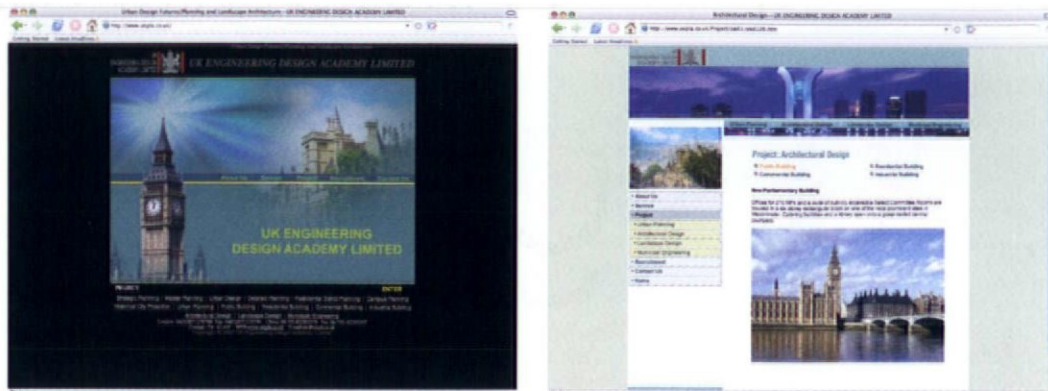
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WEB 'FRAUDSTERS' CLAIM DESIGNS

By Ed Dorrell

A shadowy group behind a bogus website has sent shockwaves through the world of architecture after falsely claiming to have helped design some of Britain's most important recent buildings.

Operating under the title of 'The UK Engineering Design Academy Limited', the group has set up a website, www.ukpla.co.uk, registered in Hong Kong in August 2006.

The site makes a series of outrageous claims, saying that the UK Engineering Design Academy was involved in designing Hopkins Architects' Portcullis House and Foster & Partners' Spitalfields scheme.

It is believed that this could be used as a way of winning work in mainland China, where some potential clients may not be aware of the authorship of the UK's building stock.

Both Hopkins and Fosters are investigating the options open to them, after being made aware of the site.

On the website, the phoney firm claims to have '18 branch offices throughout the UK'.

'Furthermore', the website states, 'the company has established many foreign offices in Europe, East China, Asia and America. Moreover, our designers have rich experience in many design fields.'

'By January of 2006, the total number of designers in the company reached 3,800,' the website claims.

However, the company's registered address is a PO Box number in north-west London, and Companies House has no record of the firm's existence before August 2006.

The British telephone number listed on the website

diverts to a number with a foreign ring-tone and is answered by a Chinese person unable to speak English.

Other British buildings which those behind the website claim to have helped design include Vauxhall Tower, by Broadway Malyan, and Evelina Children's Hospital, also designed by Hopkins Architects.

Henry Buxton, a Hopkins director, told the AJ: 'The bottom line is that it looks like these guys are using our projects to look like they are a major firm of designers to get work in China.'

'They have clearly stolen all the images they have on the website. It is ridiculous.'

'We are taking steps [between us] to try and take the website down. We can't see how to stop this happening. These things are likely to happen

more and more, especially in this internet age'.

Another practice on the receiving end of the sting was Northamptonshire-based GSS Architects, whose work at the Sponne School in Towcester, features on the website.

'I suppose we should be flattered that they were so impressed with our work that they should claim it as their own,' said director David Allsop.

'We've spoken to our legal advisers, but I suspect there is very little we can do. Perhaps we should claim to have designed the Great Wall of China.'

FINAL FOUR IN SOUTHWARK SCHEME

Southwark Council has unveiled the last four practices handed social housing projects as part of its 'design experiment' at Elephant and Castle, south London. Chosen from a pool of 16 up-and-coming architects, Panter Hudspith and Haworth Tompkins are among the third and final wave of firms given schemes to rehouse residents from the soon-to-be demolished 1960s Heygate Estate. They are joined by Metaphorm and youngsters AOC, who eventually managed to win two residential developments after missing out on earlier rounds. Each of the 16 plots were vied for by a trio of competing 'framework' practices through an innovative selection process, which the authority's development director Chris Horn believes will deliver more creative schemes than 'traditional' procurement methods. He said: 'We [want] to create a series of delightful new buildings that reflect the spirit and vitality of the area and genuinely feel that we are achieving this.' However, not everybody is convinced. As a result of the competition format Riches Hawley Mikhail, Glas Architects and FAT have ended up without any sites to develop. Intriguingly, the übercool FAT was only invited onto the architectural shortlist after Niall McLaughlin decided to leave the project, citing fears over the restrictive contractual conditions and potential quality of the schemes.

By Richard Waite



1.



2.

1. Haworth Tompkins' design for plot one on Stead Street

2. Panter Hudspith on Stead Street, plot three

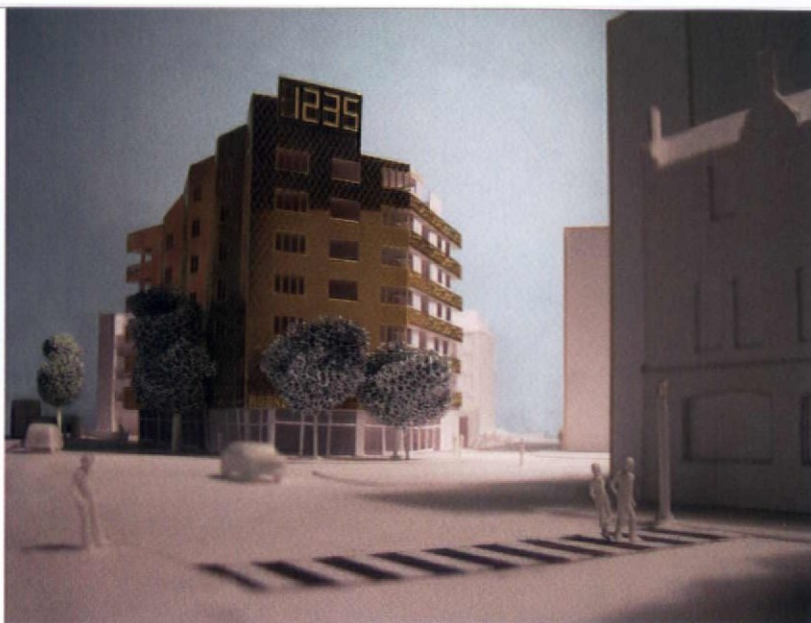
3. Metaphorm's scheme on Library Street

4. AOC's scheme on the corner of Rodney Street and Stead Street

5. AOC's Crown Terrace project on Stead Street



3.



4.



5.



1.

GOLD STANDARD FOR HOMELESS

By Richard Vaughan

A former bullion store in south London may seem an unlikely place to meet on the last Sunday morning before Christmas. There are certainly 1,000 places one would prefer to be. Bed being top of the list.

The AJ is meeting with London's chapter of Architecture for Humanity and homeless charity Crisis to see how the groups take on the unenviable task of transforming what looks like a prison into a welcoming, temporary home for the homeless.

For the second year running the two charities have joined forces to help with the Crisis Open Christmas (OC) programme.

The project borrows disused buildings across London, transforming them into centres offering shelter to homeless people over the Christmas

period, where they can access essential services, and use their temporary homes as launch pads to help them off the streets in the New Year.

The volunteers have their work cut out. The post-war building in Elephant and Castle is bleak. The décor is wrought-iron gates, metal staircases and cages. As a consequence, it can take the form of many institutions a homeless person might be familiar with – and would wish to avoid.

Mick Bateman, head of OC, is well aware of how a space can alter a person's well-being, and was a driving force behind Architecture for Humanity getting on board.

'The way homelessness is treated has come a long way in the last 35 years,' he says. 'But OC became a bit stagnant three or four years ago,

and we decided we needed a change. What we wanted to do was to create a "wow" factor, and that's where Architecture for Humanity came in.'

The week-long project takes place from December 23 to 30, providing homeless and vulnerably housed people with options ahead of the New Year.

The centres give homeless people access to services they would not normally have, such as a hairdresser, a dentist, medical and legal advice, and even IT lessons.

Megan Yates heads up the Architecture for Humanity side, and was key to getting the group involved with Crisis, helping to transform the smaller shelters last year.



2.



3.



4.

1. A former bullion store in south London has been transformed into a temporary home for Christmas

2, 3 & 4. Simple structures and bright colours turn 'buildings that people don't want to use into places that can be lived in'

'It's about putting the effort into the empty spaces,' she says. 'We are taking buildings, which people don't want to use, and turning them into places that can be lived in.'

'You could spend a fortune, but that's not the point of OC. We have a sustainable agenda, providing something that's affordable and renewable.'

'It's an interesting brief,' adds Yates. 'It's about creating a space which will help to give back some of their dignity, a space which will make the guests say, "Wow, someone has made this effort for us".'

The process isn't easy. For starters, the architects are trying to come up with solutions to spaces they have not even seen, as the buildings were not secured until last week.

Crisis has four buildings this year, ranging from an office

block – soon to be demolished to make way for Rogers' Leadenhall building in the City – to an old person's home in Kennington, south London.

The programme offers a massive challenge to the architects, but it is this challenge that brings them here.

Jen Cirne from PRP Architects said: 'I have volunteered with Crisis before and when Architecture for Humanity came in it was perfect for me.'

'When you work on a project as an architect, it can normally take years to see it from start to finish, so it is really rewarding to work on something like this, which is finished in less than a month.'

'It offers different challenges,' she adds. 'Normally we have nothing to do with the building side of things, but we

soon realised we had to build what we were designing.'

Crisis and Architecture for Humanity are now looking at how to take OC forward. A regionalisation of Open Christmas in the capital is the next step, which will employ a new system allowing OC to be staged anywhere.

The aim is to start using public buildings which can be used year after year, rather than those about to be knocked down.

This would then allow the two groups to design the modules – the furniture used to kit out the buildings – which could be kept in a warehouse and used every year, making the project truly sustainable.

The former bullion store we are standing in is set to be redeveloped once this project

is completed, but a more important transformation is already happening.

The walls are changing from an uninspiring 'office grey', to bright, vibrant colours using wallpaper designed by Jocelyn Warner, which was featured in *Vogue* last year. It's a strange juxtaposition.

'We want to make people aware that what we do is not bashing buildings about, it's how we try and transform a space with the tool kit we have designed,' says Bateman.

'We want homeless people to use OC as a gateway. We don't want people to come back next year. That's the point, and that's our message really. We don't want to see these people again, because it will mean they are off the streets – and we have done our job.'

REVIEW OF THE YEAR

JANUARY

The year started with the news that the Tories were back in business... and this time they were interested in architecture. Other big news saw a threat emerging to Grade II* listing and the **ARB Reform Group** making a big noise. **Zaha** retained an, ahem, diplomatic silence on being joined by **Allies and Morrison** on her Architecture Foundation scheme (right).

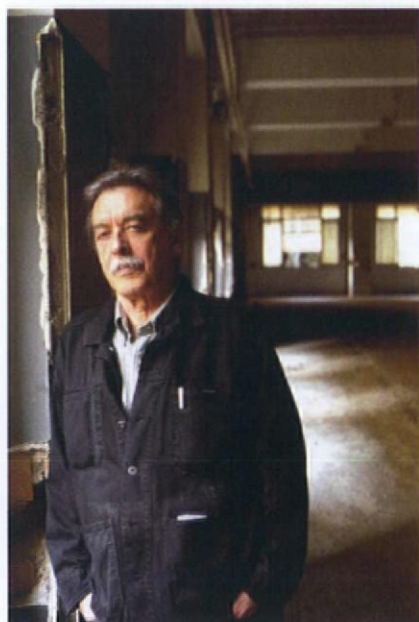


FEBRUARY

Zaha again made it into the headlines, when it came to light that Olympics minister **Tessa Jowell** had sent an apology over remarks she'd made about 'cost hikes' on the Olympic Aquatic Centre. **Foster** revealed plans for a tower next to Seagram in New York, to surprising silence. **SMC** was sniffing about looking hungry (as usual). Oh, and **Snøhetta and Spence's** Turner Contemporary scheme in Margate went down the Swanee.

MARCH

SMC's appetite was sated – and everyone else was gobsmacked – when it announced to the stock market that it had bought **Alsop Architects**. **SMC Alsop** was born. **Argent's** vast King's Cross development won the green light from Camden Council and **Viñoly** submitted proposals for the 'walkie talkie tower' in London (right).



APRIL

Veteran Brazilian **Paulo Mendes da Rocha** (left) won the Pritzker Prize. **Alain de Botton** emerged as an architectural player through the publication of his bestseller, *The Architecture of Happiness*. And **KPF's** helter-skelter-ish DIFA Tower in the City of London won planning permission.

MAY

May started sadly with news of the death of veteran North American urbanist **Jane Jacobs**. **BDP** came top of the AJ100. But watch this space; it probably won't happen again for some time due to the expansionist plans of its competitors. This was illustrated when **Capita** surprised everyone by buying **Ruddle Wilkinson**. **Tony Blair** finally put **Prezza** out of his misery and removed his portfolio of planning powers. Oh, and the government tried to knock down the Commonwealth Institute.

JUNE

Headlines screamed in June when **Peter Phillips**, a candidate for the **RIBA** presidency, was exposed as a member of the **BNP**. His election hopes were further dented when he was pictured next to a **BNP** activist called 'Pissy Dave'.

JULY

Grimshaw's Bath Spa finally opened. Nobody seemed sure how late it was or how much time had been spent on it. But it was a lot. **Alain de Botton** said he was moving in to development; **Herzog & de Meuron** presented a contentious scheme to extend Tate Modern (right). **Mayor Ken** admitted his ambitions to extend his planning powers in London.



AUGUST

The AJ revealed both plans by **Olympic Delivery Agency** to hold a competition for the Velodrome and the Stirling shortlist. **Norman Foster** received praise from across the pond when his Hearst Tower opened in Manhattan.



SEPTEMBER

Ah, the **Venice Biennale** (left). What joy. What an event. What a bloody good party. Back home, **SMC** turned into the biggest practice in Scotland by buying three firms on the same day.

OCTOBER

More good news for everyone's favourite Swiss grumps, **Herzog & de Meuron**, when it was announced they had won the 2006 **RIBA Gold Medal**. **Peter Bishop** won the race to the directorship of the new Design for London Quango. **Richard Rogers** won the **Stirling Prize** with Barajas airport (right) and promptly revealed plans for a name change. **Norman Foster** was facing less cheerful news from NYC after his latest plans for the Upper East Side took a slating from locals.



DOMINIK GIGLER

NOVEMBER

Unesco started throwing its weight around in Britain's World Heritage Sites and everyone got a bit scared, including **Ruth Kelly** who promptly killed off an **Ian Simpson** tower in Liverpool and called in **Viñoly's** walkie-talkie. **Marco Goldschmied** launched legals against **Richard Rogers**, who vented his anger on the **ODA** for its procurement strategy. In turn, the ODA then revealed more changes to **Zaha's** aquatic centre.

DECEMBER

The AJ's website, www.ajplus.co.uk attracted a record number of visitors with the news that **Renzo Piano** was to build a new convent building next to **Corb's** Ronchamp.

'The Fosters, Rogers, Yentobs and Serotas have done a fantastic job – but it's time for change'

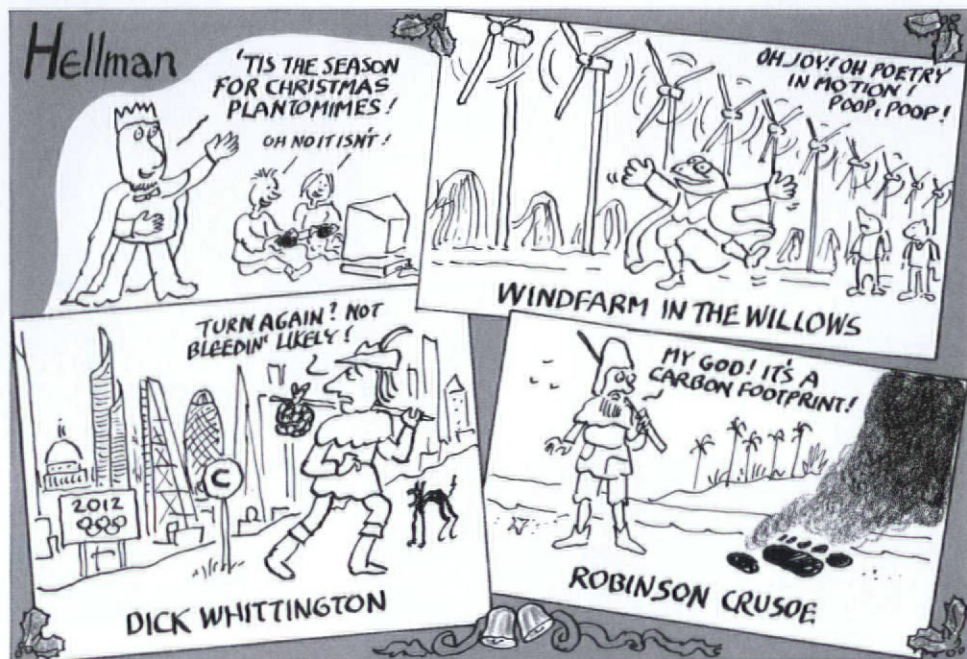
Will Alsop. *Guardian*, 14.12.06

'He is often described as "charming" and "political", and he is credited by both friends and foes with near supernatural powers of manoeuvre and influence'

Rowan Moore on Ricky Burdett, now in charge of design for the Olympics. *Evening Standard*, 12.12.06

'Every project I've had is always on budget and on time. I'm not a fancy architect who quadruples the budget'

Daniel Libeskind. *Times-Picayune*, 15.12.06



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ASTRAGAL'S 2006 AWARDS

The festive season seems finally upon us. As Astragal rubs his kidneys and winces, he has decided to start a modern tradition. So, with all the glitz and glamour this half-page will allow, let us introduce the inaugural **Astragal Awards**.

Most important one first then: the **2006 Award for the Best Canapés of the Year**. After much deliberation the extensive jury – who of course must remain completely anonymous – have decided to hand out this prestigious gong to the launch party of Volume Three of **Richard Rogers'** complete works. Grub, of course, by the River Café. Yum yum. The seafood bar at **Make's** bash back in January ran it close, but not close enough. Good enough for an **honourable mention**, however.

Best Drinks at a Party will, judging by the hangover suffered by the AJ news desk, have to go to the **RMJM** book launch at the Design Museum. The cocktails and cigars were quite something.

The **2006 Award for the Silliest Party** goes to the bash that accompanied the launch of **Ian Simpson's** *Lumiere* development in Leeds. Complete with dwarves, stilt-walkers, Del Boy lookalikes and Philippe Starck, this event had everything. An honourable mention to the **Architecture Rocks** bash as well.

Worst Party of the Year, without sousing bitter, must go to **Icon's** affair at the Tea Building in Shoreditch in September. The free booze stopped at nine o'clock. Nuff said.

And finally a two-part award for the best quotes of 2006. Part one, for the **Outright Quote of the Year**, goes to publisher, 'poet' and former *Oz* editor **Felix Dennis** for this humdinger: 'I would tear down every building built by that pompous shit Richard Rogers'.

Part two, for the **Most Inappropriate Quote of the Year**, gives us the opportunity to reprint this little beauty from architectural photographer **Dennis Gilbert**, quoted at the Stirling Prize bash: 'There was something about Zaha's undercroft that I kinda fancied.' Magnificent.

Well done to all our winners and a happy Christmas to all our readers. Astragal is off to stock up on **Alka-Seltzer** and **Rennies**.



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PRESERVATION MUST NOT BE REDUCED TO REPLICAS

In her interesting description of the refurbishment of Kahn's Yale University Art Gallery (AJ 30.11.06) Sarah Jackson makes the comment, almost by-the-by, that 'primacy is given to the idea, over the actual fabric' in the conservation of 20th-century buildings.

Whether this should be the case is the key issue for those involved in the repair of buildings from the past 100 years.

At last week's Mending Modernism conference, English Heritage's Diane Green spoke up for the importance of the 'real thing' – a lone voice that needs to be strongly endorsed.

The previously much-praised 'restoration' of Owen Williams' Boots D10 building – (Grade I listed but fitted with a new curtain wall to meet the Health and Safety standards required to allow toothpaste to continue to be put in tubes inside it), must be the prime cautionary example – it won a Europa Nostra Conservation Award in 1996, but with only 10 years hindsight it is already clear that much of the point of this pioneering Modern Movement building has been lost.

Twentieth-century buildings are incredibly varied in their approach to materials and craftsmanship, as well as design ethos and principles. Each needs a clearly thought-out strategy – which may need to include looking for an imaginative new use.

But to think of the conservation of 20th-century buildings as a separate practice – with its own rules and assumptions completely divorced from the conservation of earlier buildings – is crazy. If we are not careful we will soon be surrounded by expensive replicas – surely not the point.

Catherine Croft, director, the Twentieth Century Society

STRIDING FORWARD – AND NOT À LA MODE

The AJ of 30.11.06 shows two contrasting facets of architectural conception which could be graded in terms of quality: Kahn's Yale University Art Gallery on the one hand, and trendy luxury-shine and commerce on the other (Fenchurch Street and Brunswick Towers, Zaha Hadid's Olympic Aquatic Centre).

A *metanoia* (Greek for change of practise) for the future of architecture is desperately needed laying value on four factors: creativity, ethics, social aspects, and ecology-economy.

It has been said that: 'Architecture is the printing press of the ages'. Certainly, but it also has to do with change – it is of utmost importance that architectural practice as a whole strides defiantly towards a well-proportioned, human living architecture; departing from the modish buildings of our day.

Martin Zuffler made a film illustrating the problem of Post-Modernism. In it, a mountain farmer of the canton Uri, Switzerland, walks with his cowherd along a winding pathway shouting 'yo-heh – yo-heh'.

After a few curves the cows have disappeared, but he still cries 'yo-heh' and further along the track the cows are again there! The message is that we shouldn't be disturbed by disorder.

Brian Cyril Thurston, Uerikon, Switzerland

AN OLYMPIC GIFT FOR EAST LONDON

I could not agree more with your editorial on the Olympic legacy and Ian Ritchie's comments (AJ 30.11.06). The Lea Valley cries out for a landscape of sport, a truly English concept. However this could be the opportunity to recover the landscape of the valley down to the Thames. That is the legacy challenge which now seems to be accepted and a gift for east London.

David Mackay, MBM Arquitectes, Barcelona

WILKINSON EYRE NOT RESPONSIBLE FOR BUDGET RISE

The sensational way that you have reported the budget increase of the scheme for the arena and conference centre at Kings Waterfront, Liverpool (ajplus 12.12.06) implies that this has been the responsibility of Wilkinson Eyre. This is not the case.

The building has been procured on a fixed lump sum and the report in the *Liverpool Daily Post* was incorrect in attributing the additional monies to base-build elements such as cladding, which has been procured and is currently being installed. The application for additional funding is a result of client changes and a shortfall in their fit-out budget. Wilkinson Eyre has not been party to the breakdown of these additional funds.

Moreover, the original story that appeared on www.ajplus.co.uk stated that Wilkinson Eyre was unavailable for comment. This was not the case. Directors were in meetings discussing this project and responded to the request for a comment at the earliest opportunity. This was subsequently ignored when the story appeared in the AJ's print edition (AJ 14.12.06).

With a year to go before completion, the project remains on programme and will provide the focus for Liverpool's European Capital of Culture celebrations in 2008.

Oliver Tyler, project director, Wilkinson Eyre Architects, London

PARLIAMENT SQUARE STUDY IS A JOINT ENDEAVOUR

We were pleased to see the Parliament Square feasibility study receiving coverage (AJ 14.12.06). However, we were disappointed to see the designs attributed solely to DSDHA. We would like to clarify that the images shown and the feasibility study are the result of a collaboration between Atkins, DSDHA, Foster & Partners, Intelligent Space, Speirs and Major, and Victoria Walsh.

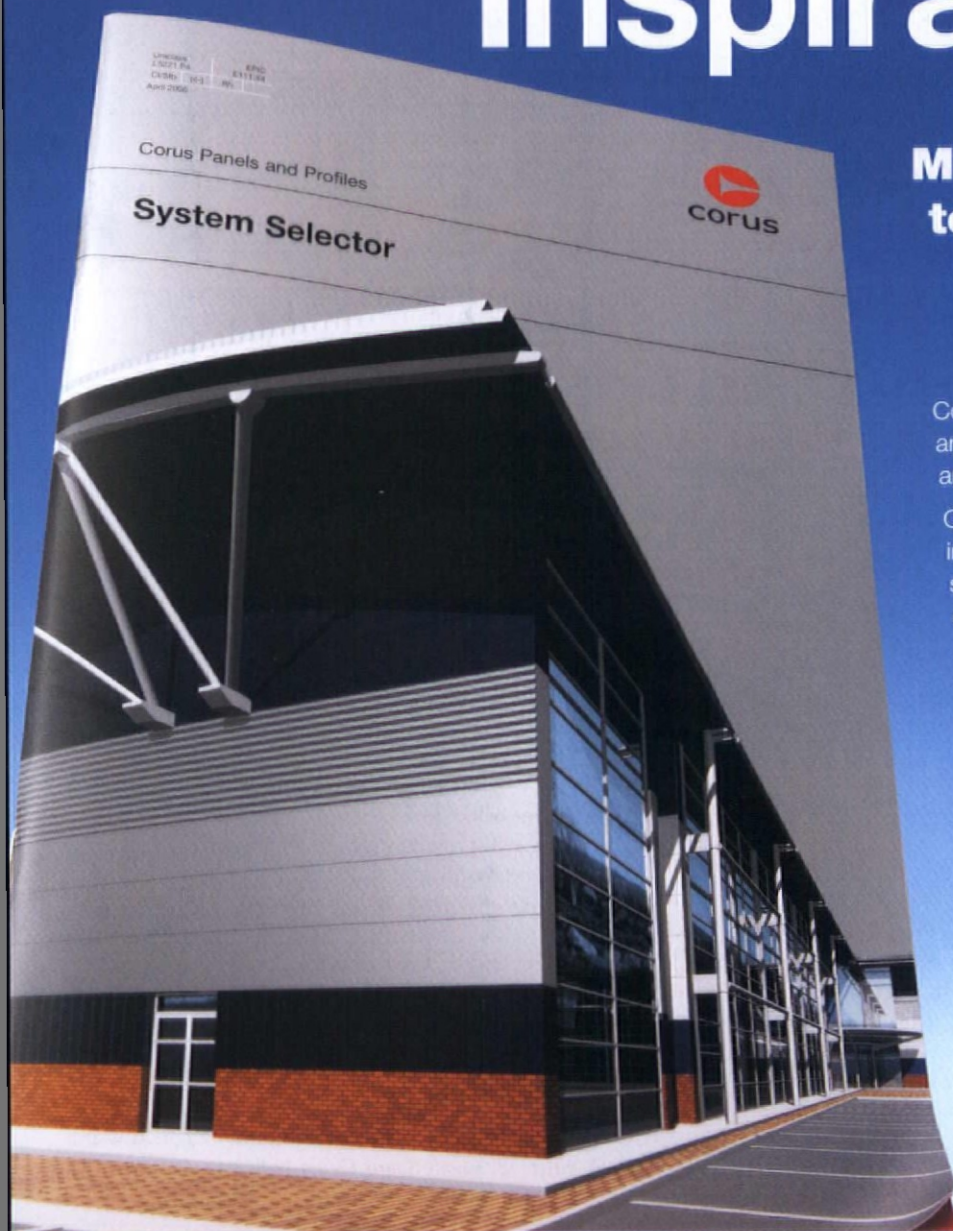
Deborah Saunt, director, Deborah Saunt David Hills Architects

CORRECTION

In the ZEDfactory article in last week's issue (AJ 14.12.06) the text gave the impression that the project was scheduled to last 35 weeks and had over-run by 32 weeks. In fact, the project had been scheduled to take 67 weeks and took 99 weeks.

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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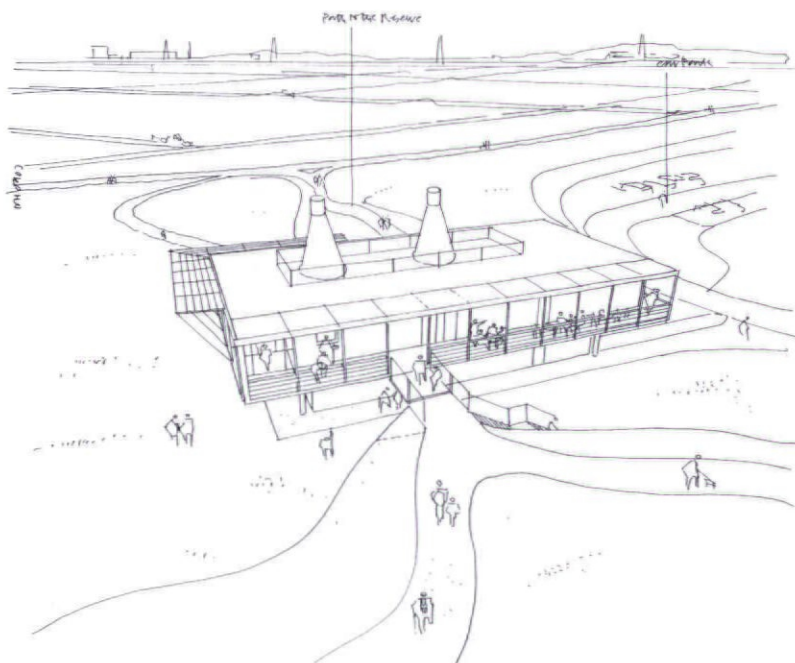
Ant Wilson, Director - Applied Research Group, **FABER MAUNSELL**

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VAN HEYNINGEN AND HAWARD/ RAINHAM MARSHES



LARCH BOARDS ARE PAINTED IN COLOURS REMINISCENT OF BIRD PLUMAGE OR ARMY CAMOUFLAGE

By Kenneth Powell. Photography by Jason Orton

Joanna van Heyningen and Birkin Haward set up van Heyningen and Haward Architects in 1983. Since then the practice has worked on schools and university buildings, a range of cultural projects, and on facilities for clients such as the National Trust – its Sutton Hoo Visitor Centre won a RIBA Award, a Civic Trust Award and a Wood Award. Current schemes include the New Court at Clare College, Cambridge

The cold wind that blows across Rainham Marshes (even in the uncannily mild autumn we have just experienced) is the wind that whistles across the Fens, braces body and soul at Cromer and echoes through Britten's *Peter Grimes*. This is the beginning of East Anglia (though it's – just – within the M25, 19km from central London and 1km from the Dartford Crossing), a bleakly beautiful place where the Thames runs wide under a big sky and the drab modern housing, industrial sheds and superstores of what was once rural Essex fade into insignificance.

East Anglia is the native territory of Birkin Haward of van Heyningen and Haward (VHH). Working with Norman Foster in the 1970s, Haward was a key member of the team that designed the Willis Faber Dumas building in Ipswich. More recently, VHH has completed a conference and events centre at the Suffolk Showground in the Ipswich suburbs (*AJ Specification* 09.06) a reworking of the classic agricultural shed that was the precedent too for the practice's National Trust visitor centre at Sutton Hoo, Suffolk. 'We are not afraid to take up the same idea again and rework similar ideas', VHH states. 'We see our work

as a continuation of a typology of available architectural forms'. These are sensible thoughts that underpin all the practice's work – its intelligent reworking of the classic Charles Holden themes of the 1930s makes its West Ham Underground station, for example, one of the (under-rated) highlights of the Jubilee Line Extension.

In short, there is a clear philosophical base to VHH's work and, to some degree, a recognisable VHH 'look': rational, contextual and reflecting a passionate interest in materials. The environment and education centre at Rainham, commissioned by the Royal Society for the Protection of Birds (RSPB), which opened in October, is a project which, in Haward's words, 'bucks the received style for buildings of this type'. In other words, far from being crumbly, self-consciously rustic and too obviously rooted in vernacular modes of building, it is hard-edged, tough and colourful.

The RSPB acquired the 360ha of marshland at Rainham in 2000, after some years of campaigning for its protection. Fenced off for decades by the Ministry of Defence for use as an army firing range, though still grazed by cattle (as it has been for centuries), the site had escaped the draining and development that transformed much of the Thames estuary.

Clearing the site of potentially dangerous material was a process which took a year. The site is a precious breeding ground for wading birds and a sanctuary for other wildlife. Acquiring the land was part of a concerted RSPB strategy for the Thames



1. Light towers are part of the natural lighting and ventilation strategy

Gateway in south Essex and north Kent, with nature protection successfully projected as a vital element in the long-term regeneration of the region.

Full public access and an emphasis on education were fundamental to the Rainham project, and a building was planned on the eastern edge of the site, where there is convenient road access. VHH won the commission against competition from Sergison Bates, Caruso St John and Tony Fretton – the RSPB sets its sights high where architecture is concerned and is making its mark as an inspired client, with ongoing commissions to John McAslan, Sutherland Hussey and less-established practices. But the location of the Rainham building, which went on site in the summer of 2005, makes it a landmark project for the charity.

The client brief included provision of a reception and café area, with a good view across the marshes; education space; offices and a meeting room; kitchen; WCs; and storage space – all on a budget of around £2 million. A ground-floor shop was not originally in the brief but has been slotted seamlessly into part of the storage space. Achieving the highest possible environmental credentials and gaining an ‘excellent’ BREEAM rating were fundamental objectives, close to the core philosophy of the RSPB.

The diagram of the building places a 340m² upper floor above a ground floor of 160m², so that the principal public space has a fine view of the reserve (where up to 140,000 visitors are expected annually). The site selected for the building posed problems in itself. It is close to the river, located on land built up

as a defence against flooding, necessitating a costly piling solution (deep-bore rammed piles sunk 19m into the ground) dictated by the Environment Agency.

The site is also 100m from the edge of a classic ‘sink’ housing estate – Haward recalls his first visit to the marshes; returning to the road to find local youths trying to break into his car. Nobody doubted that vandalism could be a problem and the building is designed to combat it. The site is dug out to form a protective moat, with entrances at first-floor levels via walkways that include drawbridges, raised when the building is closed. All external openings are protected by heavy sliding shutters, operated either electrically or manually, with those at first-floor level clad in vertical timber boards.

Metal fences – not originally envisaged by the architects and a stark presence – form a further defensive barrier, though the hope is that the community will value the RSPB presence and local schools will be regular users.

This is a deliberately tough building, industrial in feel (after all Ford of Dagenham is just down the road), made to withstand the elements, but equally using a heavy superstructure (a reinforced-concrete frame with concrete floor and roof slabs and blockwork infill) as part of a menu for exemplary environmental performance. When the 15kW wind turbine planned for a location close to the approach road is in operation, the site should be self-sufficient in energy terms – or even generating surplus energy.



2.

Working with Max Fordham as services engineer, VHH developed a strategy for conserving resources: the use of materials with low embodied energy and minimal maintenance requirements, naturally occurring where possible, natural ventilation and lighting, photovoltaics on the roof, water and space heating using a ground-source heat pump, and the collection of rainwater for flushing WCs.

The agenda extended to the use of high-efficiency light fittings, with automatic dimming and switch-off facilities, and low-flow taps and waterless urinals in the WCs. The building was not connected to a main sewer, and sewage has to be treated on site. The BREEAM assessment of the project is still not complete, but the accolade of 'excellent' is confidently awaited.

'We deliberately didn't set out to look at lots of similar buildings around the country', says VHH project director Henry Binns. The aim was to produce a fresh response to the brief, without any preconceptions as to the appearance of the building. 'The clients stuck to their guns – no compromises', says Binns. 'It was an outstanding collaboration'.

Externally, the building has a subtly colourful presence, with the fine sawn and painted larch boards providing a look that the architect compares variously to bird plumage and army camouflage but, whatever its rationale (and the inspiration of Bridget Riley is also cited), is visually enjoyable. (VHH expects that the palette could be changed a number of times in the life of the building.)

Cone-shaped light towers on the roof, with mechanically controlled vents, are part of the natural lighting and ventilation strategy, acting as markers by day and after dark (when lighting from inside makes them glow). An external covered terrace along the south side of the building provides a pleasant breakout zone.

The interior is a model of intelligent and economical planning. Around two-thirds of the first floor space is public, with the office areas at the east end of the building. On my visit, staff were sliding back partitions that enclose the classroom area, which has a dedicated stair and lift access, to provide more space for the café – the operation was achieved in minutes.

It was a relatively dull day, but the calm natural light provided by the light towers made the use of artificial lighting beyond the café service area all but unnecessary. White walls and tiled floors create a simple and practical aesthetic – this is a place where visitors will typically be wearing boots and anoraks.

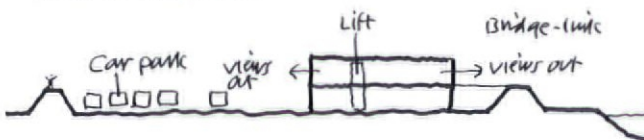
The regeneration agencies that backed the project financially (along with the Heritage Lottery Fund and other bodies) stress its role in the economic revival of the Thames Gateway. Its didactic agenda notwithstanding, it challenges the clients and architects for future development in the region to seriously address issues of energy conservation and climate change.

But this is far from being a solemn, hairshirt design: this is a pleasure to look at and to use. It's one of the best buildings VHH has completed to date and evidence of its continuing ability to blend innovation with an intuitive feeling for tradition.



3.

INITIAL DIAGRAM



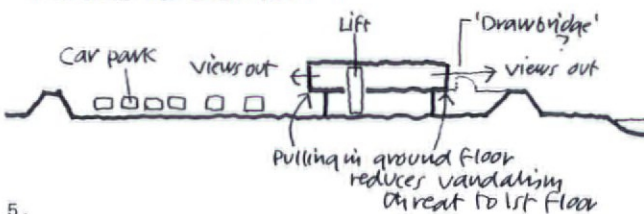
4.

2. Entrances are at first-floor level with access via walkways

3. The centre occupies land built up as a defence against flooding

4 & 5. Sketch sections exploring form

POSSIBLE DEVELOPMENT 1.



5.



6.



7.

6, 7 & 8. A bleakly beautiful place,
where the Thames runs wide under
a big sky

9. The principal public space is at
first-floor level to increase security
and optimise the view



8.



9.





10.



11.



Mallard



Mallard



Curlew



Canada Goose



Marsh Harrier



Lapwing



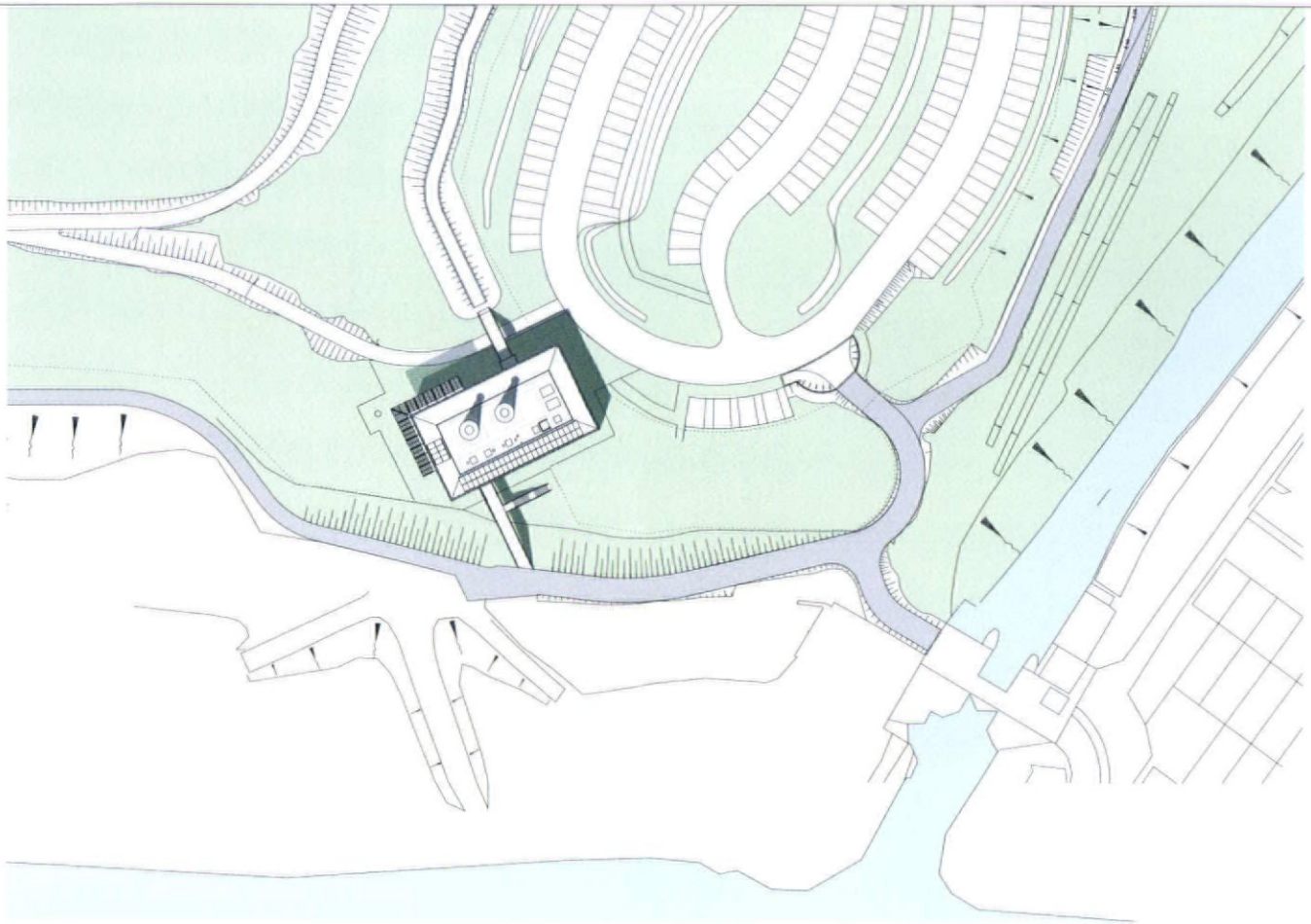
Coot



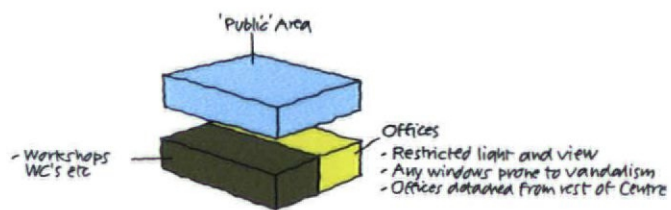
Avocet

10, 11 & 12. References for the colour scheme: Bridget Riley, shipping containers and bird plumage

12.



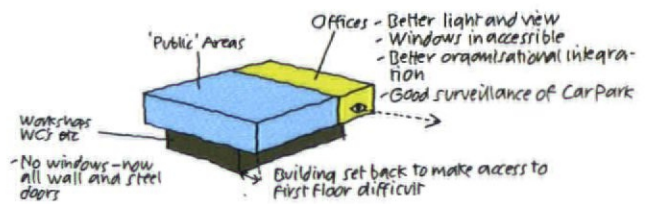
13. Site plan



OPTION ONE - BASED ON RSPB FLOOR DIAGRAMS

14.

14 & 15. Sketch isometrics exploring alternative layouts



OPTION TWO - OFFICES MOVED TO FIRST FLOOR

15.



16.



17.

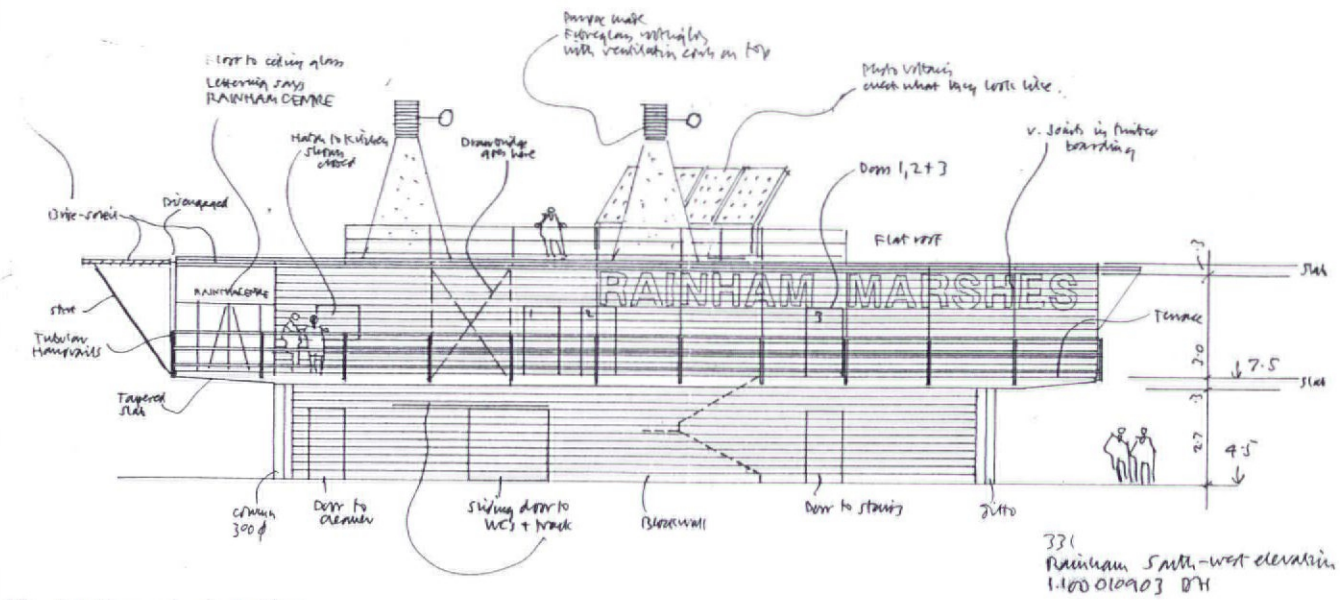
16. The principal public space has a fine view of the reserve

17. A covered terrace on the south side of the building provides a breakout zone on fine days

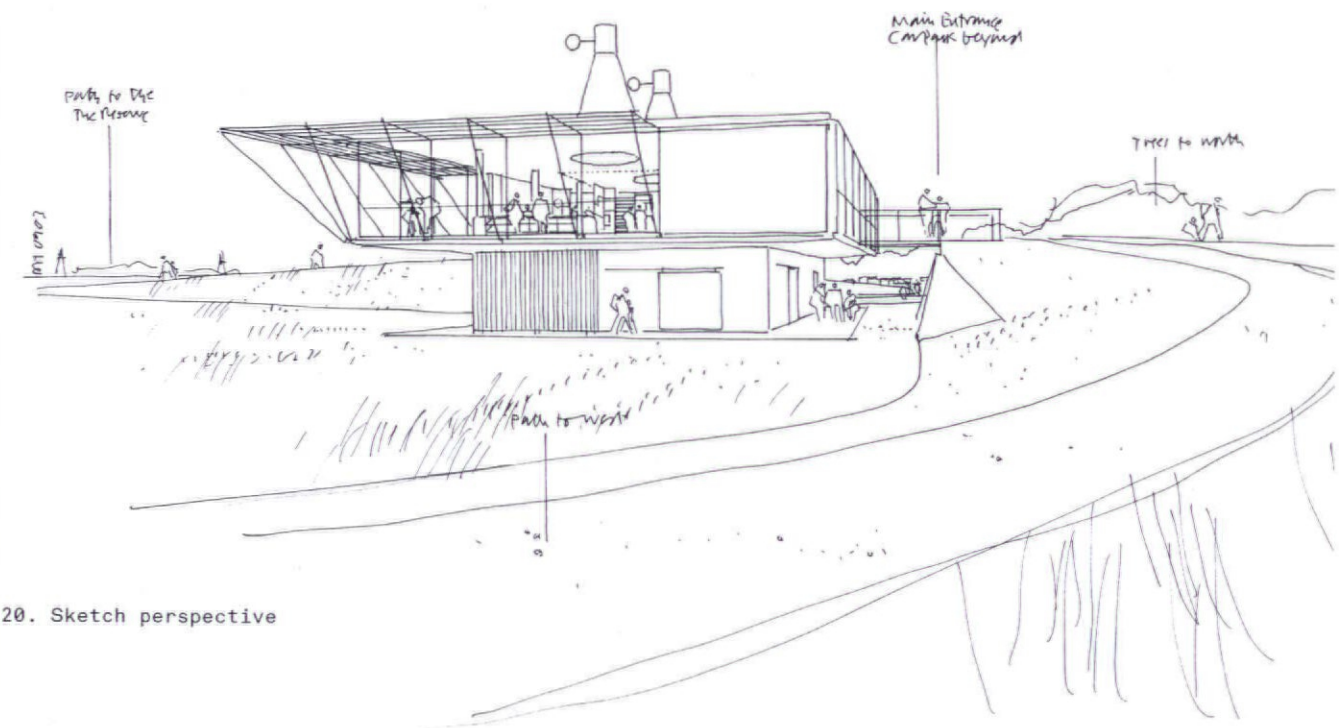
18. White walls and tiled floors create a simple, practical aesthetic



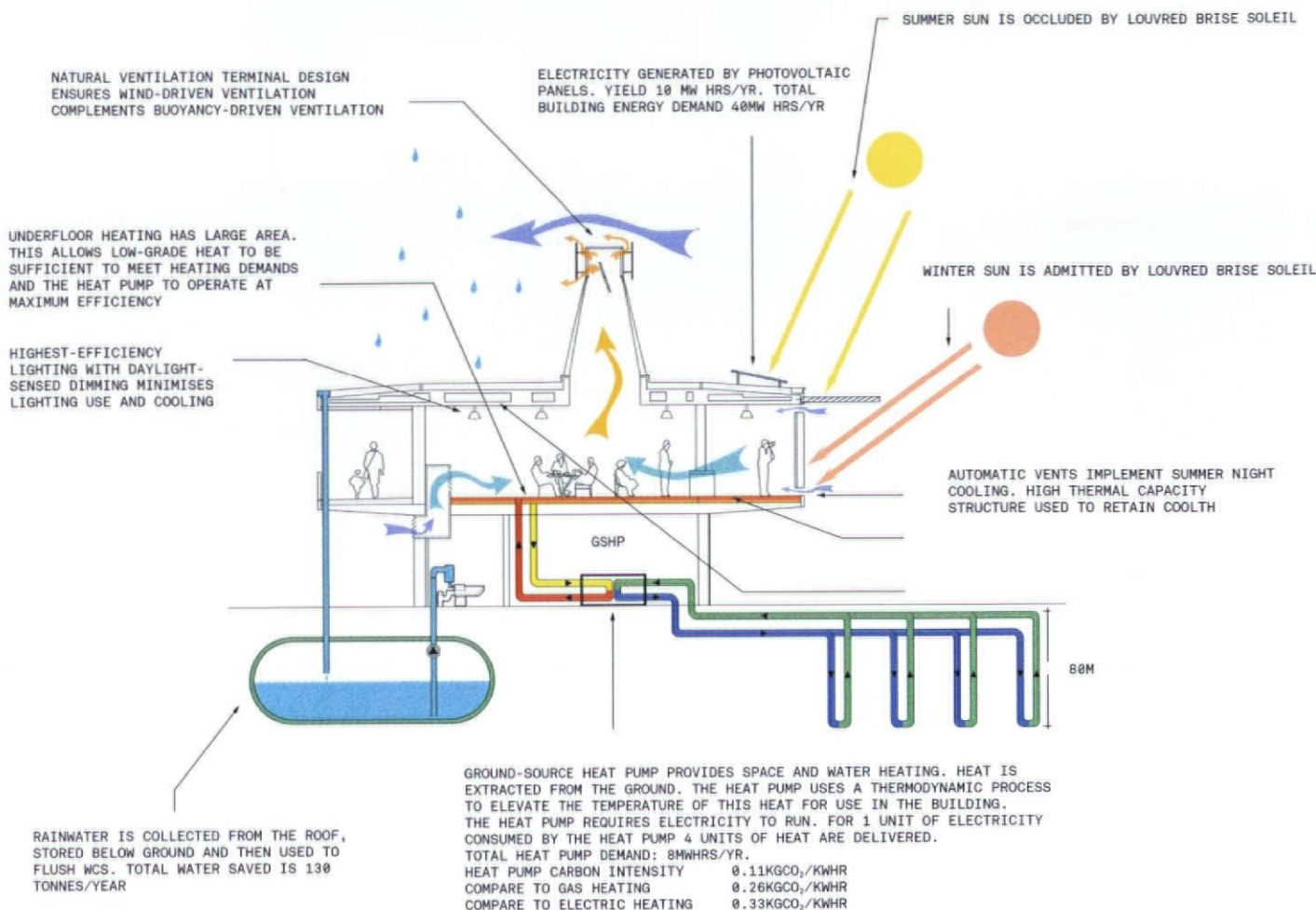
18.



19. South-west elevation



20. Sketch perspective



HEATING, ENERGY AND CO₂ EMISSIONS

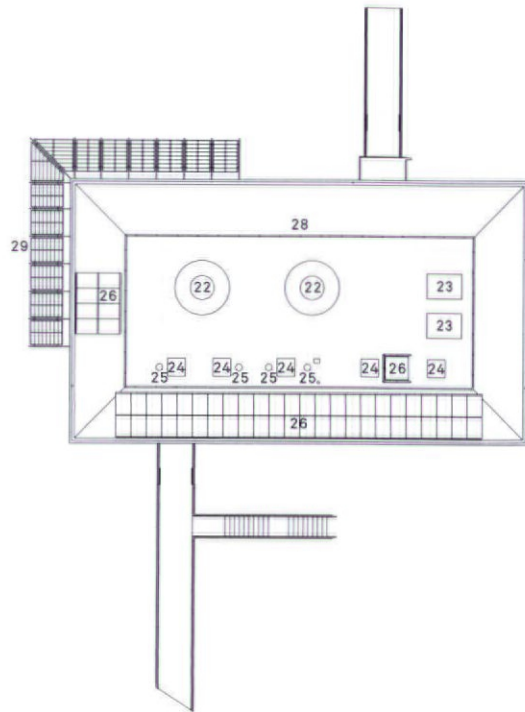
Heating demands are limited by having high standards of insulation, building air-tightness, and by controlling ventilation. Additionally, the main space takes advantage of south-facing glazing, with shading specifically designed to admit winter sun. The combined effect is to reduce heating demands to 50 per cent of those of a typical building. The heat source for the building is a ground-source heat pump. A geothermal heat exchanger forms part of the system and comprises six 'U' loop pipes sunk 80m deep into the ground. Water flows from the heat pump into the geothermal heat exchanger at about 5°C and returns from the ground 2°C warmer. This is a form of solar heating, since it was the sun in the previous summer that warmed the earth surrounding the RSPB building either directly or by the movement of ground water. The heat pump absorbs the heat from the geothermal heat exchanger and passes it to a secondary circuit. At the same time the heat pump imparts a thermodynamic compression process to elevate the temperature of the water in the secondary circuit to 35°C. The secondary circuit distributes heat throughout the building using underfloor heating. Underfloor heating is specifically chosen to

complement the ground-source heat pump which operates at optimum efficiency when producing water at a warm temperature (35°C). Thus heating is achieved by having, inside the rooms, a large, warm object (the floor at 35°C) rather than a small, hot object such as a radiator at 50°C or an open fire at 500°C. The combined effect of limiting the heat demands and the ground-source heat pump scheme means that the CO₂ emissions associated with heating energy demands are 75 per cent lower than those of a typical building. Roof-mounted photovoltaics generate electricity from sunlight and, when installed, the proposed wind turbine will generate electricity when the wind blows. The combined effect of these two renewable-energy generators is predicted to make the building carbon neutral.

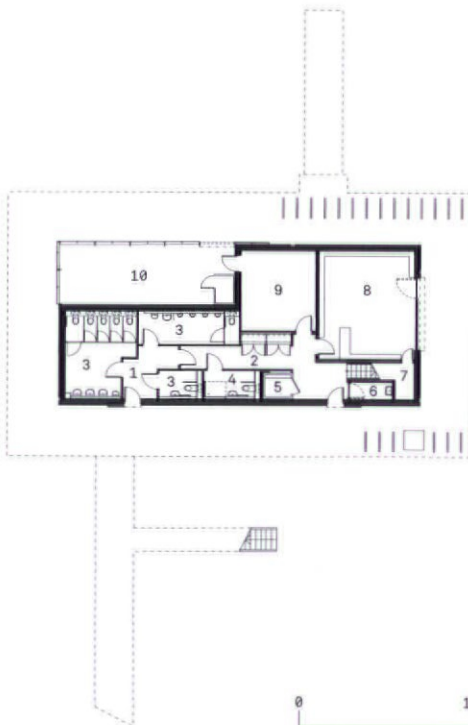
Hareth Pochee, Max Fordham

KEY

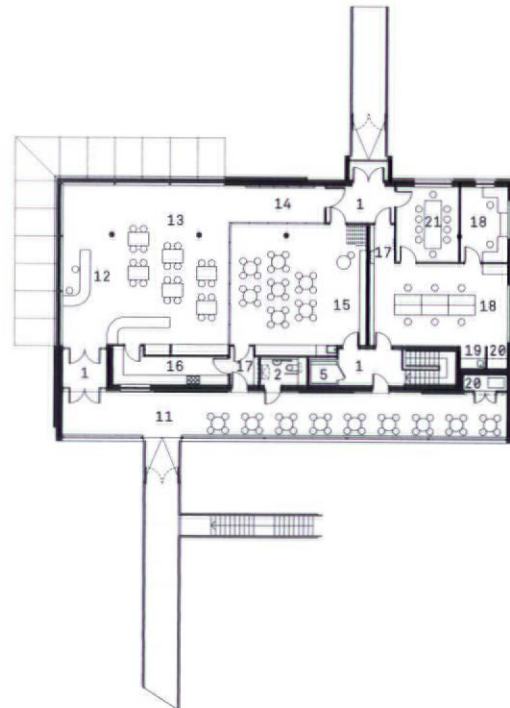
- 1 LOBBY
- 2 CIRCULATION/CLOAKROOM CUPBOARDS
- 3 WC
- 4 STAFF WC/SHOWER
- 5 LIFT
- 6 CLEANERS' CUPBOARD
- 7 STORE
- 8 SHOP
- 9 PLANT ROOM
- 10 YARD (EXTERNAL)
- 11 COVERED TERRACE (EXTERNAL)
- 12 RECEPTION/VIEWING AREA
- 13 ENVIRONMENT/EDUCATION ZONE
- 14 ORIENTATION AREA
- 15 CLASSROOM
- 16 KITCHEN
- 17 COATS
- 18 OFFICE
- 19 TEA POINT
- 20 IT
- 21 MEETING ROOM
- 22 CONED ROOFLIGHT AND VENTILATOR
- 23 OPENABLE ROOFLIGHT
- 24 FIXED ROOFLIGHT
- 25 VENTILATOR
- 26 PHOTOVOLTAIC ARRAY
- 27 ROOF-ACCESS HATCH
- 28 SAFETY RAIL
- 29 SOLAR SHADING



Roof plan



Ground-floor plan



First-floor plan

Costs

Cost data based on tender sum for gross internal floor area of 546m² including yard and external first-floor terrace. Costs exclude direct payments for kitchen and shop fit-out, thermal borehole installation (£31,011) and photovoltaics (£77,139)

SUBSTRUCTURE

Foundations/slabs	£325.85/m ²
Circular hollow steel piles; reinforced in situ concrete raft slab; gas membrane and damp-proofing	

SUPERSTRUCTURE

Frame	£32.87/m ²
Reinforced in situ concrete walls and columns	
Upper floors	£85.22/m ²
Reinforced in situ concrete slab	
Roof	£335.09/m ²
Reinforced in situ concrete flat slab, hollow construction with insulated voids; EPDM membrane roof finish; solar shading	
Rooflights	£106.79/m ²
Two ventilation and lighting cones	
Staircases	£13.11/m ²
Reinforced in situ concrete with painted steel handrails	
External walls	£124.48/m ²
Ground floor: fairfaced blockwork insulated cavity wall, painted. First floor: composite wall; blockwork inner skin; insulated timber stud outer skin with timber weatherboarding	
Windows and external doors	£215.06/m ²
Timber double-glazed windows; MDF-faced doors; automated timber and metal security shutters to all glazing	
Internal walls and partitions	£70.03/m ²
Fairfaced blockwork; sliding/stacking MDF-faced panel partition to classroom	
Internal doors	£33.96/m ²
MDF-faced doors, part glazed	

INTERNAL FINISHES

Wall finishes	£10.01/m ²
Emulsion paint to fairfaced blockwork	
Floor finishes	£130.31/m ²
Screeds and insulation; ceramic tiling generally; carpets to offices; entrance mats	
Ceiling finishes	£37.52/m ²
Insulation to underside of first-floor slab; CasoLine M/F suspended ceiling; acoustic ceiling panels to viewing area; emulsion paint	
Fittings and furnishings	£134.72/m ²
IPS pre-plumbed panel lining system with WCs, basins and waterless urinals; handrail and shelf to viewing area; built-in cupboards and shelving; blinds	

SERVICES

Sanitary appliances	£2.85/m ²
Sinks	
Disposal installations	£76.46/m ²
Rainwater downpipes; foul and surface water drainage; rainwater-harvesting system	
Mechanical services installations	£261.37/m ²
Hot- and cold-water services; heat pumps; low-temperature hot-water system; ventilation	
Electrical services	£260.77/m ²
Electricity generating plant; low-voltage distribution; general lighting and power; building-management system	
Lift installations	£32.32/m ²
Disabled-use platform lift	
Protective installations	£7.42/m ²
Lightning protection	
Communication installations	£82.20/m ²
Security and fire alarm; public address, radio, TV and CCTV installations; data containment installation	
Builders' work in connection	£27.47/m ²

EXTERNAL WORKS

Paths and landscaping	£310.97/m ²
Tarmac paths with Fibredec topping; landscaping	
Fencing and handrails	£147.54/m ²
Galvanised-steel fencing and turnstile; galvanised-steel and timber handrails	
Drawbridges, bridges and stairs	£191.06/m ²
Galvanised-steel drawbridges, bridges and stairs; reinforced in situ concrete foundations and support structure	
Access ramp and bund to reserve	£156.84/m ²
Granular-fill bund faced with preseeded topsoil	
External services	£83.79/m ²
Water, electricity and telecommunications services	

PRELIMINARIES AND INSURANCE

£730.05/m²

Cost summary

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	325.85	8.09
SUPERSTRUCTURE		
Frame	32.87	0.83
Upper floors	85.22	2.12
Roof	335.09	8.32
Rooflights	106.79	2.65
Staircases	13.11	0.33
External walls	124.48	3.09
Windows and external doors	215.06	5.34
Internal walls & partitions	70.03	1.74
Internal doors	33.96	0.84
GROUP ELEMENT TOTAL	1,016.61	25.26
INTERNAL FINISHES		
Wall finishes	10.01	0.24
Floor finishes	130.31	3.24
Ceiling finishes	37.52	0.93
GROUP ELEMENT TOTAL	177.84	4.41
FITTINGS AND FURNITURE	134.72	3.35
SERVICES		
Sanitary appliances	2.85	0.07
Disposal installations	76.46	1.90
Mechanical services installations	261.37	6.49
Electrical services	260.77	6.48
Lift installations	32.32	0.80
Protective installations	7.42	0.18
Communication installation	82.20	2.04
Builders' work in connection	27.47	0.68
GROUP ELEMENT TOTAL	750.86	18.64
EXTERNAL WORKS		
Paths and landscaping	310.97	7.72
Fencing and handrails	147.54	3.66
Drawbridges, bridges and stairs	191.06	4.75
Access ramp and bund to reserve	156.84	3.90
External services	83.79	2.08
GROUP ELEMENT TOTAL	890.20	22.11
PRELIMINARIES & INSURANCE	730.05	18.14
TOTAL	4,026.13	100.00

Cost data provided by Trogal Griffin Associates

Credits

Tender date
January 2005
Start on site date
August 2005
Contract duration
46 weeks
Gross internal floor area
546m²
Form of contract and/or procurement
JCT98 with Contractor's Designed Portion Supplements
Total cost
£2,198,270
Client
The Royal Society for the Protection of Birds (RSPB)
Architect
van Heyningen and Haward Architects: John Bell, Henry Binns, James Gallie, Loretta Gentilini-McGregor, Dana Haqjoo, Birkin Haward, Claudia Murin, Harry Paticas, Jessica Reynolds, Luke Richardson, Elizabeth Wilson
Environmental consultant
Max Fordham
Structural engineer
Price & Myers
Civil engineer and landscape consultant
BTP-Hyder
Quantity surveyor
Trogal Griffin Associates
Planning supervisor
PCM Safety Management
Approved inspector
BYL
Access consultant
Ann Sawyer
Main contractor
Haymills
Selected subcontractors and suppliers
Piling Stent; groundworks and superstructure Knightbuild; mechanical and electrical Warners; sewage-treatment specialist contractor Alphaeus; bridges and drawbridges Littlehampton Welding; ventilation cones Vision; photovoltaics consultant Solarcentury; roof Firestone; metalwork Barnfield; lift Gartec; security shutters mechanism Coburn; rooflights Duplus; windows and glazed doors Scandinavian Window Systems; solid core doors Leaderflush and Shapland; ironmongery Allgood; door automation Dorma; roof and floor insulation Kingspan; wall insulation Rockwool, Thermafleece; acoustic insulation: Melatech; breather membrane Tyvek; tanking RIW; external surfaces Colas; fencing Jacksons; blockwork Plascon; weatherboarding paint Akzo Nobel Woodcare; tiling Ariostea Marmi (supplied by Capital Marbles); carpet Interface; sanitaryware Armitage, Ifo Cera; plasterboard ceilings British Gypsum; photovoltaics panels Sanyo; ground-source heat pump Viessmann; geothermal borehole heat exchanger Groenholland; rainwater system Rainharvesting Systems

WINDOWS WITH TIMBER SHUTTERS

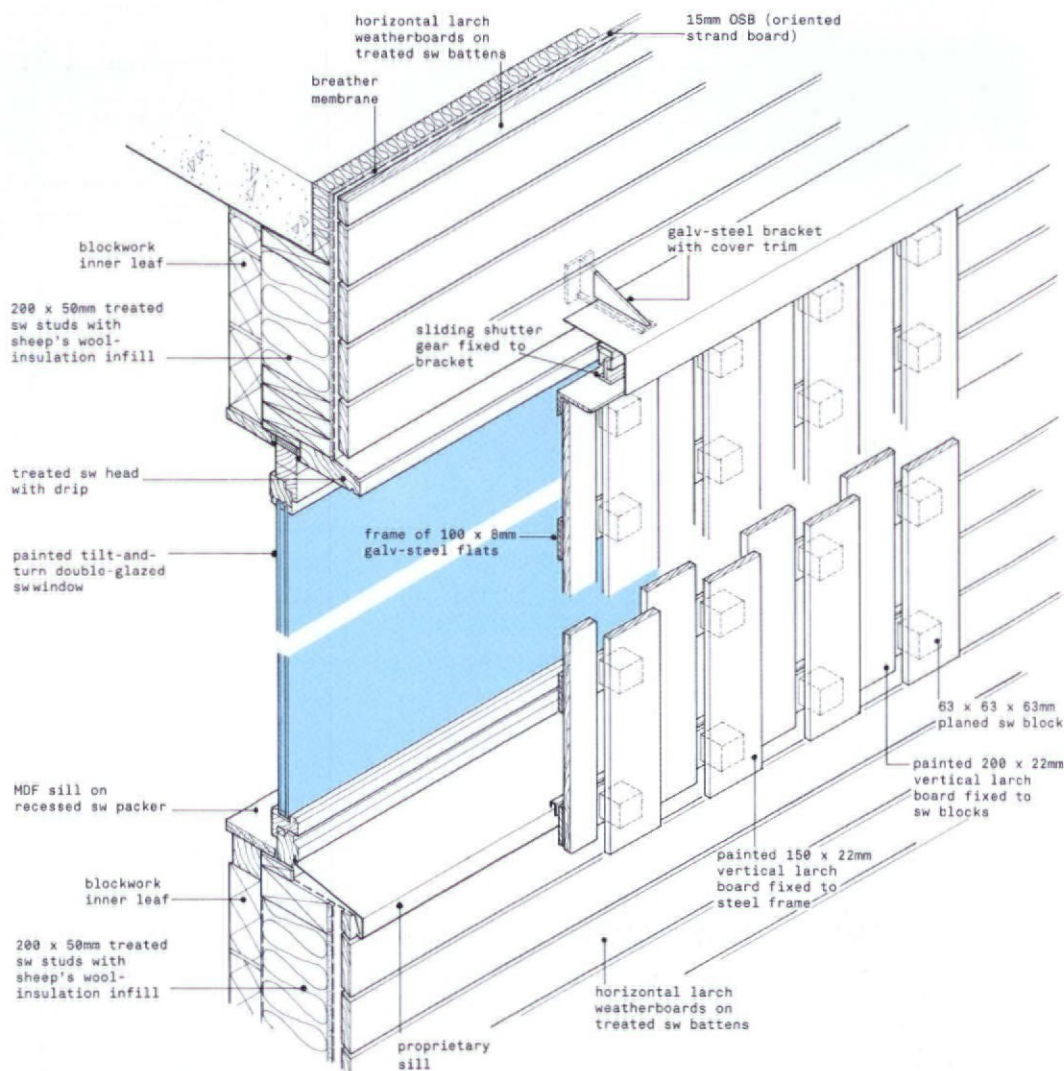
The principal spaces of the centre are on the first floor, to give views to the river and nature reserve.

The cast-in situ concrete first-floor and roof slabs project 3m beyond the ground floor, supported on concrete columns. The stud walls are filled with sheep's wool and lined on the inside with concrete blockwork and on the outside with larch weatherboards.

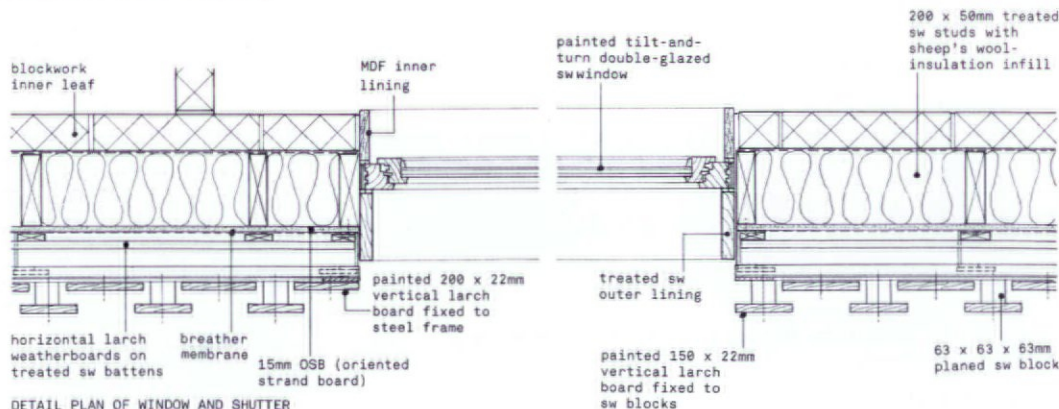
The centre is isolated and not continuously occupied; to prevent vandalism the two first-floor entrances are reached by retractable steel drawbridges and all openings are protected with shutters. The sliding shutters to the office and meeting-room windows are shown here.

Each shutter consists of a series of staggered vertical larch boards fixed to a support frame of 100 x 8mm galvanised-steel flats. The inner 200 x 22mm boards are fixed directly to the frame; the outer 150 x 22mm boards are fixed to 63 x 63mm planed timber blocks fixed back to the frame. The sliding gear, fixed to a steel angle at the top of the frame, is housed in a galvanised-steel bracket running above the window; at the base of the shutter a steel channel slots over projecting stub guides at the window jambs. When the shutters are closed, the windows can be opened by the BMS and gaps between the shutter boards allow air to enter the building and cool the concrete slab.

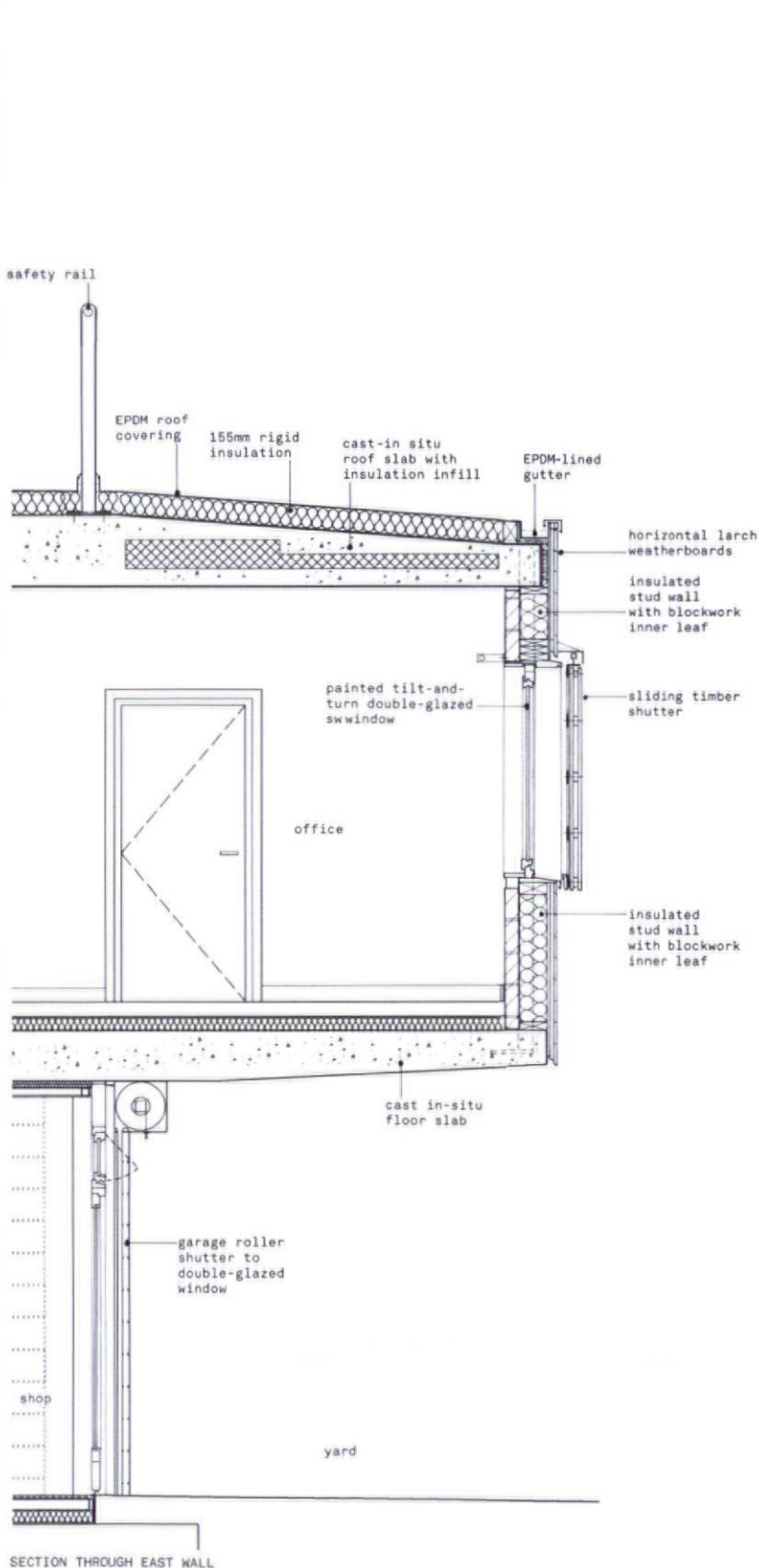
By Susan Dawson



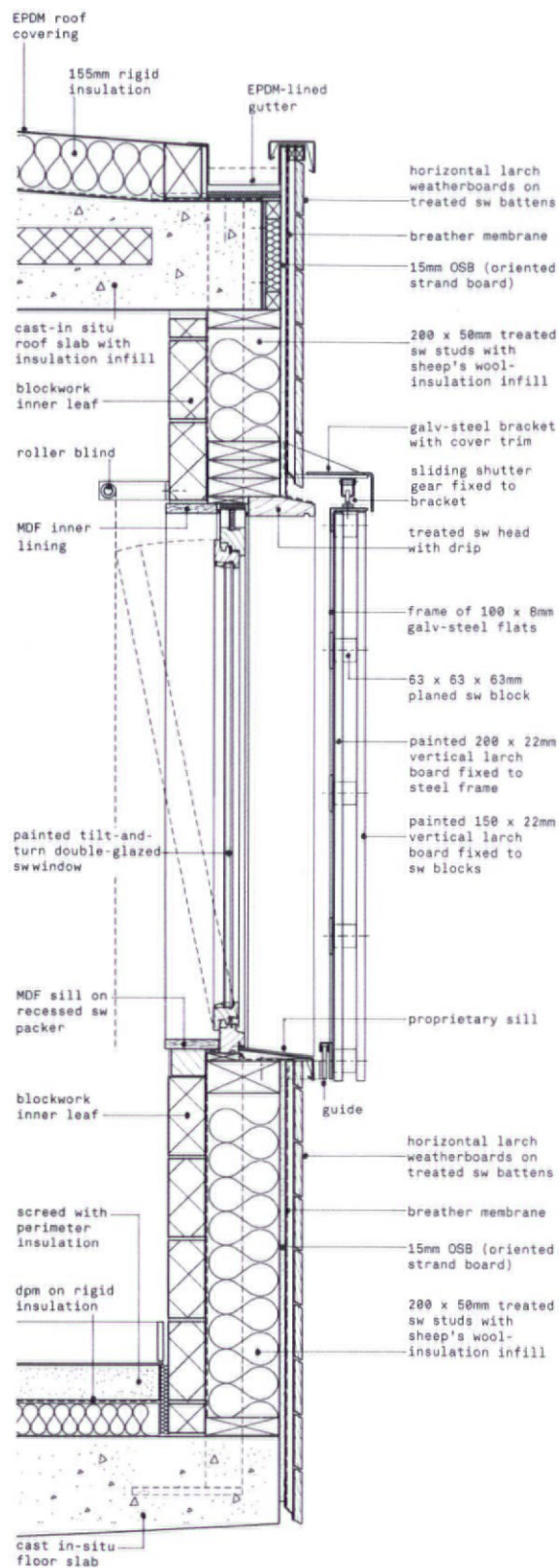
ISOMETRIC OF WINDOW AND SHUTTER



DETAIL PLAN OF WINDOW AND SHUTTER



SECTION THROUGH EAST WALL



DETAIL SECTION AT WINDOW AND SHUTTER

2007

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Dr Ruth Nussbaum, Director, **ProForest**

Mark Bax, Architect Director, **BDP**

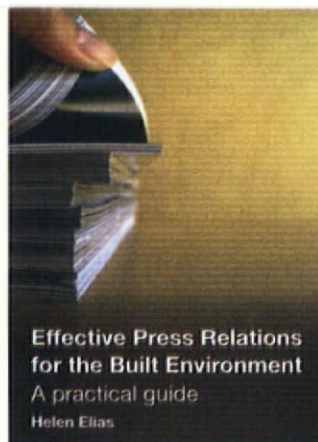
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ProHelp project in Brighton
by DRP Architects (News)



THIS WEEK ONLINE

• Available only online, Patrick Bellew of Atelier Ten reviews the latest developments in labyrinths and earth ducts and their applicability in the UK. As renewable targets come into effect, these thermal-mass systems, which are less architecturally limiting than most other renewables, are starting to become cost competitive. www.ajplus.co.uk/sustainability/renewables

TECHNICAL NEWS

• Pro bono work can now count towards CPD, which may boost Business in the Community's ProHelp initiative. Over 130 practices participated in the programme this year. ProHelp chapters across the UK need more architect volunteers. www.prohelp.org.uk

• Need advice on specifications? The National Building Specification (NBS), owned by RIBA Enterprises, and Davis Langdon Schumann Smith (DLSS) have joined forces to promote best practice in specifications, combining the NBS master specification with DLSS project experience. Contact richard.waterhouse@ribaenterprises.com or nick.schumann@schumannsmith.com

BOOKS

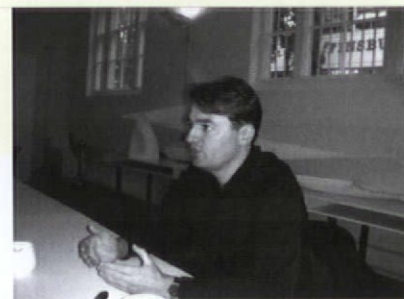
Effective Press Relations for the Built Environment: A practical guide
By Helen Elias
Taylor & Francis, 2006, £26

If you are concerned about how to market your practice and get your work published, this is the book you've been waiting for: a hands-on manual that provides a step-by-step approach to dealing with the press. Starting with an intelligent strategic chapter entitled *The Organised Reputation*, Elias covers many nuts and bolts issues such as: target audiences, making information into news, how to write a press release, press interviews and events, and crisis management. Gareth Garner contributes a useful chapter on photography. Three case studies and numerous appendices provide a wealth of detailed information about the UK construction press, though this may date the book quickly. Woven throughout the text are many quotations from

journalists who give tips about what to do and what not to do. They give a good flavour of what it means to be on the receiving end of the press relationship. The one weak point of this book is poor visuals. Washed-out black and white photographs and diagrams do not do justice to the informative content. Elias' book fills a vacuum which is likely to make it a very useful title indeed. It can certainly help confront that fraught decision about whether to hire a PR firm or do it in-house. With the wealth of information it provides, it may inspire you to hire a bright recent grad and go it alone.

WE THINK THIS IS A NEW PARADIGM FOR DESIGNING

— Patrik Schumacher



1.

Hattie Hartman talks to Patrik Schumacher of Zaha Hadid Architects about Digital Project (DP). It was created by Gehry Technologies in 2004 by licensing the Catia software technology originally developed by Dassault Systemes for the automotive and aerospace industries. Frank Gehry & Partners had been using Catia since 1991 and formed Gehry Technologies in 2001 to market this expertise to the construction industry. Digital Project is distributed in the UK by CenitDesktop. It is used by about 250 major practices worldwide, of which about 30 are in Europe.

What's different about DP? What does it enable you to do that you weren't able to do before?

We started last year with a series of test projects using Digital Project. We are always trying to upgrade our digital processes because our work relies on these processes to fulfil our dream of a fluid and organic architecture.

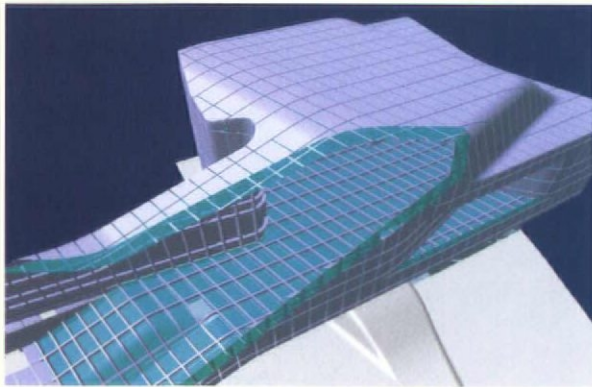
Curvilinear surfaces produce a lot of non-repetitive geometries and we initially sketch-modelled these in programs like Maya and Rhino. Maya is the fastest for pure sketch modeling. Before DP, we had to rebuild the geometry in Rhino, and we found limitations there. So far we have been using DP for projects which have already been designed and call for the control of complex geometries with non-repetitive elements. Once you build up the complexity with multiple angles and curved surfaces, if you change, even just by 5cm, you have to adjust the geometry and redraw everything. It was our intuition that if you could set up the

geometry parametrically from the beginning, you could build in anticipated variations. Then you can adjust the parameter without rebuilding the complex geometry because the elements are networked together.

This is particularly interesting when you have a building which has many individual elements which are similar – a genotype, like the tile on our project for the Basel Concert Hall, which is a space-frame structure with a tessellated surface of cast aluminium segments. You can set up the geometry of the panel and the joint detail. Then it's easy to adjust, for instance the location or angle of the joints, without losing all the work. You can produce schedules of elements automatically.

The other aspect is the intellectual challenge. We think this is a new paradigm for designing. That means we want to design from the very beginning, not individual artefacts, but genotypes of potential artefacts. What are the parameters? What is the essential morphology and what is the universe of possibilities in which it varies? On the more academic side of our work, we work in Vienna with a Masterclass and with the Design Research Lab at the AA on parametric urbanism.

We are also starting to produce urban studies and we currently have large masterplans in the office, in Bilbao and Istanbul. The idea is that you can treat a segment of a fluid grid as a genotype and you can build a diagram and let it proliferate across a field where each cell is different because there are distortions, and then you change the key parameters of the

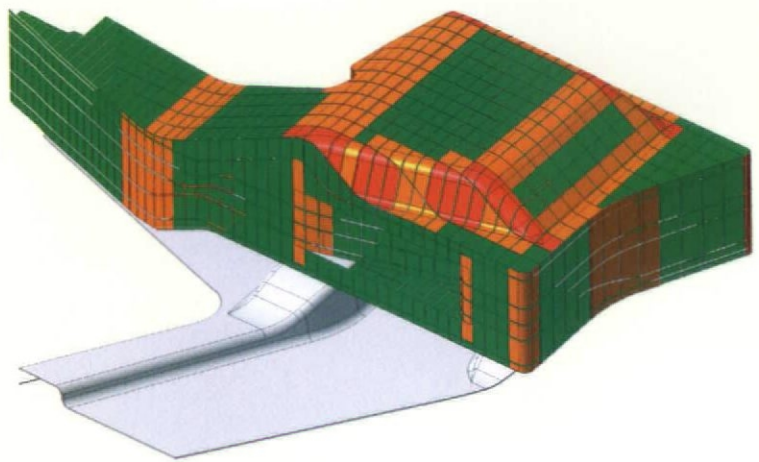


2.

1. Patrik Schumacher

2. DP was used to model the form of the Basel Neues-Stadt Casino

3. Study of facade panel types for the Basel Casino



3.

genotype or you change the network and allow it to proliferate again. If you have a similar setup of a building versus a site and 150 or 250 sites, you can design a genotype building model and let this proliferate. This is the kind of thing we are doing under the notion of parametric urbanism.

You can do this not only with a lump of mass, but also by building internal complexity, using voids, cores and key systems such as circulation, floor plates, and envelope. Subsystems can be linked together, allowing for an internal complexity to run through the field.

We have fields of towers and no one would like to contemplate the game of repetition of the '70s. These towers need to be quite malleable, to come down in scale, to flock around a centre and grow, perhaps to stretch at the same time, so that the growth in the vertical dimension is matched with a certain factor of growth in the horizontal dimension. You can script these by writing functions. You write change of dependency, and that is exciting. We have realised enormous productivity gains, designing urban fields using adaptation.

Adaptation means that the genotype is able to be modular with respect to conditions, which then produce a phenotype. A condition could be, for instance, context. We usually like to work with gradients. It's a great paradigm shift that you don't want to have only discrete types. You want to work with variations and create morphological gradients. Height gradients are very simple, and also typological gradients.

Some of the tools we were working with previously, like Maya, give you similar techniques, such as lofting and morphing, but they don't give you a proper handle on the components, they just give you surface. If you think of this in terms of components which have a tectonic logic, then if the global envelope changes, the parts have to readjust. This is where we use DP – for the visioning aspect.

More immediately, productivity depends a great deal on time in manufacturing firms, like Permasteelisa, a great facade company which has geared up to pick up these kind of files. Certain engineers, like Adams Kara Taylor, are currently using DP, and in this case you can build an integrated structural 3D model and plug in surfaces and facade tiles. Ideally you can do M&E systems.

We have to build in quasi-physical resistances. In Maya we were free to design any form we wanted to. In DP you can set constraints for the bending capacity of materials at the initial stage, and then you can play against it. As we work, we don't have to continuously stop to measure and ask ourselves 'have I reached this radius?'.

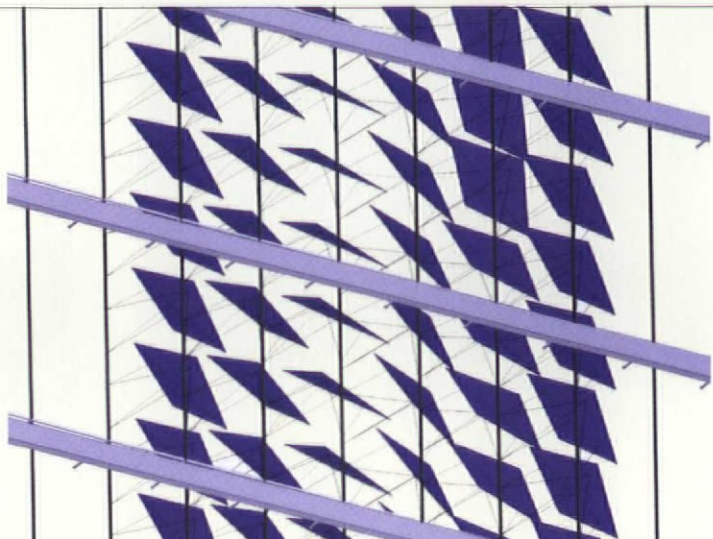
DP refuses to mould beyond the material capacity. It also refuses to allow components to interpenetrate, so when you model you can build in a 2cm tolerance joint from time to time. This enables us to be sure we can handle large numbers of different components precisely. You then draw manufacturing schedules from the model.



4.



5.



6.

4. Office building in Chennai, India

5. Chennai facade study

6. Chennai louvre detail

Can you elaborate on the design process?

For form-finding, there is potential through constraint setting, but it is not the same as fast sketching, because you have to think through your system logic before you build it. We are starting to get used to it. The next loop will be when we start a new project and can think ahead about how to generate a project from geometric components.

Nearly all our projects have complex geometry, or lawful differentiation. We're not into random forms of free form. We like to mathematically differentiate form according to formal laws. This is an aspect of beauty, like physical natural systems which have a very strong coherence such as fluid dynamics or certain landscape formations like glaciers. We use certain organic systems as inspiration and create force fields in which forms are shaped. This paradigm is not only functionally adapted, but becomes visually appealing by reducing complexity, for instance with the cornerless flow of spaces like at BMW.

Although the architecture is a rule-based discipline, it is extremely complex so it is difficult to stick to the rules using only your design intuition. When you make a drawing using some curves, such as a parabola, or a corner with two large radii or two small radii, it becomes incoherent and lacks elegance. With these new tools, we realised that the scripted setups could achieve a higher level of coherence in design – which means beauty – in the project.

Isn't it still a subjective judgment?

I'm always inquisitive, so I have to go and analyse: why does this look better than that so that I can teach someone to tell the difference. Why is this line not working? Is there a change in the character of the curve? We have done a chair that is not fully satisfactory. You compare and learn why your aesthetic sense is reacting and how you can avoid these disappointments.

We've learned to insist on machine fabrication. With the hotel in Madrid, the manufacturer initially attempted to avoid milling every surface, but we had to reject it.

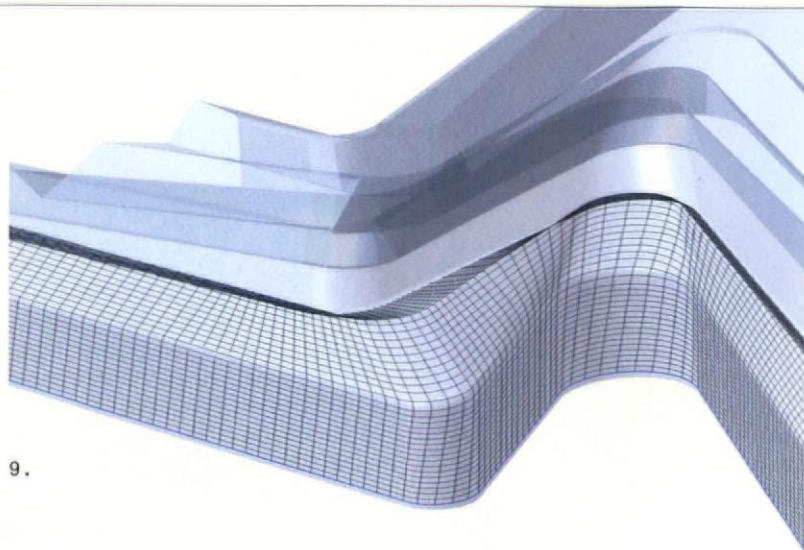
The otherworldliness had been taken away. We realise that our language is slightly different from Gehry's. We don't want to build complexity if we cannot fully resolve it. We'd rather make it simpler and avoid sharp angles to bring it under control. We only want to make things complex if we can fully resolve the manufacturing aspects.

What constraints do you put into the model to make a building?

We are doing a twisted tower in Milan. It's a split tower with a gap that we shift around with a curtain wall of glass sheets. We've designed it to a degree of twist in the surface so that you can use straight glass and pull the corner to force the glass sheets into a slightly warped frame. The maximum warp of the sheet is used as a constraint to generate the surface.



7.



9.



8.

7. Glasgow Museum of Transport

8. Museum of Transport external envelope divided into five sections for shingle set out

9. Museum of Transport shingle study for tender package

Is it difficult to train people on DP?

It has a bit of steep learning curve and we are very computer literate. We had a great series of sessions over three or four months when the projects were translated. They became more elegant, more precise, more controlled. The surface quality was increased, which is a whole other discourse because it is super sensitive. You want to maintain your steadiness in all directions.

It's so easy to make mistakes. There's an enormous difference between elegant beauty and something which looks hand-finished. Very sophisticated techniques are required to control this in the computer; otherwise it becomes all blodgy and dented. DP can help generate so-called class A surfaces. I suspect you need people who are already computer literate and have been trained in the logics of programming, such as what it means to set up functions. We chose people who had an inherent interest and keenness, who conceptually knew what they were looking for.

They had a week-long training seminar in Oxford to do the groundwork and came back here to start project-focused work by rebuilding things from rhino with hands-on tutorials. Chris Jacata, one of the minds behind DP in Gehry Technologies who had a lot of experience of construction, has been helping us. There was a good workshop atmosphere.

We used the Glasgow train museum, which has a double-curved shed roof with complex surfaces. We were able to model the whole surface, which is tessellated with shingles with a set overlap.

How has DP affected the relationship between your productivity and creativity?

Productivity, creativity and elegance. The creative aspect is that you expand your horizon, you feel freer to explore forms which you would have shied away from before.

There is an inherent potential creativity in this kind of software which enables you to set up systems which produce fields of forms. You free up your own thinking because you gain a certain confidence. We are about realising buildings and we have clients we have to convince and we have to convince ourselves that we can get this under control.

For the mind of the architect who loves constructing and problem solving, there is also an interest in new technology in its own right. The first round is not yet more productive. We are investing, gearing up.

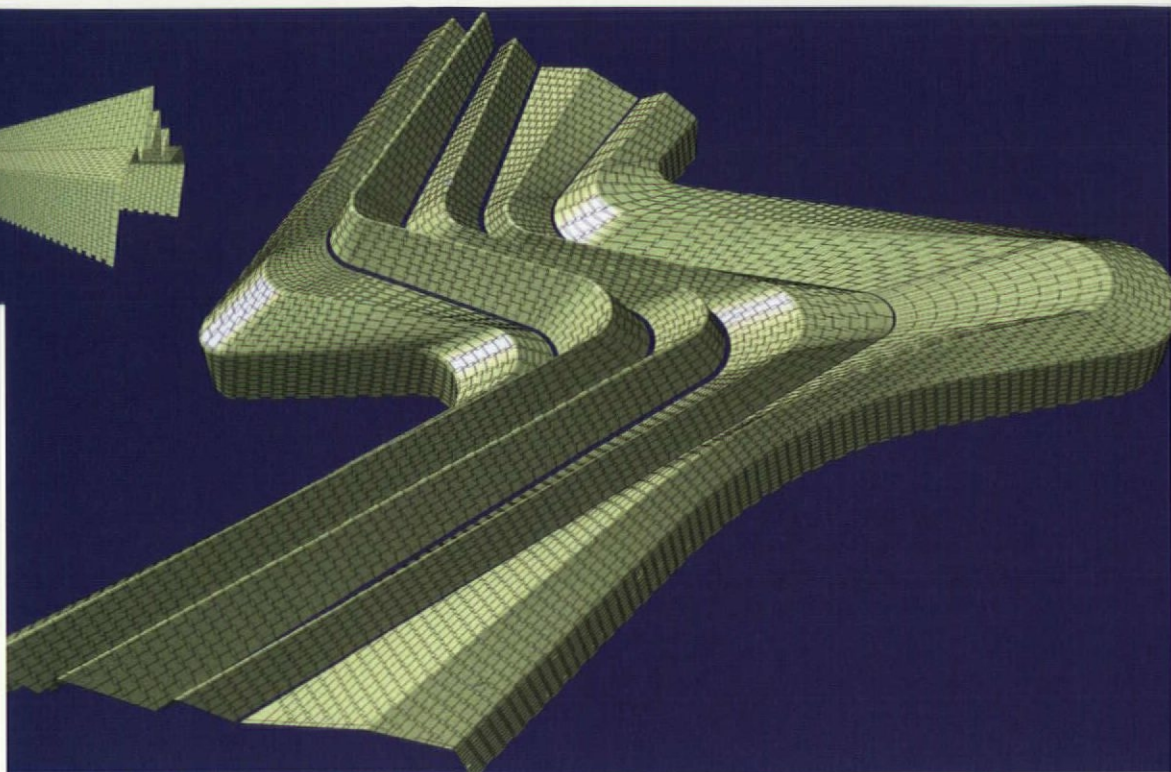
On the manufacturing side, you don't necessarily find someone who can take this intelligence and go further. We are doing some of the work which normally a contractor would have to do.

Sometimes the contractor is not set up with a technical staff able to receive DP and ends up redoing everything. We are making an advance investment which will come to fruition in a few years when all the systems are streamlined down the line.

Different aspects will come to fruition. DP is very good at delivering pure repetitive systems, but it also has a radical capacity.



10.



11.

Experience in the aircraft industry shows that this is the future. For large complex buildings, all the intelligences will feed into one digital model as in aircraft design.

You've spoken of your dream of a fluid organic architecture. Can you elaborate on your urban vision?

The Singapore project was a fluid grid, which was about adapting a new urban texture to diverse contexts and absorbing these external differences with an internal smooth differentiation. We can unify a number of previously different urban textures.

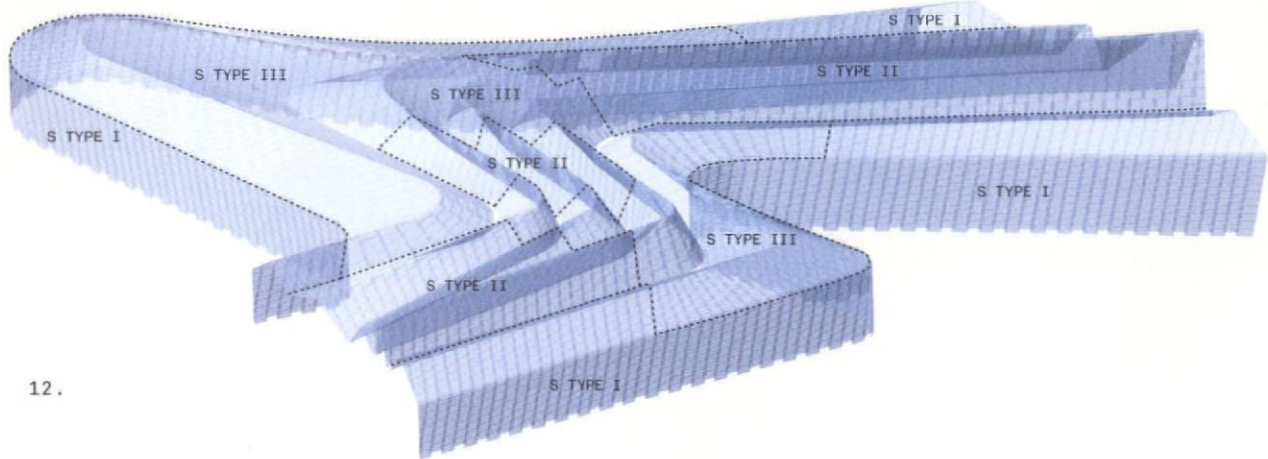
In our masterplan for part of Beijing, which had about 25 buildings, we came up with three phenotypes: a point tower, a boomerang slab and a perimeter block. These blocks shared certain features, such as corner treatments and directionalities. We had more than 20 towers and we didn't want them to be all the same, yet they have the same logic, the same phenotype. We can construct a building diagram with a number of elements, and let this species populate the field. This is a grand vision.

We are now working on a very ambitious large territory, which is a new subcentre in outer Istanbul. We have underlaid a soft grid and used a number of types, which have quite a range of modulation. Courtyards can migrate to the interior of a tower as an atrium. Another transformation sits on the crossing point as a tower where the angle changes, the height changes, the bleeding out of the four sides changes. We want to build these as genotypes

and we have the idea of a number of species populating a field. These are biological metaphors. Different species can be each other's conditional context.

This means you have an ecology of adaptation because you can set up relationships, so that if a tower is close, you can reduce the height. Any variable, such as transparency, direction, colour, or angle, can be networked to any other variable. For example, the transparency value of a glass surface can be related to the proximity or height of another building. Or you can set all your proportions in relationship with the height. We are also doing this in a tower. The envelope is differentiated so this element is intelligent and it always fits itself. If you change the envelope, the floor fits itself. You can also have central control objects which all other objects look towards to receive their value but in a different way. If you reduce the height of this tower, each of the surrounding buildings has a prearranged way of responding. You give yourself hands for manipulating the field. The exciting thing is that this is kind of like cross-eyed laws of nature. You are writing the lawful correlations of element to element. That becomes a grander vision, a new ontology of the design world.

Before, you were restricted to build a shape, and with each new shape you would have to make a new decision. You cannot handle it. You run out of time. Talent is the ability to have an intuitive grasp of these kind of laws. You are giving yourself a rigour, an eye hand control, an intuitive judgment of where there is coherence with simple things like proportion. We learn from



12.

10. At the Museum of Transport a grid defines the corner point of each shingle, and shingles are instantiated to the grid

11. The horizontal grid is the bottom of the shingles; the vertical grid is the setting out for the overlapping pattern

12. Shingle geometry and types

dynamic equilibrium composition or pseudo-physics which proportions have to do with an intuitive grasp of what feels right structurally. You expand the range when you lose symmetry, but you still have a range of proportionalities. This is talent. You can reproduce what talent was delivering on a higher level with more complexity and more precision.

What does Zaha think of all of this?

What is satisfying for Zaha is that a lot of the new paradigms and stylistic agendas vested in this are within the desire which existed pre-computer: distortion, the fast-moving hand, the idea of a lot of fragments cohered by a force field. The sensibilities are the same.

Has this new tool enhanced the understanding that informed your original designs and extended your creative range?

Yes, definitely. It's been accelerated. When I look back at our designs of five years ago I see the relative immaturity.

Are your buildings going to look dated?

These tendencies are not like the fashion world. You can't invent a new architecture every Monday, as Mies said. Our generation is so much more sophisticated. I believe these advances are also productive with respect to the life process.

We have two projects which are the apotheosis of all our agendas, both in Dubai. One is a large project with three towers, retail, a financial centre, a cultural building and a bridge, which are all interconnected. We can now handle this scale without it being jarring. That goes all the way into the detail where things key into each other seamlessly and you don't pollute with corners.

We can also see the progress from deconstructivism where we allowed ourselves to see interpenetrating forms and juxtapositions which very quickly became a collage which was chaotic and unmanageable. Now we can handle interpenetration and multiple direction so that you can flow through it with ease and understand the composition even though each side is different. On an urban level, you know when you are drawing closer to the centre, there is a logic to the way things unfold.

That is why we are winning these competitions even though the work is so extreme because we can make an argument why this is productive, why this is meaningful. That even goes to the detail, minimalist detail, because the non-minimal detail would distract from understanding the space as intersection of wall units or a series of planes which follow through. I don't believe that these aesthetic desires have no meaning. There is an underlying functionality which compels me to this arrangement in space.

www.cenitdesktop.com

Digital Hadid by Patrik Schumacher, Birkhäuser, 2004, £9.



READY OR NOT – I'M ON MY WAY TO LINUX

Let me start with those fundamentalist worshippers at the shrine of Saint Steve of Jobs – the Scientologists of the Greater IT Way.

Since the Mac has taken on the PC processor – and also taken on a whole bunch of Windows applications – and since Microsoft has weaseled its Genuine Advantage spy program on to our PCs – plus its recent fantastic claim that it now more or less owns Linux – and since I happen currently to be using Word on a Mac, I guess I'm throwing in the towel on the Mac-jokes front.

Maybe this column should start up a rehabilitation programme for true believers betrayed by the transmogrification of a pearl-white way of life into a branch of the clunky Windows ownership industry.

As for not-Microsoft Linux, it runs great as a desktop operating system – up to a point. The Linux forums are still running hot on the topic of not implementing multiple screens. This proves, in this column's mind, that it is not yet ready. But with the February start of the much-delayed Big Brother Vista, the Windows XP replacement, I might just have, multiple screens or not, to take the Linux plunge. Noël.
sutherland.lyall@btinternet.com

PROGRESS REPORT

Remember 'Swampy', the eco-warrior who became a national figure after spending a week in a series of tunnels dug in the path of the proposed extension to the A30 road in Fairmile?, writes *Kim Franklin*.

Daniel Hooper's brief moment of fame was confirmed with an appearance on the BBC's current affairs comedy show *Have I Got News for You*, but not before an unlikely alliance had been struck between the environmental protesters and the 'disgusted of Tunbridge Wells' defenders of Middle England.

These incongruous bedmates were united in their objective of preventing progress, particularly when it took the form of demolishing the countryside to build new roads.

But the extreme tactics of Mr Hooper and his fellow environmentalists sparked a counter-movement among those with a more enthusiastic approach to development, who rallied under the slogan 'Sod Off, Swampy'. Little has been heard of him since.

Lying down in its path is not the only way to prevent progress, as was demonstrated by Bill Ellson in his recent case against the London Borough of Greenwich and developers Lane Castle. Ellson traded the paraphernalia of eco-terrorism for the blunter, but distinctly drier, instrument of the law and championed the cause of

Borthwick Wharf, a splendid Victorian structure in Deptford, south London.

The developers had been granted planning permission for the demolition and redevelopment of the wharf building. Ellson, who maintained that he was acting in the best interests of the local community, challenged the grant of planning permission on the grounds that one of the members of the planning committee had a conflict of interest. Whatever the merits of the complaint, it did the trick, because the planning permission was withdrawn.

Despite this spanner in the works, the machinery of progress did not grind to a halt. The developers moved to demolish Borthwick Wharf, pending a renewed planning application. The building was not listed. They did not need permission. They had served the required notices. They were not, they said, acting unlawfully.

Undeterred, Ellson obtained legal aid and won a court order restraining demolition. He argued that the demolition should only be carried out once the new planning permission had been applied for and granted.

As the committee had changed, there was no saying what the outcome of any application would be and until it was decided, the wharf should remain.

The developers pointed out that they were incurring both the immediate wasted demolition costs and the longer-term cost of maintaining the building. Any redevelopment of the site would involve the demolition of the wharf. They could get on with their site investigations, including agreed archaeological investigations, and they could carry out repairs to the river wall safely.

Ironically, the judge was swayed by the environmental statement which made no objection to the demolition of the wharf. He held that the demolition was not unlawful and ought to proceed. Although he didn't put it quite that way, it was another case of 'Sod Off, Swampy'.

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

BOOK

By Joe Holyoak

Urban Design Futures
Edited by Malcolm Moor
and Jon Rowland.
Routledge, 2006. £30



Initial masterplan for the 2012 London Olympics site

The Anglo-American discipline of Post-Modern urban design is now around 40 years old. Begun in opposition to the Modernist orthodoxies of planning and architecture, it had to struggle for 30 years to gain mainstream acceptance, even though at its beginning those orthodoxies were already showing signs of failure.

From the Quality in Town and Country project in 1994 initiated by John Gummer, and progressing through the Rogers report, the creation of CABA and PPS1, Post-Modern urban design has perhaps become the new orthodoxy. Certainly the squeals heard from some architects objecting to the growth of design codes, recently imported from the Congress for the New Urbanism in the USA, suggest that in some ways the tables have been turned.

So maybe there is a danger in sitting contentedly on the now-conventional wisdoms of perimeter blocks, mixed uses and pedestrian permeability. Urban design has to keep moving in a non-stop world. Where is it to go from here? This book asks that question, as does issue 100 of *Urban Design*, the quarterly magazine of the Urban Design Group, which has done so much since 1978 to promote the cause. Both publications bring together diverse contributors to give their answers.

The result in the case of this book is stimulating, but rather like being harangued by a series of speakers at an election hustings. Some platforms we can guess in advance. Jan Gehl promotes walking. Tim Stonor advocates the use of space syntax. Bill

Dunster warns us of global warming. Jason Prior offers the London Olympic masterplan.

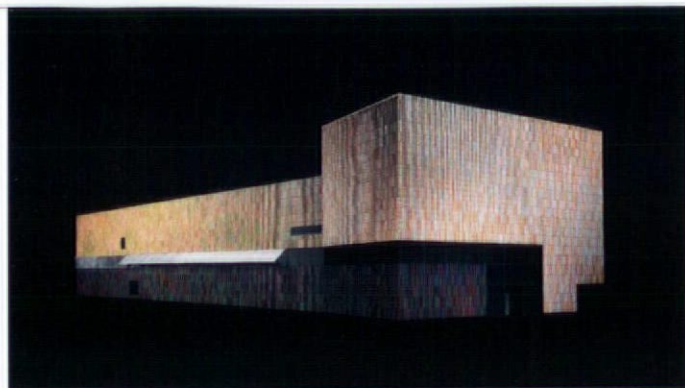
A recurring theme is that the current modes of urban design, as seen for example in the regenerated centres of Birmingham and Manchester, are applicable to only a small part of our planet. Much of the developing world operates on very different patterns, and even in this country, the conventions of the compact city are irrelevant to huge areas of suburbia and the growing numbers of exurban distribution centres.

Some prescriptions for the future make me sceptical. Ken Yeang's proposition of a vertical theory of urban design sounds implausible. Richard Rees of BDP advocates an urban design, based upon the temporary superficialities

of retail development, which sounds depressingly unsustainable. For me, the most persuasive voice is that of the wise old bird John Worthington, who describes well the complex realities of the networked city – no longer centre and periphery, but multiple centres.

The contradictions of the 21 contributors are well book-ended by the two editors. Malcolm Moor writes a scene-setting introduction that explains how we got here. Finally, Jon Rowland has a good go at categorising the diverse alternative futures. Here, as elsewhere, there are more questions than answers. As he acknowledges, we never trust those who claim to predict the future.

Joe Holyoak is an architect and urban designer in Birmingham



1.



2.

CRITIC'S CHOICE

By Andrew Mead

Books of the Year:
A Selection of the Best
Books Reviewed in the
AJ in 2006



3.

Modern Japanese House

By Naomi Pollock. Phaidon, £45

'A beautiful, revelatory book' (*Neil Parkyn, AJ 26.01.06*)

Architecture in Wood: A World History

By Will Pryce. Thames & Hudson, £39.95

'An inspirational book' (*Ruth Slavid, AJ 16.02.06*)

Bearth & Deplazes: Constructs

By Akos Morvansky. Quart Verlag, £40

'Bearth & Deplazes asks fundamental questions about how we can build right now' (*Steven Spier, AJ 23.02.06*)

Norman Foster: Works 2

Edited by David Jenkins. Prestel, £60

'Covers the immensely fruitful 1980s. Excellently designed' (*Peter Davey, AJ 02.03.06*)

Jørn Utzon Logbook – Vol II: Bagsvaerd Church

Edition Blondal, £35

'A book that's hard to fault' (*Edwin Heathcote, AJ 13.04.06*)

Modernism: Designing A New World

Edited by Christopher Wilk. V&A Publications, £45

Hefty catalogue to the V&A's Modernism show (*AJ 20.04.06*)

Katsura Imperial Villa

Edited by Arata Isozaki. Electa, £45

Beautiful photographs of complex admired by early Modernists (*AJ 04.05.06*)

Josef Albers – Formulation: Articulation

By T G Rosenthal. Thames & Hudson, £60

Superb reproductions of two screenprinted portfolios (*AJ 01.06.06*)

Thinking Architecture

By Peter Zumthor. Birkhäuser, £23

'Defines the sensibility behind Zumthor's poetic approach to architecture' (*Irina Davidovici, AJ 15.06.06*)

Owen Jones: Design, Ornament, Architecture and Theory

By Carol Flores. Rizzoli, £42.50

'A substantial critical account and finely produced volume' (*Kenneth Powell, AJ 29.06.06*)

The British Landscape

By John Davies. Chris Boot, £35

Highly detailed panoramic black-and-white photos (*AJ 20.07.06*)

Palladio's Venice

By Tracy Cooper. Yale University Press, £45

'Scholarly and thorough' (*George Saumarez Smith, AJ 20.07.06*)

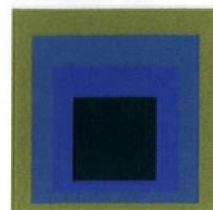
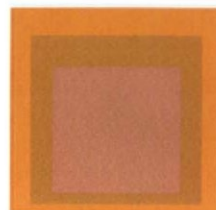


4.

1. Sauerbruch Hutton: Archive
2. Modern Japanese House
3. Katsura Imperial Villa



5.



6.

4. Gunnar Asplund
5. Jørn Utzon Logbook
6. Josef Albers

Sir John Soane and London

By Ptolemy Dean. Lund Humphries, £40

'The detail of Soane's everyday practice is terrific stuff'
(*Sutherland Lyall, AJ 13.07.06*)

Richard Rogers Complete Works: Volume Three

By Kenneth Powell. Phaidon, £59.95

'Perhaps Rogers is like Gropius: a truly remarkable team-builder whose name is secure in the history books, but whose most memorable buildings probably emerged in the imagination of others' (*Nicholas Ray, AJ 27.07.06*)

Rick Mather Architects

By Robert Maxwell et al. Black Dog Publishing, £29.95

'Very much an architect's book. A fitting tribute'
(*Murray Fraser, AJ 03.08.06*)

Claude Nicolas Ledoux

By Anthony Vidler. Birkhäuser, £23

'Superficially a coffee-table glossy, this book has real depth'
(*Elain Harwood, AJ 17.08.06*)

The Memorial to the Missing of the Somme

By Gavin Stamp. Profile Books, £14.99

'Both Lutjens' masterpiece and this remarkable book speak only of the "pity of war"' (*Kenneth Powell, AJ 05.10.06*)

Gunnar Asplund

By Peter Blundell Jones. Phaidon, £45

'Asplund could hardly have wished for a finer testimonial than this monograph' (*Richard Weston, AJ 02.11.06*)

Designing the Seaside

By Fred Gray. Reaktion, £29

'A wonderful assembly of archive material, ephemera and modern photography' (*Gillian Darley, AJ 09.11.06*)

Eric Lyons and Span

Edited by Barbara Simms. RIBA Publications, £25

'Information-packed' book on Lyons' exemplary housing estates
(*AJ 30.11.06*)

Wood Houses

By Ruth Slavid. Laurence King, £30

'What makes it so attractive is the author's ability to tell the story of her chosen projects with real enthusiasm and panache'
(*Neil Parkyn, AJ 07.12.06*)

Sauerbruch Hutton: Archive

Lars Müller, £44.90

'Sauerbruch Hutton is the real deal: bags of design ability, lots of serious thought... This is sensuous architecture, but with a keen social intent' (*Murray Fraser, AJ 07.12.06*)

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An attractive salary package is offered to the successful candidate. Applicants should send their CV to Peter Robinson at: peterr@rkpartnership.co.uk.

Tel: 0208 684 8125 - Website: www.rkpartnership.co.uk

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IID ARCHITECTS

Project Architect & Architectural Technologist

Are you a capable, ambitious project architect or architectural technologist with two to three years experience who is fed up with commuting daily into central London only to be left unsupported to deliver more than you can cope with?

IID is based in new offices in Richmond, Surrey. Our work is mostly educational — state and independent sectors — and includes research into the design of radical new learning environments working with enlightened educators. We enjoy our work and support each other. We are Investors in People.

If you're interested in joining us, email your CV to info@iid.co.uk



Architect required for busy south coast practice

Small creative practice on the south coast with exciting and varied work load is looking for an architect with 5+ years post graduate experience to take over a major roll in the future development of the practice. Good technical skills and knowledge of Vectorworks 11/12 + Sketch Up an advantage.

A sense of humour and a love of good coffee essential.

The post would suit a freelance architect wanting to develop his own client base within an established framework. Associate or Partnership potential for the right candidate.

Please apply in writing with CV and samples of work to:
Mike Clark at CDP63@btconnect.com

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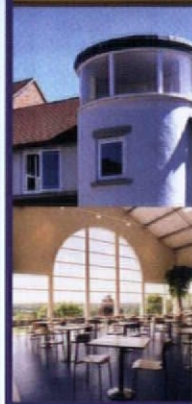
The Paris Workshop is looking for young talented architects with 3 to 5 years experience. Work will be based in Paris and focused on our London projects at stage D & E. Contract & salary based on French standards.

Please write with CV to:

Mme Sylvie Romet
Renzo Piano Building Workshop
34 rue des Archives
75004 Paris.

JOBS ENQUIRIES

Laura Tilling 020 7505 6803 laura.tilling@emap.com
Terry Roll 020 7505 6737 terry.roll@emap.com
www.ajplus.co.uk/jobs



Architect / Practice Manager St Albans

We require an architect with 5-10 years post-qualification experience to manage our St Albans office. As well as having a flair for good design, you will be able to demonstrate the commitment and enthusiasm required to manage and develop this office with an established workload.

A clear communicator, you will be able to build and maintain relationships with new and existing clients, as well as effectively communicate with colleagues and with our offices in Kingston-upon-Hull and Richmond, North Yorkshire.

For a detailed description of the role and for further information about our practice, please visit the Careers page at www.gelderandkitchen.co.uk

For an informal discussion, please contact either David Nurse or Steve Martin on 01482 324114



Scurr & Partners Architects

scurr

We are an established Practice of 60 + based near St Albans working for a number of high profile clients in a variety of sectors. We are currently looking for the following talented people, with proven track records to join our team. All applicants must have relevant UK experience and be conversant with UK building regulations and health and safety.

PROJECT ARCHITECTS - To assist with Care Homes and other projects up to £20 million. Technical and detailing knowledge is necessary as well as previous health and residential experience. AutoCAD is essential.

SENIOR ARCHITECT or SENIOR TECHNICIAN - This role will involve contract administration and project management for a variety of our commercial and retail clients. Acting as client representative and liaison with developers, agents and client legal advisors.

ARCHITECTS and ARCHITECTURAL TECHNICIANS - To work in a team on a variety of projects all requiring technical detailing. You must have a good understanding of building construction and be able to co-ordinate with other Designers and Consultants. AutoCAD is essential.

PART II ARCHITECTS

We would welcome any Part II students who would like to work in our exciting and forward thinking Practice. We will endeavour to assist you in becoming a qualified architect.

Interested? Please send your CV and salary details to our
Personnel Manager Denise Naughton:
denise.naughton@scurr.co.uk

Tel: 01582 793999 Fax: 01582 793444 www.scurr.co.uk The Tithe
Barn, Harpendenbury Farm, Redbourn, Nr St Albans,
Herts, AL3 7QA



www.4-architects.com Tel: 01323 749200

Architects & Assistants

London / Marylebone

c£35K - £40K

Our client has been developing new concepts, skills and knowledge to challenge and perform each job better than the last to meet the needs and requirements of national and international clients. Projects to include retail, education, commercial, transport and art galleries. A flexible approach to take the lead and assist in running a £m multi-million project, AutoCAD / Microstation.

Ref: L279 (Hannah)

Architects & Technicians

Milton Keynes / Bedford

c£33k - £40k

Well-established multi-disciplinary medium sized practice whose workload is continually evolving within a large and varying selection of market sectors. They require talented and motivated Team Leaders, Design Architects and Technicians to help expand the company and meet the needs of their exciting, challenging and long-term goals.

Ref: 3520 / 3519 / 3524 (Philip)

Technicians & Architects

Guildford / Aldershot

£Excellent package

A top architectural practice has openings for Architectural Technologists and Architects who would like to further their careers with one of the UK's premier practices. You will be involved on a wide range of schemes including MOD, commercial and residential projects. Ideally you will be a clear thinker, self-motivated, computer literate and a good team player that can work in a multi-disciplinary team. An excellent working environment and financial remuneration package will be offered to successful candidates.

Ref: 3522 (Philip)

Architect / Technician

Central London / Waterloo

c£45K - £50K

A recognised leader in the planning and design of pharmaceutical, laboratory, healthcare and technological schemes require assistance in the design and planning activities of existing laboratory projects to include, preparing presentation material, producing detail design and product information. Experience in this field, communication, problem solving skills and AutoCAD is desirable.

Ref: L278 (Hannah)

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Senior Architectural Technician Cambridgeshire

REF-0612-70
To - £37,000pa

Our client, a well established practice based in Cambridgeshire, currently seek a hardworking Senior Architectural Technician to join their friendly and vibrant practice. They are looking for a professional individual who can take large scale, high-spec housing schemes (£5m, 35-50 units) from stage-D through to completion. To be successful, you will be fully up-to-date with U.K building regs and have a solid 5yrs experience. You will become a big part of the organisation, being the 'right hand man' to the Principal Architect. This is a fantastic opportunity to join a well renowned practice that has a portfolio full of high-spec projects. AutoCAD literacy is essential.

Project Architect London

REF-0612-60
To - £40,000pa

My client has an immediate opportunity for a Project Architect. You will be working on an exciting new office project and a large mixed-use regeneration scheme. They are looking for someone with 5yrs office experience (R.I.B.A.). Successful candidates will be technically strong, with a flair for design. You can provide excellent career development and a competitive package to match. You will be working in a busy and friendly, central London office.

Senior Project Manager (Commercial) London 'City Centre'

REF-0612-54
To - £60,000pa

My client, a large Construction and Property Consultancy providing Project Management, Cost Consultancy, Facilities Consultancy and Move Management. They work on both capital projects and on-going occupancy programmes in the Private and Public sectors. They currently seek a talented and hardworking Senior Project Manager to work in their Commercial Development team in the London office. Suitable candidates must come from a consultancy background, with Commercial experience. They offer an excellent salary with a working environment to match.

Architectural Technician/Technologist Lancashire

REF-0612-52
Permanent To - £24,000pa

My client has just completed a merger with a Larger Practice in Manchester and are now looking to recruit at least one member of technical staff (possibly two) for their Office as soon as possible. They are preferably looking to recruit someone with 3yrs+ years experience. They work on medium/large commercial, residential and industrial projects. This is a prime opportunity to join a successful, forward thinking practice.

Project Architect - London - To £50,000pa (Residential, Commercial)
Project Architect - London - To £45,000pa (Laboratories)
Part II Architectural Assistant - Birmingham - To £28,000pa (Residential, Retail)
Architectural Technician - Lincoln - To £33,000pa (All Sectors)

Architectural Technician Leicester City Centre

REF-0610-115
To - £30,000pa

My client is one of the top 100 practices in the UK. They deal with a wide range of sectors including Commercial, Office, Residential, Industrial, Retail and Leisure. They currently seek an Architectural Technician. Ideally you will have a minimum of 3yrs + in practice experience. To be successful, you will be able to demonstrate good working drawing and detailing skills. The opportunities for both personal and career development within this practice are immense, and the successful candidate will be assured of a very bright future.

Project Architect London

REF-0612-29
To - £38,000pa

Our client is a leading architectural practice with over thirty years experience and a varied portfolio of clients in the fields of Commercial, Industrial and Residential. They presently seek an organised and talented Project Architect, with a minimum of 5 years experience, wishing to join their well established and enthusiastic practice. The successful applicant will be an excellent all-rounder, having a sound technical ability and a flair for design. You must have past experience taking projects from inception to completion, AutoCAD literacy is desirable but not essential.

Senior Architect Birmingham City Centre

REF-0612-22
To - £38,000pa

This client is a City Centre based practice, with a bias towards Retail and Educational projects, although they also get involved in Design and Build, Medical and Industrial projects. They currently seek an Architect to take up a senior role within the company to lead exciting new projects within these sectors. This is an outstanding opportunity for an ambitious, fully qualified Architect to take the next step in their career.

Principal Architect East Midlands

REF-0612-17
Permanent To £40,000pa + Car

My client is a rapidly expanding multi-disciplinary practice who get involved in projects in the Commercial, Industrial, Retail and Distribution sectors. They currently seek a Principal Architect to head the architectural team below the Director working on key accounts for major clients. They offer a fantastic remuneration package plus a car. This is an excellent opportunity to play a key role in a company that is going places fast!

Housing Layout Designer - Manchester - To £28 per hour (New Build)
Architect - Bedfordshire - To £26,000pa (Residential, Retail, Commercial)
Project Architect - Stockport - To £37,000pa (Commercial, Educational)
Architectural Designer - Sheffield - To £38,000pa (Masterplanning, Educational)

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RIBA Appointments

As well as the recruitment service offered by our team of consultants, we also maintain one of the most popular websites for on-line architectural jobs.

The classified section of RIBA Appointments constantly has up-to-date vacancies across all regions of the UK and an exciting mixture of positions overseas. We are not a site which is swamped by agency jobs and there will always be a large choice of jobs in specific firms that you can apply to directly. Current ads include:

Experienced Project Architects & Senior Technologists, Dorset, Aylesbury - **Project Development Manager, Dubai, U.A.E.** - Part 2 Architectural Assistants, Oxford Street, London - **Architect 5 years experience, Southwark, London** - Project Manager/Future Head of Department + Project Manager, Bahrain - **Architect or Architectural Assistant, Clitheroe** - Architects + Part III Students + Technicians, Liverpool and Manchester - **Architects + Technicians + Part III Students, Truro, Cornwall** - Architect, Pinner, Middlesex - **Senior Architect & Senior Architect/Expert Client, Dublin** - Architect & Architectural Technologist, Stockport - **Project Architect + Architectural Technologist, Turks & Caicos Islands**

We have over 200 live jobs on our website, ranging from Part 1 Students to Senior Project Directors. These jobs are updated daily and you can apply by simply emailing your CV.

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Thanks to the generosity of these companies, the money they would have spent on Christmas cards will go directly to CRASH to help take care of the homeless.
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CHARITY FOR THE HOMELESS

URGENT!

Qualified Architect Required - Pakistan

When: 4th -14th January 2007

Salary: Unpaid, but expenses covered.

A Qualified Architect is required for consultative purposes on a project being undertaken in the North of Pakistan in areas affected by the 2005 earthquake.

The role demands a firm grasp of Seismic Mitigation techniques in construction and experience of working on earthquake-proof structures previously would be highly valuable.

Working in partnership with a local NGO, the successful applicant will have a short length of time to assess the site and engage thoroughly with the local community beneficiaries, as well as consulting with the partner NGO/funding body, and coming to a realistic design solution for the community. The design will initially be for a domestic unit, with the hope that a sustainable and practical solution is successful, and may then be rolled out to up to approx. 300 units subsequently.

Resourcefulness and a practical sense of the constraints which are faced in terms of supplying materials and keeping to tight budgetary constraints must be apparent, as well as experience of community action planning techniques and consultation abilities. A sensitivity to Pakistani culture and social practices must be observable, and a belief in the humanitarian aims and objectives of Architects for Aid is also important. (See website for details)

We are looking for someone able to commit to an initial ten-day site visit in early January, with subsequent follow-up consultation necessary to ensure the project comes to fruition.

This is a unique opportunity to contribute to an essential humanitarian project, assisting fatally affected regions of northern Pakistan with their restoration efforts.

Please apply with C.V. and cover letter outlining relevant experience ASAP to:

Dr Victoria Harris, 10 Bonhill Street, London EC2A 4QJ

Or by email to: victoria-harris@a-4-a.org

(t) (020) 7466 1222 or 07771 711 733

(w) www.architectsforaid.org

Multi-sector Architectural Practice based in Chelsea London is currently looking for a qualified architectural assistant with extensive experience in architecture and interior design. Candidates must be proficient in AutoCAD 2005, Architectural Desktop and have experience in high spec residential developments, detailing both interiors and exteriors. A sound technical knowledge and strong design ability, as well as international work experience is required for this position. Candidates should be able to handle packages on their own, without supervision.

Salary: £32k

Reply with CV to: P.O.Box 3230, 151 Rosebery Avenue, London EC1R 4BG

Closing date for applications: Friday 12th January 2007



ARCHITECTS FOR AID

Please contact Dave Smith to discuss these

exciting jobs on:

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Mobile: 07810 624036

email: dave.smith@dgservice.co.uk

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Jobs of the Week

Architect and Architectural Technologist/Assistant

Are you a team player?

Do you want to work for a company who will really appreciate your efforts?

Do you thrive on responsibility?

If so you need to speak with my client!

I have been retained by a medium sized firm based in a semi-rural location in Oxfordshire. They benefit from being within easy commuting distance from the centre of Oxford, either by car or public transport. They also have plenty of free parking on the doorstep of their barn conversion offices.

The work is challenging and varied, with a healthy mixture of Residential projects for both developers and private clients, together with Commercial and Educational schemes. In addition, they have a reputation for the quality of their equine developments.

The Architect should be RIBA and ARB registered with a solid background, some of which should have been gained in the residential sector. You will be "hands-on" at both the design and working drawing stages of the project, with good communication skills and an ability to provide client satisfaction.

The Architectural Technologist/Assistant will be Cad literate, familiar with the planning system and current Building Regulations. You should have experience in the Residential sector and a sound knowledge of construction technology.

Both of these vacancies offer the successful applicants long term career opportunities within a forward looking, expanding practice. They have a strong team working ethic, but also recognise the need to nurture individuals.

All CV's will be acknowledged

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Salary:

Qualifications:

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Dip Arch /

MA Housing Urbansim

To assist with master planning and outline proposals for housing development and mixed use schemes

Closing date for applications: 11 January 2007

If this is of interest please send your CV to:

Miriam Sharkey

HR Manager

PRP Ferry Works Summer Road Thames Ditton

Surrey KT7 0QJ

or email: miriam.sharkey@prparchitects.co.uk

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To perform this role, you will be a qualified architect or architectural technician and have excellent presentation and communication skills, together with IT proficiency in Microsoft packages. You will need to be a confident speaker, have a pro-active nature and a persuasive personality. It would also be advantageous to be an active member of RIBA and have experience within a commercial environment. We will provide training on concrete matters if necessary.

In return, we can provide a stimulating, multi-discipline environment with an excellent salary, generous holidays, life assurance, private health care, company car and attractive contributory stakeholder pension scheme.

Convince us of your vision first – request an application form from:

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Or write to HR Department, The Concrete Centre, Riverside House, 4 Meadows Business Park, Blackwater, Camberley, Surrey, GU17 9AB

www.concretecentre.com



ARCHITECTS FOR AID

Qualified Architect Required - London EC2

Salary: ca. £25,000 p.a. (Dependent on experience)

Hours: Full Time

A fully RIBA qualified (or equivalent) Architect is required for a full time role with an architectural charity working in international humanitarian relief and development work. This is an amazing opportunity to gain valuable insight and contribute to the humanitarian architecture field, within a friendly and motivated working environment.

Based at the office in London, the successful candidate will need proven job and personnel management skills, as well as having a passion for humanitarian architecture and a strong belief in the concept of shelter as a basic human right.

Candidates will ideally have worked in the development sector and/or have some experience of humanitarian aid/development work, whether in an architectural capacity or otherwise, previously.

Effective time management and resourcing skills are essential, as is the ability to develop projects efficiently, as the role will also involve the sourcing, assessment and leading of projects around the world in partnership with locally-based NGOs/charities.

As the leading architect on projects, you will also be responsible for overseeing the project work of Part I/II trainees and providing feedback on their ongoing portfolio work, as well as signing off on methods, work and training techniques.

Demonstrable project management experience combined with a firm background in managing relationships with local and international contacts will be required, to enable the supervision of all logistical and execution phases of our overseas work.

Some familiarity with the shelter-focused cluster within the UN is necessary, as well as the major organisations such as the OCHA, UNHCR, ICRC and IFRC whose remit is significant to our work.

We invite applications from architects who may be looking for a way to further their career in humanitarian architectural practice. This is a diverse and unusual role and will be an exciting chance to develop experience and make a difference.

Applications: ASAP

Please apply with C.V. and Covering Letter, outlining relevant experience to:

Dr Victoria Harris, 10 Bonhill Street, London EC2A 4QJ

Or by email to: victoria-harris@a-4-a.org, victoria.harris@hotmail.com

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Excellent package, London home counties and South West

Opportunities exist for self-motivated design staff to join the dynamic Ardmore Group. Reporting ultimately to the Technical Director you will be responsible for the co-ordination of all technical / design information for up to three projects and management of the Project Design Team.

You will be expected to have a hands-on approach in dealing with on-site technical issues and be familiar with high-rise RC frame projects ranging from £15 million to £60 million particularly related to the residential and commercial sectors.

Please send CV's stating ref number **AJ.4.12.06** to:

Ardmore Construction, Byrne House, Jeffrey's Rd, Brimsdown, Enfield, Middlesex EN3 7UB.

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EXPRESSIONS OF INTEREST

Landmark Wales

Call for Expressions of Interest from Artists, Architects and Designers for Phase One and announcing an Open Competition for Phase Two

Landmark Wales is an ambitious plan to mark major entry points to Wales and key Welsh transition points. With a possible Budget of £18M, it is a Public Art Programme of unprecedented scale and ambition in the UK and has been shortlisted for The Big Lottery Fund's Living Landmarks Programme.

The Landmark Wales partnership of seven Local Authorities, Capital Region Tourism and North Wales Economic Forum has been given development funding from The Big Lottery Fund and the promoters are launching 2 parallel appointment processes to recruit artists/design teams. The scale of the sites and our ambitions for them mean that we are seeking practitioners with the best ideas and the ability to design buildable projects.

Phase One Sites

Holyhead Harbour

The Second Severn Crossing

The A55/A550 at The Flintshire Border

These 3 sites have potential construction budgets of £1.5 - £2M each. We are seeking Expressions of Interest from Artists, Architects, Landscape Architects, Designers or Multi-disciplinary Teams for these sites. We will shortlist 15 individuals or teams who will then each be paid an Honorarium to develop a costed and technically feasible design proposal. **Deadline for Phase 1 Submission of Expressions of Interest - Monday January 8th 2007.**

Phase Two Sites

The A5/A483 at Chirk

The A40 at Monmouth

The A470 at Taff's Well

Brynglas Hill at Newport

The A465 Junction at Dowlais, Merthyr Tydfil

These 5 sites have potential construction budgets of £750K - £1M each. We are hosting a Design Competition which will be open to all, and 5 winners will win cash prizes and the potential opportunity to realise their proposals. **Deadline for Phase 2 Submission of Design Competition entries - Wednesday 21st March 2007.**

For details of how to enter Phase 1 and/or Phase 2 of the Landmark Wales Design Competition first see the Full Project Description, the Site Briefs and the Submission Requirements at www.working-parts.com/landmarkwales or write to Geoff Wood, Landmark Wales Project, Working pArts Ltd, Shoulder of Mutton, 70 Towngate, Midgley, West Yorkshire, HX2 6UJ. Please indicate if you wish to be considered for more than one site.

Landmark Wales is open to all irrespective of gender, race, disability or sexual orientation.



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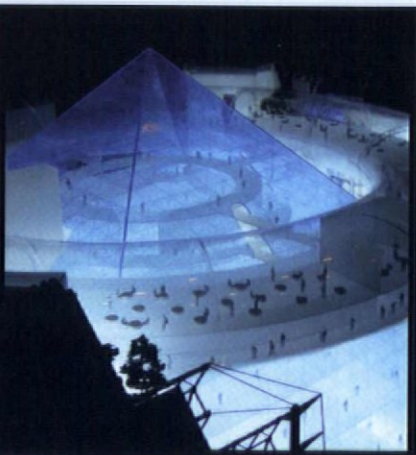
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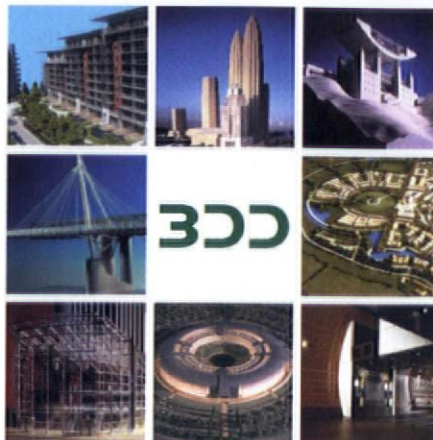
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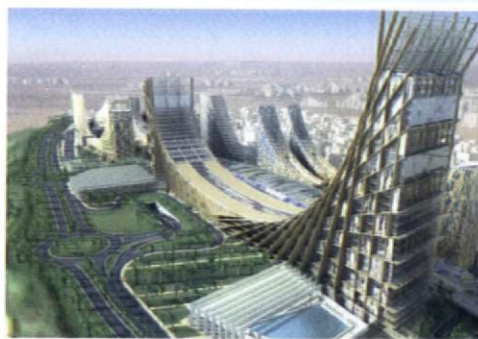
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The AJ's entry to the Metropolitan Workshop gingerbread advent calendar. On display until January 2007 in the window of Metropolitan Workshop's office in Cowcross Street, London EC1

Respond to these panels at www.ajplus.co.uk/ajdirect

Readers may also obtain information about these products by filling in the enquiry numbers on an AJ enquiry card.

Advertisers wishing to promote their products on these pages should contact Lucy Herdsman on 020 7505 6873.

HAF



AJ ENQUIRY 201

Screenglass by HAF is a unique system combining fixed and sliding panels which allows the creation of flexible dividers from large partition units to simple storage areas. The complete unit is suspended and discretely concealed behind a pelmet leaving a simple clean line.

CORUS



AJ ENQUIRY 202

Corus and the Steel Construction Institute (SCI) have developed a new website to address questions or issues linked to the new Approved Document Part L building regulations. The website is the first of its kind for the industry and can be found at www.modeldesignsinsteel.com

ARMSTRONG



AJ ENQUIRY 203

Suspended-ceiling-systems supplier Armstrong World Industries, has launched its newest continuing professional development seminar – a better learning environment. The presentation has been developed in response to changes in legislation regarding acoustics in classrooms.

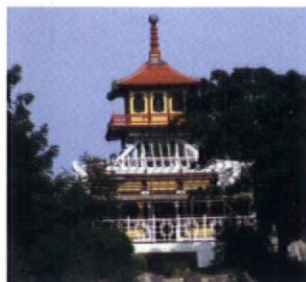
SCHÜCO



AJ ENQUIRY 204

A new aluminium folding/sliding-door system has been launched by Schüco. The Royal S 70F system offers thermally insulated frames with a basic depth of 70mm and attractive radius-edge profiles. The system can accommodate door configurations ranging from two to six leaves.

ATP



AJ ENQUIRY 205

Dricon, Arch Timber Protection's fire-retardant treatment for timber, rescued the iconic Pagoda in Scarborough's Peasholm Park from an arson attack. The spread of the fire was limited to just 75 per cent of the lower deck flooring and supporting joists as a result of the treatment.

DAVID BAILEY FURNITURE



AJ ENQUIRY 206

In a project valued at around £53,000, David Bailey Furniture Systems has manufactured and installed fitted furniture at the University of Wales Institute. Comprising floor-mounted and wall-hung units, including worktops and shelving, it is for the Science Research Investment Fund laboratories.

DAEDALIAN



AJ ENQUIRY 207

Daedalian Glass has produced an unusual water feature at The Apartments at Marine Gate, on the Promenade at Southport, either side of a granite living-room wall. Water running down each panel complements the texture of the panel surfaces. For more information see www.daedalian-glass.co.uk

KAWNEER



AJ ENQUIRY 208

Kawneer's dry-jointed curtain walling, narrow-style doors and casement windows were selected for use in the £12 million Oldham Library and Lifelong Learning Centre project. Almost all the building had to hang on its frame, rather than within it. www.alcoa.com/bcs/kawneer_uk/en/home.asp

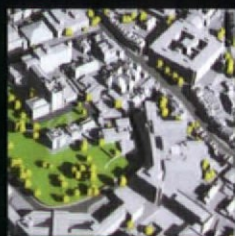
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