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## IT IS CREATING NEW TYPES OF SPACES THAT ALLOW BEHAVIOUR TO CHANGE

By Ruth Slavid

In the week that Tony Blair's legacy is being discussed, who can forget his mantra 'education, education, education'? It has certainly translated into 'schools, schools, schools,' with a mind-blowing volume of work under way or planned. Quantity, however, does not always mean quality, an issue Ty Goddard raises on pages 46-48.

Building Schools for the Future (BSF) has been criticised on a number of grounds, but Goddard, director of the British Council for School Environments, claims the biggest shortcoming is the lack of time for involvement from stakeholders – the people who actually teach and study in the schools. He warns that without an improved process cynicism will set in 'with profound consequences not only for those thinking about bidding, but also for how teachers, pupils and communities will embrace their new surroundings.' He also spells out the ways in which poor school environments can effect students' learning.

Kent County Council is tackling poor levels of educational achievement by using Gensler to oversee the rethinking of all its secondary schools under the BSF programme (see page 14).

Appointed as client design advisor for more than 140 schools, the practice will set standards to allow new ways of learning. Despite its mind-numbing use of phrases like '21st-century learning scenarios' and 'a holistic view of learning,' it is tackling a proper architectural problem – creating new types of spaces that allow behaviour to change.

One must not slip into the seductive belief that good architecture can solve all ills. And there is something disturbingly corporate about the images; but these are not finished designs. If one architect were to be churning out all these schools, that would be depressing. Instead it is effectively setting a brief to which others can respond. If the right architects are chosen for the execution, this could be very good news indeed.

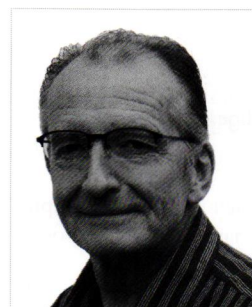
### CONTRIBUTORS



*Ty Goddard, who writes about current issues in new-build school design on pages 46-48, is the director of the British Council for School Environments*



*Ptolemy Dean, who writes the Building Study on pages 23-35 and drew the Sketchbook on page 66, is an architect and author of 'Sir John Soane and London'*

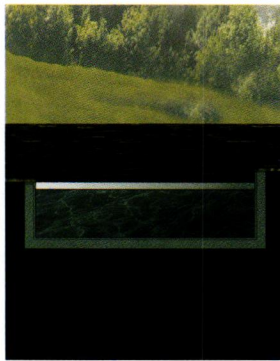


*Peter Cook, who photographs Inskip + Jenkins' restoration of Moggerhanger House for the Building Study, is one of the founders of picture library VIEW*





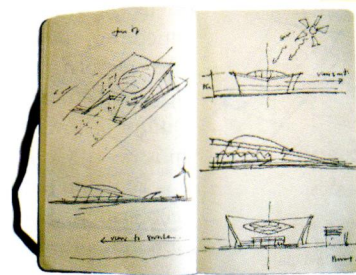
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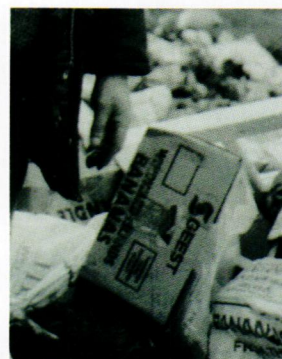




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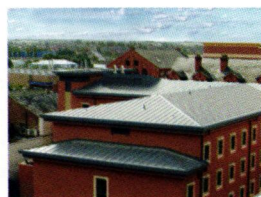
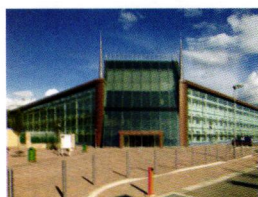
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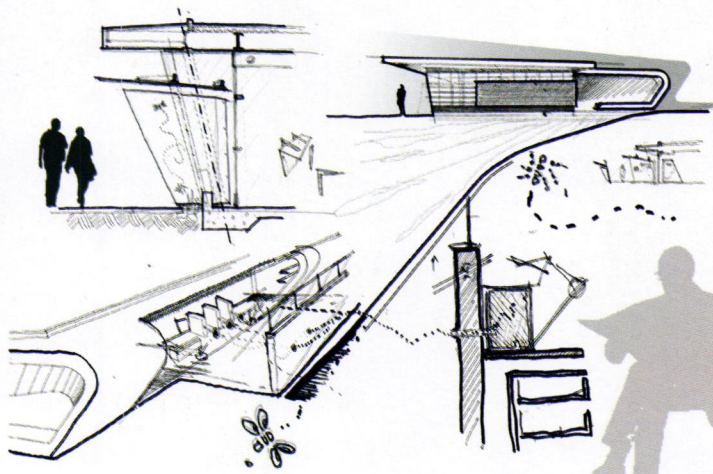


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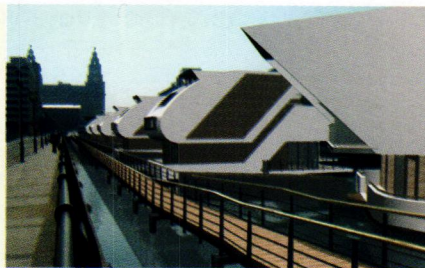


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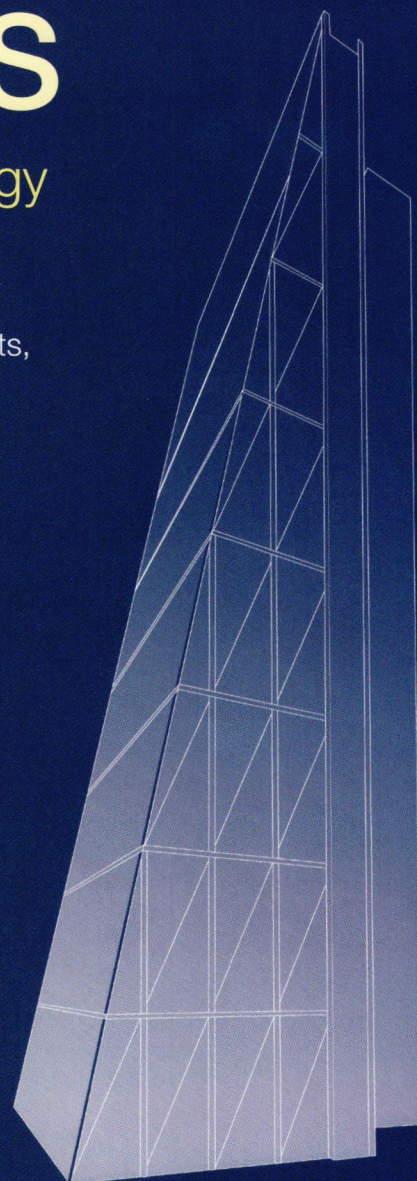
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The competition for the London 2012 Olympics basketball arena will highlight innovative temporary designs

# ODA SEEKS TRAILBLAZING VENUES

By Richard Waite

London 2012 Olympics design guru Ricky Burdett has promised London a series of temporary venues to rival the great Expos of the past.

Speaking exclusively to the AJ about the launch today of contests to design the Games' new basketball and fencing arenas, Burdett said he was calling for innovative answers to the challenges of building vast non-permanent structures.

The larger of the two new venues will be a 90m-long, 12,000-seat hall which the Olympic Delivery Authority (ODA) wants to be lightweight, easy to assemble and up and running at least a year before the Games kick off.

According to the ODA, there is currently no suitable 'off-the-shelf solution' available, so each of the halls will have to be designed from scratch.

Burdett suggested entrants could look for inspiration in the highly successful temporary buildings at the World Expositions in Osaka in 1970 and Hanover in 2000, and even the Festival of Britain in 1951.

Burdett said: 'The Expo model is extremely appropriate. The ODA, as [chief executive] David Higgins has said recently, wants to ratchet up the design agenda while keeping within the terms of deliverability.'

However, Burdett has warned that the new competitions are not out-and-out design contests, and that younger practices would probably need to link up with more experienced heads to stand a chance of winning.

'This is different to the contest for the Greenways [the Games' 3km of urban space] because the designers will need

to have a wider skills base, so emerging talent could enter but as part of a strong consortium.'

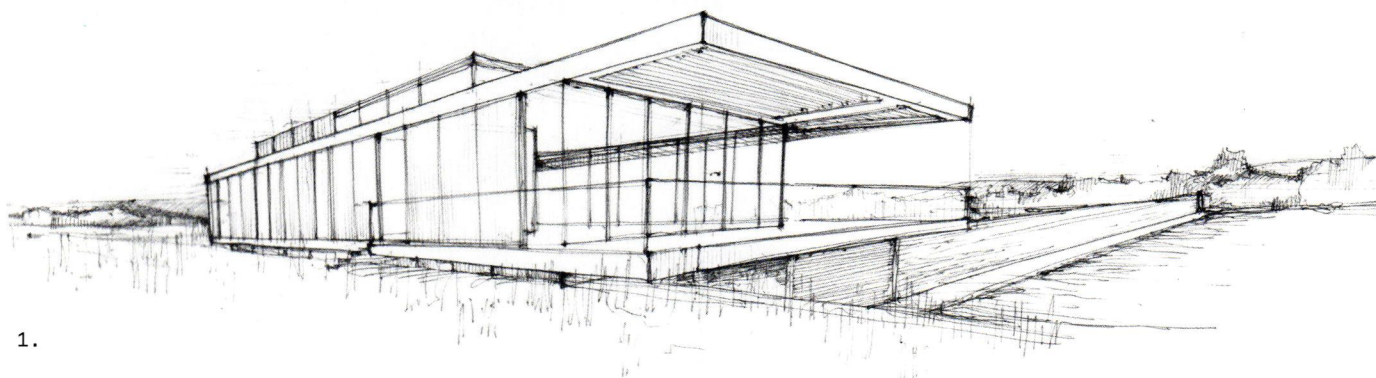
Intriguingly, the ODA has again made the unusual step of writing to leading practices across Europe – as it did with the Velopark contest – to encourage entries from a wide range of experience and backgrounds.

Once the Games are over it is understood the multi-purpose venues will be sold off in a similar way to the Serpentine Pavilion, although Burdett admits finding a home for the huge venues could be difficult.

Meanwhile, it is expected that further competitions will be unveiled in the coming weeks for two hockey stadia and related facilities.

More information about the OJEU contests can be found at [www.ted.europa.eu](http://www.ted.europa.eu)





# FLACQ ESCAPES PLANNING FLAK

By Max Thompson

A relaxation of Scottish planning laws has finally allowed this private house in South Ayrshire, by FLACQ, to gain consent, ending months of uncertainty for the project's private client.

The building was the result of a 2004 competition to replace a dilapidated farmhouse and its steadings near Prestwick.

Ten entries were whittled down to a shortlist of four, which included FLACQ, founded by ex-Richard Rogers prodigies Hal Currey and Kim Quazi; Ayr-based ARPL; Walters and Cohen; and Munkenbeck + Marshall.

But the development of FLACQ's winning scheme – which incorporates a continuous 'stone wrapper' around the main sunken house, outhouses and garden – was put on ice when South Ayrshire

Council (SAC) refused to grant planning permission.

In August 2004, SAC listed seven reasons why it had rejected FLACQ's scheme, the last of which stated: '...the proposed dwellinghouse do [sic] not reflect the traditional rural vernacular of the South Ayrshire countryside.'

However, SAC's primary concern was that the site was on the Prestwick Airport green belt, on which construction is prohibited.

Currey said the client was always aware that obtaining consent would not be a foregone conclusion: 'The advice we got was that there was possible room for manoeuvre, although consent was by no means certain.'

But room for manoeuvre only arrived with Scottish Planning Policy 15: Planning

for Rural Development (SPP15), published in February 2005, which brought Scotland in line with England and Wales' more progressive PPS7 planning protocol.

Of key importance to the scheme was SPP15's assertion that: 'Opportunities to replace run down housing and steadings with new designs using new materials should also be embraced.'

With SPP15 on its side, Currey says it didn't take long for SAC to come round. He said: 'There was a change in priorities... they saw the project in a new light. New characters also joined the authority who were better versed to deal with this contemporary building.'

Work is scheduled to start later this year, with construction expected to take around 12 months.



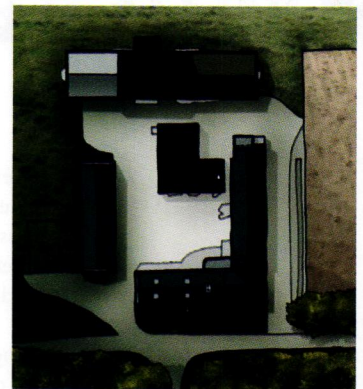


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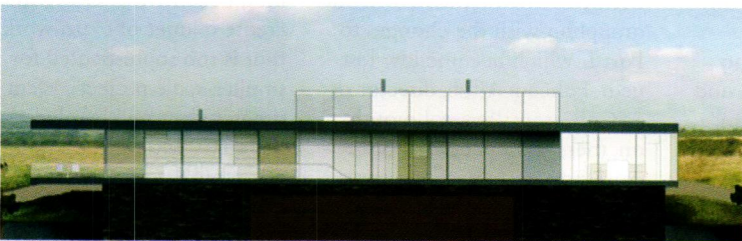
1 & 2. FLACQ's private house in South Ayrshire has been approved thanks to a relaxation of Scottish planning laws under recent planning policy SPP15



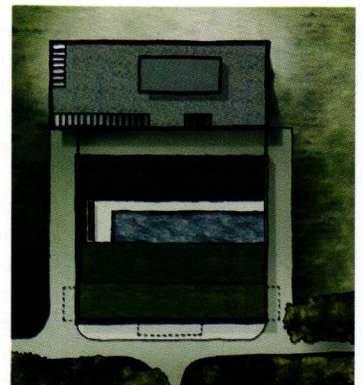
3. Existing buildings



5. Existing buildings



4. Proposed buildings



6. Proposed buildings



# HOW CAN BUILDING REGS IMPROVE?

*By Clive Walker*

News that the government is to overhaul Building Regulations has been greeted with predictable cynicism from red-tape-weary architects.

Building-control minister Angela Smith set out a package of options for modernising the system, including greater powers for local authorities to tackle persistent offenders and simpler customer-focused guidance. Proper resourcing of building-control bodies and an end to piecemeal reform are also being mooted.

The proposals, in a new policy paper 'The Future of Building Control', address a host of shortcomings with current regulations, not least ineffective compliance and enforcement and their overall complexity.

A three-month consultation period will now follow, giving

architects a chance to have their say on the modernisation programme.

Smith says: 'I invite all parties to get involved in the debate and offer any other suggestions that will contribute to making a building-control system fit for the future.'

But her words have already been tarnished by architects still grappling with the changes to Part L which became law last year. Faheem Aftab, director at A-Cube, says: 'Several months on, there still appears to be confusion on how to interpret and implement the legislation.'

A central concern is the government's apparent lack of transparency in drawing up the modernisation policy. Although consultation with key players took place, small-practice architects suspect these 'conversations' may have taken

place exclusively in the corridors of power.

Aftab says: '[They] therefore reflect the ambitions of corporates rather than the concerns of the smaller players who make up the majority of building-control applications.'

He adds: 'I am concerned that a new universal approach may become top-heavy and create a layer of extra work that is too sophisticated for smaller-scale projects. I fear a greater onus will be placed on designers without taking into account the extra work that they do, or protecting them and questioning the role or necessity of building-control officers.'

No one disputes that modernisation is long overdue, but most critics say the entire system needs to be joined up. Greg Lomas, of Foster Lomas, says local authorities all seem to



## THE EXISTING BUILDING-CONTROL SYSTEM

**Part A:** structure

**Part B:** fire safety

**Part C:** site preparation, resistance to contaminants and moisture

**Part D:** toxic substances

**Part E:** resistance to the passage of sound

**Part F:** ventilation

**Part G:** hygiene

**Part H:** drainage and waste disposal

**Part J:** combustion appliances and fuel storage systems

**Part K:** protection from falling collision and impact

**Part L1:** conservation of fuel and power in dwellings

**Part L2:** conservation of fuel and power in non-dwellings

**Part M:** access to and use of buildings

**Part N:** glazing

**Part P:** electrical safety, dwellings

apply the regulations in a different way.

Lomas says there are an increasing number of consultants in the world of building regulations, the knock-on effect of which is that costs are being passed on to clients. 'Any further changes to the regulations should be mindful of this,' he warns.

Adding his own recommendations to the modernisation debate, Lomas suggests a Part R for recycling. He says: 'The stick of increasing landfill taxes is only going to go so far in encouraging recycling on building sites, and there are still huge amounts of waste.'

Stuart Barlow, director of sustainability and technology at Reid Architecture, asks whether health and safety should be incorporated into the building-control mechanism.

He also asks: 'How effective will this consultation process be? Will the contractors' lobby be louder than the architects?'

Naturally, Smith defends the programme. In a statement, the minister says: 'We are determined to have a system that is efficient in its purpose to deliver buildings which are safe, healthy, accessible and sustainable.'

Clearly, regulations need demystifying and tightening, especially for small-scale developments where compliance is an issue. But in the wake of Part L, confidence in the government's ability to deliver universal reform appears to be uniformly low.

For information on the consultation visit [www.communities.gov.uk](http://www.communities.gov.uk) or email your concerns to [ruth.slavid@emap.com](mailto:ruth.slavid@emap.com)

*'There is a clear case for reform of the building-control system'*

Angela Smith, Minister for Building Regulations

*'The present system of building regulation has served us well, but more complex construction techniques and the need to achieve greater energy efficiency mean we need to take a hard look at improving and simplifying the technical guidance and setting milestones for future step changes'*

Michael Finn, chairman, Building Regulations Advisory Committee

*'A clear acknowledgement of the real-world situation is needed, with a little more realism and a recognition that, especially in existing buildings, the ideal cannot always be achieved'*

Greg Lomas, director, Foster Lomas

*'What concerns me is the move from statutory standards to risk-based standards. If we go down the competent persons route there could be pressure put on people to certify things which are not up to scratch'*

Stuart Barlow, director of sustainability and technology, Reid Architecture

*'The example set by Part L appears to add another layer of bureaucracy, without defining how to get to the end goal of a scheme that complies, or taking into account how it affects the people who must execute the changes'*

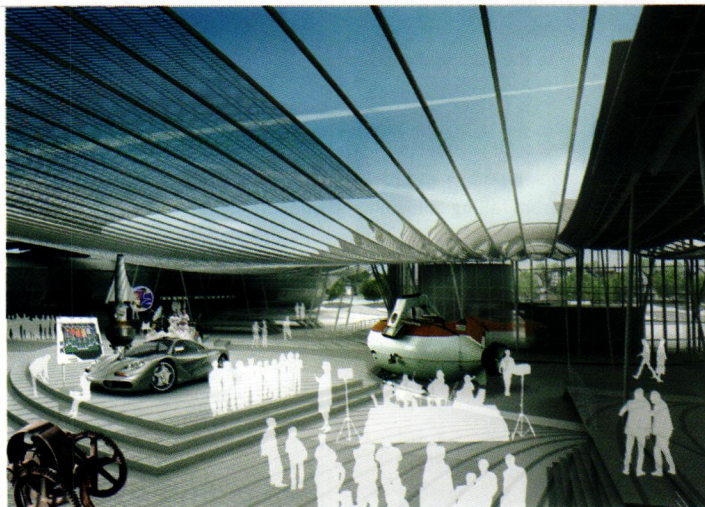
Faheem Aftab, director, A-Cube



### GENSLER UNVEILS EDUCATIONAL TEMPLATE

Architectural giant Gensler has released these images of its 'design template' for more than 140 secondary schools across Kent. The practice has been brought in by Kent County Council to act as design adviser on the massive £1.8 billion programme, part of the government's Building Schools for the Future scheme, to overhaul the authority's entire secondary-school estate over the next eight years. It is claimed that the new model will increase the 'ratio of dedicated learning areas by up to 50 per cent', and the concept proposals include innovations such as a 'cave space' and large atria that can house exhibitions. Gensler says that the designs have been based on research in the USA, Asia, Australia and Scandinavia. The AJ understands that the rebuilding programme will create a raft of new commissions for other architectural practices working within the Gensler template.

*By Richard Waite*



1.

1 & 2. Gensler's design template, for Kent County Council, features multi-functional atria and 'cave space'



2.



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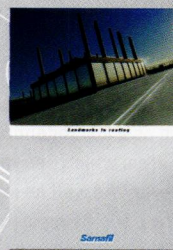
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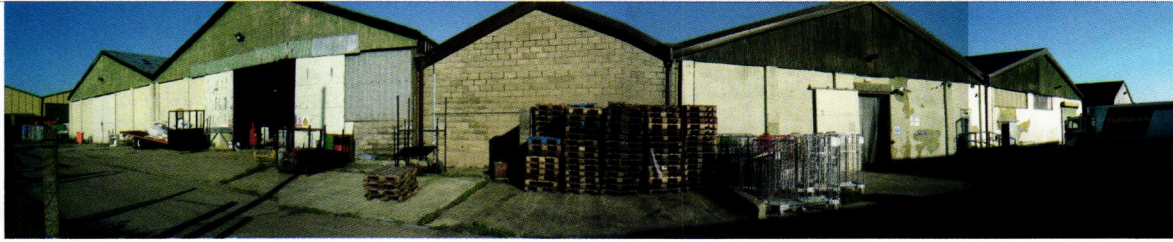
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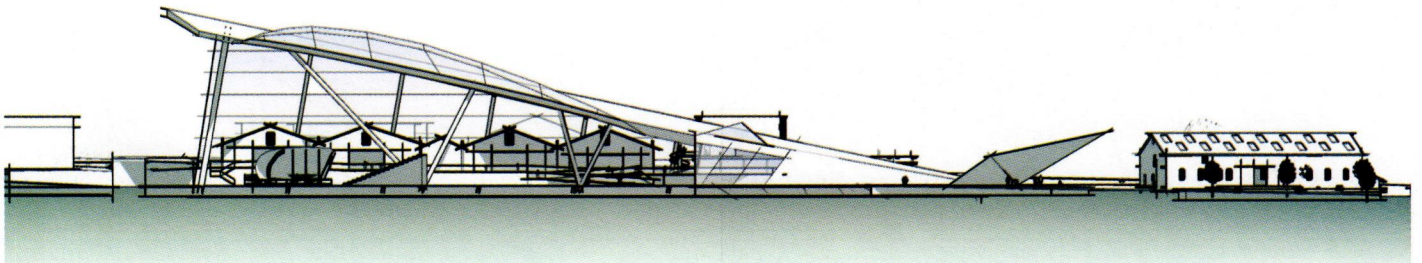
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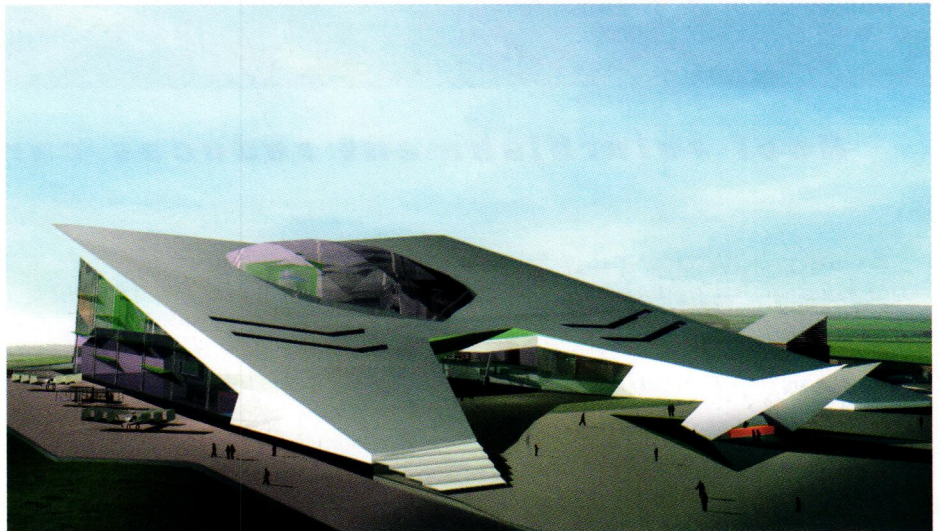


2.

### AIR CENTRE SPREADS ITS WINGS

These are the first images of a proposed £27 million scheme on the Isle of Sheppey, Kent, conceived to celebrate the birth of British aviation. Designed by London-based practice Walker and Martin, the multi-purpose wing-shaped structure will be built over a series of pre-First World War Grade II-listed hangars and workshops used by the original 'founding fathers' of flight – including the famous Short Brothers. The Flying Start scheme, which has recently been submitted for planning and is among the finalists vying for Big Lottery Fund Living Landmarks cash, is seen as a key regeneration catalyst for the area, which lies within the Thames Gateway. As well as showcasing replicas of the early flying machines, the 34m-high building will house a 600-seat auditorium, educational facilities, exhibition space, shops and a viewing platform for the RSPB.

*By Richard Waite*



3.

1. The scheme will be built over listed hangars and workshops in Kent
2. Long section facing north
3. Walker and Martin's wing-shaped scheme will house replica aeroplanes





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*'I am astounded by this brutality. This is an attack on culture of the highest order, something one would only expect from a Third-World country'*

Architect Jordi Bonet i Armengol on the threat to Gaudí's Sagrada Família from a proposed new railway tunnel. *Guardian*, 26.04.07

*'Regeneration is spin made stone; rather, spin made glass, steel and titanium'*

Jonathan Meades, *Independent on Sunday*, 29.04.07

*'Gehry is very much of his time, and Kahn is for the ages'*

Carter Wiseman, Louis Kahn's biographer, *California Literary Review*, 30.04.07



#### MISSING THE POINT

Astragal met up with a chap from Barton Willmore last week, and was amused to hear a tale for which the idiom 'more haste, less speed' may have been penned. Currently working in the Middle East, the architect was baffled when on a site visit he noticed a neat bit of arrow-shaped shuttering which was waiting for a nice dollop of concrete. When he asked what it was, the site manager pointed to the neat black North arrow on the architect's plan. 'The trouble is that a lot of these plans look like works of art and they make what they see,' explained the architect.

#### PULL THE PLUG

The campaign to canonise **Antoni Gaudí** continues. Catholic campaigners have delivered a petition to the

Vatican calling for 'God's architect' to become a saint, not just because of his work at the Sagrada Família, but also because of his extreme piety. Gaudí supporters are seeking out miracles involving the architect, which are a prerequisite for canonisation. And **Stephanie Pfeil**, a German artist living in Barcelona, claims she was woken one morning by a vision of Gaudí. 'He wanted to tell me something very important,' Pfeil relates, 'but I could not hear him as I had my earplugs in.'

#### BRAZIL NUTS

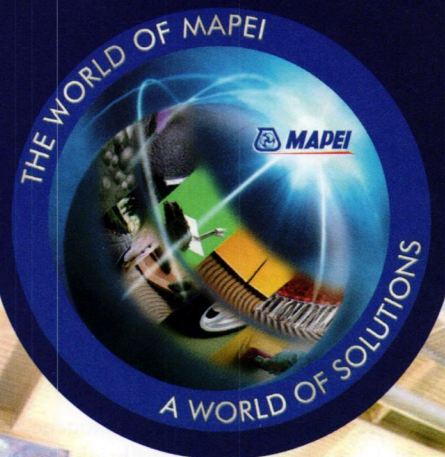
We all know that the very best people read the AJ, but it's nice to have that confirmed on the other side of the world. So the AJ team were delighted when a request filtered through for extra copies of the special issue

on **Oscar Niemeyer**, which focused on the restoration of the Alvorada presidential palace. Who is so keen to receive these copies? Why, none other than president **Lula da Silva**, current tenant of the Alvorada, and Brazilian culture secretary and musician **Gilberto Gil**.

#### DESIGNING BY STEALTH

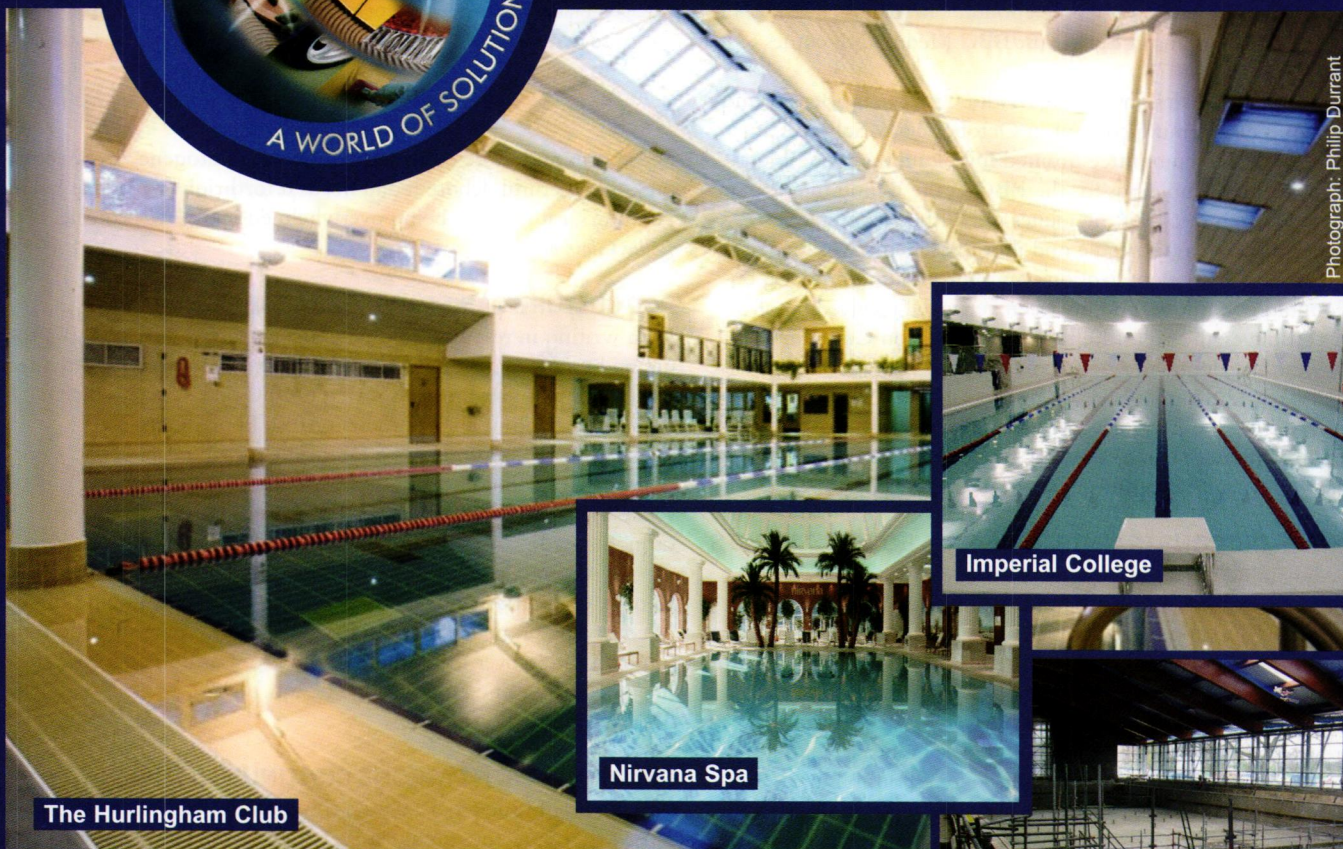
Land Securities' **Mike Hussey** has revealed that maverick Frenchman **Jean Nouvel** nearly gave him a heart attack during Land Sec's first ever meeting with City planners for its One New Change project. He relates: 'Jean walked in with a box and we all presumed it was a model of the scheme. I nearly fell off my chair when he whipped off the lid revealing a model of a Stealth Bomber'. Crazy Frenchmen – don't you just love 'em?





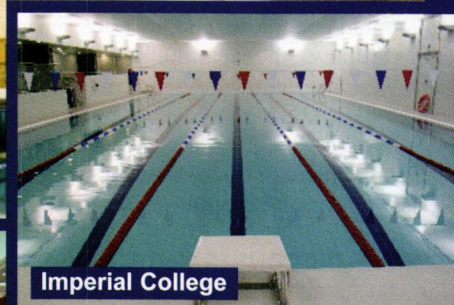
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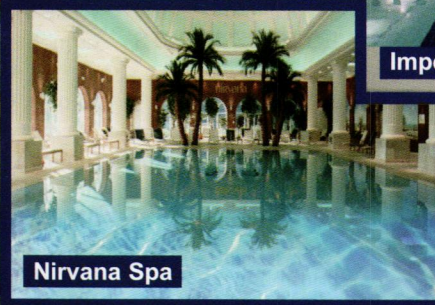


Photograph: Philip Durrant

**The Hurlingham Club**



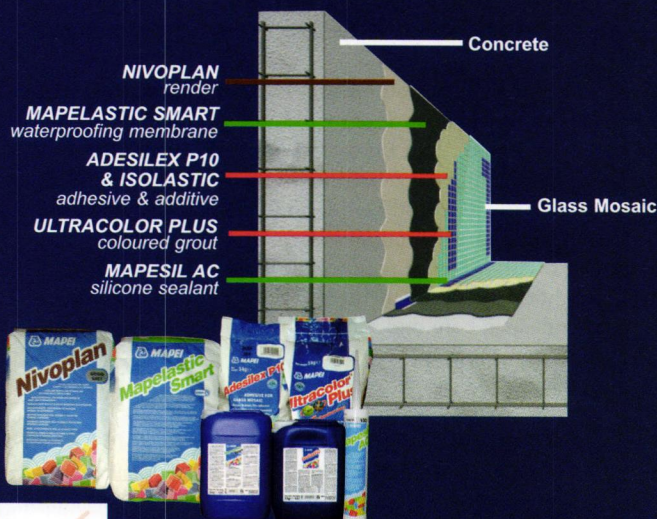
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## ISSUES WITH COVERAGE OF THE BBC UP NORTH

Your article on our BBC North project is misleading in several ways, appearing on your website under the title 'Wilkinson Eyre's huge BBC Media City "not iconic enough"' (ajplus 23.04.07), and in print as 'Wilkinson Eyre's vast BBC Media City comes under fire' (AJ 26.04.07).

In fact, the designs for the Media City are by Benoy, and received outline planning consent in October 2006. Salford City Council's planning committee granted full planning consent last week for our three buildings for the BBC in the Benoy masterplan.

Your sensationalist headlines imply that planning permission had been a struggle and that the scheme was locally unpopular. In fact, the application was approved unanimously by the planning committee, and has been very well received by all major consultees: the Salford Urban Regeneration Company, the North West Development Agency and Salford City Council – facts a reader would be hard pushed to find in either article.

We are looking forward to this exciting project starting on site next month, prior to the BBC's relocation in 2010.

*Giles Martin, associate director, Wilkinson Eyre Architects*

## MOORFIELDS' CONSTRAINTS HAVE PROVED TO BE ASSETS

Your editorial (AJ 26.04.07) suggested that the procurement process, surroundings and planning were instrumental in what you and Alan Dunlop consider to be the shortcomings of our design for the new children's eye centre at Moorfields Eye Hospital (AJ 26.04.07).

I wish to make it clear that we were not constrained by the procurement process, only a little by the planners. We found the urban context fascinating, and happily take responsibility for the whole project. The major constraints were the existing floor levels and the very tight site, which led to an unusually high building for such a facility.

A very full dialogue with the clients and a study of just how patients move around the building has turned such constraints into an asset, not least with the help of three artists that the article fails to mention.

*Sunand Prasad, Penoyre & Prasad*

## ARCHITECTURE IS TOO WRAPPED UP IN ITSELF

Recently I saw Peter Cook addressing Nigel Coates and Kathryn Findlay at the Building Centre, but they just seemed comatose in their past achievements. At least Findlay had something to express about running a practice – Coates was quite unashamedly unabashed by his emphasis on money, and I can't understand how he has the audacity to criticise the Foster machine as a homogenous unartistic business.

Cook just seemed like an apologetic talk-show host, unsure of how to enter the dynamic of two completely opposite individuals. You could tell he was overcome by visual stimulation, which makes you wonder if architecture is less about sensory

## SHOWCASE YOUR WORK IN SKETCHBOOK

The AJ is seeking submissions for its Sketchbook page.

Submissions may be in any media and should capture a moment in the design process. If you would like your work to feature please email [eriko.shimazaki@emap.com](mailto:eriko.shimazaki@emap.com) or write to the usual AJ address.

perception and more concentrated on the photogene. Architecture and architectural debate really needs a forthright voice like Jeremy Paxman's, rather than being overwhelmed by its own coterie.

*Follie Gioir, by email*

## POP CULTURE CAN SPAWN GREAT DESIGN

I am writing in response to a reference in the AJ (AJ 26.04.07) to a design by year-out student Gregg Bowler at Stubbs Rich Architects. The accompanying image showed a UFO-like object which appears to contain a car for client Arash Sports Cars.

In my youth I was a fan of the movie *Flight of the Navigator*. The film featured a remarkable metallic, organic spaceship which reconfigured itself into this particular shape at high speeds.

I am currently studying for a MArch at the University of Kent at Canterbury. For my research project I am studying the use of computer-game technology for architectural representation and am glad to discover that other designers are using pop-cultural references to inspire cutting-edge design.

*Michael Wicks, by email*

## PROBLEMS WITH PATRONS CONTINUE TO THIS DAY

The Terragni issue (AJ 19.04.07) thoughtfully addressed the issue of how to appreciate architecture which is inherently compromised by the designer's political beliefs. Jonathan Sergison, in particular, describes the 'certain revulsion' he feels to Terragni's allegiance to Fascism.

However much you admire Terragni's work, it is impossible not to feel a wave of repulsion for a building with a title 'Casa del Fascio'. And I have to admit I felt a similar wave of distaste when opening the next issue of the AJ (AJ 26.04.07), to be presented with the 'Richard Desmond Children's Eye Centre'.

I am in no way equating the owner of Express Newspapers with a Fascist regime, but it does seem slightly distasteful that a children's medical facility, particularly one designed with such care and subtlety by Penoyre & Prasad, be linked to a pornographer.

*David MacDonald, London SE1*

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





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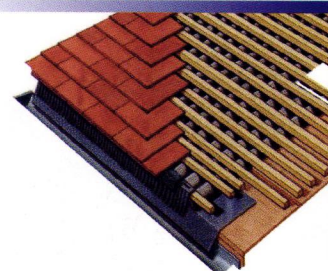
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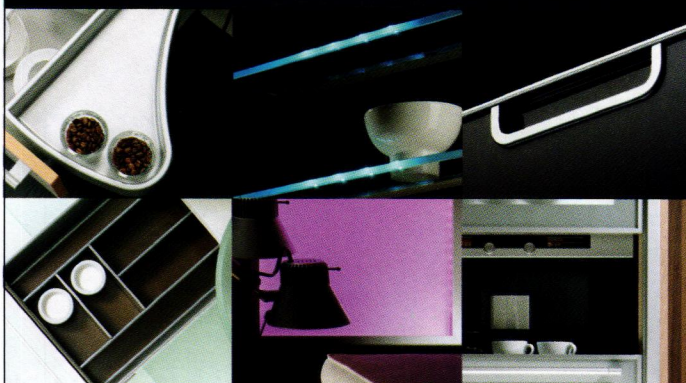
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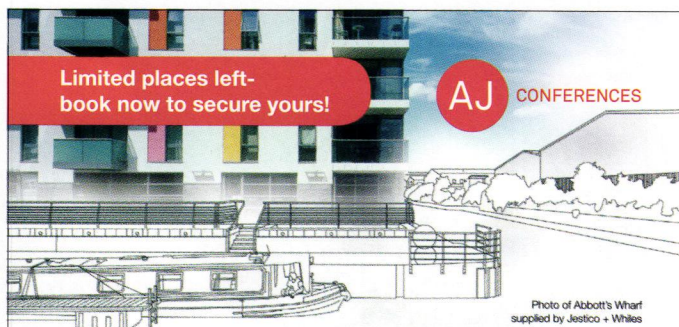


Photo of Abbott's Wharf  
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# INSKIP + JENKINS/ MOGGERHANGER



1. A detail of the restored eating room



## **IT WAS UNIMAGINABLE THAT THIS HOUSE WOULD EMERGE AS A SOANE MASTERPIECE**

*By Ptolemy Dean. Photography by Peter Cook*

The majority of historic buildings that we see today do not appear anything like they would have done 50 or 100 years ago. Setting aside obvious major alterations, minor detail changes have had a dramatic effect. Historic lead-based paints, whose natural colours were at one time universal on all joinery items, have generally given way to modern chemical paints, which tend to fail and peel rather than fade over time. This is coupled with an almost uniform application of brilliant white on timber window frames and jet black on ironwork. Grey cement-based pointing and renders take the place of traditional ochre-coloured lime plasters and washes, resulting in a drab visual appearance – as well as a damaging physical consequence.

These alterations may seem trivial, but their effects can be readily seen in early colour photos of our historic building stock from the 1940s and '50s, when compared with views of the same buildings taken today. Decoration may be ephemeral, but it is often critical to the way a building appears.

And so to John Soane's Moggerhanger House in Bedfordshire, which Inskip + Jenkins has recently restored. For many years a county sanatorium, it became redundant and was sold for just £1 in 1994 as part of an enabling development package for a speculative housing scheme in its walled garden. The render of the house had been coated with badly soiled white masonry paint, while the windows had been painted over with layers of white gloss. It looked very much like yet another depressing institution with a bleak future.

Inside, pastel shades of glossy institutional 'lime green' and 'peach' had erased much sense that any historic decoration survived within the structure. A still splendid but much mutilated kitchen range in yellow brick appeared to sit rather awkwardly next to some earlier-looking red-brick stables, both of which had been thoroughly degraded by functional 20th-century alteration. Indeed, with so much of the old fabric concealed by later finishes, it was little wonder that the importance of this building had been so under-recognised. The sense that this house and estate would soon emerge as one of Soane's key masterpieces was unimaginable.

Moggerhanger had been a small unpretentious Georgian house set on a commanding ridge-top site in the Bedfordshire countryside. It was acquired by a Bank of England director, Godfrey Thornton, who commissioned the bank's architect, John Soane, to remodel the house. The first phase of work was completed in 1793. But the larger and more significant phase would follow when Stephen Thornton inherited the house from his father.

By then it was 1806, and Soane was at the height of his powers. Reconstruction of the Bank of England was under way and most of Soane's country houses were built. In a substantial scheme that was not completed until 1812, Soane remodelled Moggerhanger entirely, enlarging it to the west, relocating the entrance to the north and reroofing the building completely.

His overhaul skilfully incorporated the geometry of the existing fabric, including his own work of 1790–3. It was a complex





2. Entrance front of the newly limewashed house

effort, as symmetries and Classical axes had to be maintained and achieved. But while the spatial relationships of the house are extremely sophisticated, the restoration has demonstrated the importance of strident decorative and colour schemes to reinforce Soane's architectural ideas.

Although decorations enriched the interiors of Soane's own houses at 12 Lincoln's Inn Fields, London (1793) and Pitshanger Manor, Ealing (1800), they are associated principally with his later works, such as 13 Lincoln's Inn Fields, and in particular the Law Courts of Westminster, constructed in the 1820s. The scheme at Moggerhanger suggests that Soane used the house to develop and experiment with decoration. It was essentially a prototype of what was to come and, with so much of Soane's later work now lost, the regaining of Moggerhanger is of tremendous significance.

Peter Inskip and Stephen Gee of Inskip + Jenkins carried out the repair of the external fabric first, stripping off the ugly white masonry paint to reveal Soane's original biscuit-brown 'Parker's Roman Cement'. Soane was a strong advocate of new materials, and this patented hydraulic lime render was a longer-lasting material than the softer materials traditionally used. Although much damaged, the render had survived nearly 200 years of weathering remarkably well, and it was chemically analysed and repaired in a matching mix.

This same phase of work also included a complete renewal of the slated roof coverings and the redecoration of the

external window joinery. Detailed paint analysis was carried out by the paint specialist Catherine Hassall, who revealed that Soane's original paint colour for the windows for the first phase of works had been a lime white, but that on the 1808-12 scheme a dark charcoal grey had been used. This was the first hint of the radical decorations to be uncovered. On the west front particularly, Soane's dark glazing bars caused the window detail to disappear, so that it is the pure arched shape of their openings that we now read. It is reminiscent of those raw Piranesian prints with their boldly defined areas of light and shade.

Microscopic paint analysis was to become the vital tool in the architectural and archaeological conservation work on the interiors at Moggerhanger. Revealing the successive layers in a section of paint, the resulting image is sufficiently detailed to enable the individual pigments of colour to be identified in each paint layer, and therefore allows a historic paint to be matched in an identical chemical composition.

This is a far more accurate and reliable method than seeking to match paint visually from a surface paint that has been scraped back on site, as the top surfaces of re-exposed paint may have faded or chemically changed over time.

Microscopic analysis also reveals the extent of dirt that has built up between the paint layers. This is useful in determining how long each decorative scheme was left exposed, and therefore the sequence of decoration schemes. While Soane had left a detailed record of tradesmen's bills at the Soane Museum, which





4.

3.

3 & 4. The house before restoration began  
5. The south-facing garden front with the kitchen at rear left

listed the quantities of plasterwork and paint decoration in each room, these bills did not specify exactly how the elements were combined. Laboriously uncovering the layers at locations throughout the house was not dissimilar to the securing of forensic evidence in modern police work.

In the absence of early paint layers, later walls and partitions could be identified with certainty. An arcade of 'Soaneian' arches at ground-floor level in the main staircase hall had always appeared to collide slightly awkwardly with the lower stair flight, but as it appeared on all of Soane's plans for the house, it was always thought to be original. It emerged that these arches had originally been solid, essentially forcing the eye upwards in the hall.

Of course, with hindsight this made perfect sense, as Soane had devised a route sequence through the house which led up via the staircase to the upper-floor boudoir – the most important and delicate interior from his 1793 alterations. One can imagine Soane standing at Moggerhanger gazing upwards at the semi-reconstructed house around him on a site visit, and ordering the lower openings to be closed.

But the blocked arches left a very dark passageway behind, which in turn led to a further discovery. A rough pencil annotation drawn over a first-floor plan had always been thought to refer to a surviving sinking in the plaster ceiling above. It became clear that this must have been an inserted opening in the floor, long boarded over, with a glazed roof lantern above. This

missing rooflight, leaded over in the late-19th-century, was reopened and reinstated following Soaneian precedent elsewhere.

Barely the width of a passageway, this was Soane's 'tribune' – a double-height space which heralds the intimacy of those parts of his museum that would emerge from 1813 onwards, and the spectacular top-lit lobbies of the Law Courts. The rediscovery of this 'tribune' is vital in understanding the progression of his country-house designs, linking the sequence of top-lit 'tribune' spaces at Tyringham, Buckinghamshire (1793) to Wotton, Buckinghamshire (1820).

Elsewhere, the internal restoration has recreated the fully varnished and grained entrance hall. The ceiling had been lost when the structure above had been remade as a flat concrete slab following an attack of dry rot in the 1930s. Inskip and Gee found from paint scars in the wall the exact pitch of Soane's lost pendentive dome, which has been reinstated with a large Classical patera at its centre, recast from an original in the Soane Museum.

Looking outwards from this dark hall, through the dark painted window frames and Soane's porch columns, the parkland appears decidedly more vivid and lush than before. To move beyond into the tall and light-painted staircase hall is now dramatically uplifting, and shows how carefully Soane used natural light and colour contrasts to manage the experience of his architecture. Even in the service areas of the house, paint analysis combined with careful physical examination confirmed a hierarchy of plaster types. Smooth painted plaster gives way





5.

to rough painted plaster, and finally to limewash on raw brickwork as one reaches the kitchen.

Perhaps the most staggering aspect of this restoration has been the bold decision to reinstate Soane's limewash on the building's exterior. Stone and brick buildings were routinely limewashed in the past, whether to keep them looking fresh or to assist with weathering, or, as here, to harmonise different ages of buildings that had been constructed of different-coloured materials.

Soane's first-phase red-brick stables of 1793, the white-brick kitchen addition of 1812, and indeed the main house itself have now been coated in a dazzling yellow-ochre limewash. Seeing the buildings harmonised in this way is a revelation. Suddenly it is the form and shape of the buildings that we read from across the park and in distant views, with their dark-painted windows that look like punched recesses. The whole reason for Soane's enterprise at Moggerhanger now becomes clear. Here was a house that needed to be seen and read as a rigorous architectural statement, and not as a mere assemblage of buildings of different ages.

This restoration of Moggerhanger therefore has wide-ranging implications. It exposes subtle relationships with many lost Soane buildings, which can now be recognised and experienced, but goes on to raise the obvious question of what more might be discovered if a similarly rigorous approach were to be taken in any one of Soane's other buildings – most importantly, perhaps, the areas of the Soane Museum that have been altered by later curators there.

In the wider context of historic-building-repair work, we need to question assumptions that are based on current decorative perceptions. Behind every brilliant white window and black-painted railing there may lurk an altogether more enriching history of colour. And under many a window head and eaves soffit board, perhaps traces of limewash too.

Moggerhanger is owned by the Moggerhanger House Preservation Trust and run by the Christian charity Harvest Vision, which uses it as a residential meeting centre. They are to be warmly congratulated for their restoration of the building. The challenge must now lie in the careful furnishing and maintenance of the house to avoid that creeping process of 'institutionalisation' which was once so close to destroying it.

*Moggerhanger House sits in parkland at the edge of the small village of Moggerhanger near Sandy in Bedfordshire. The historic rooms in the house are open to visitors during the summer; the grounds can be visited all year round. The Moggerhanger House Preservation Trust is currently trying to secure funds to restore Humphry Repton's landscape scheme. For details of other events at the house visit [www.moggerhangerpark.com](http://www.moggerhangerpark.com)*





6. The varnished and grained entrance hall, with Soane's lost pendentive dome now recreated





7. The Ionic columns in the eating room were found in an outlying barn and reinstated





8. View from the staircase hall towards the eating room





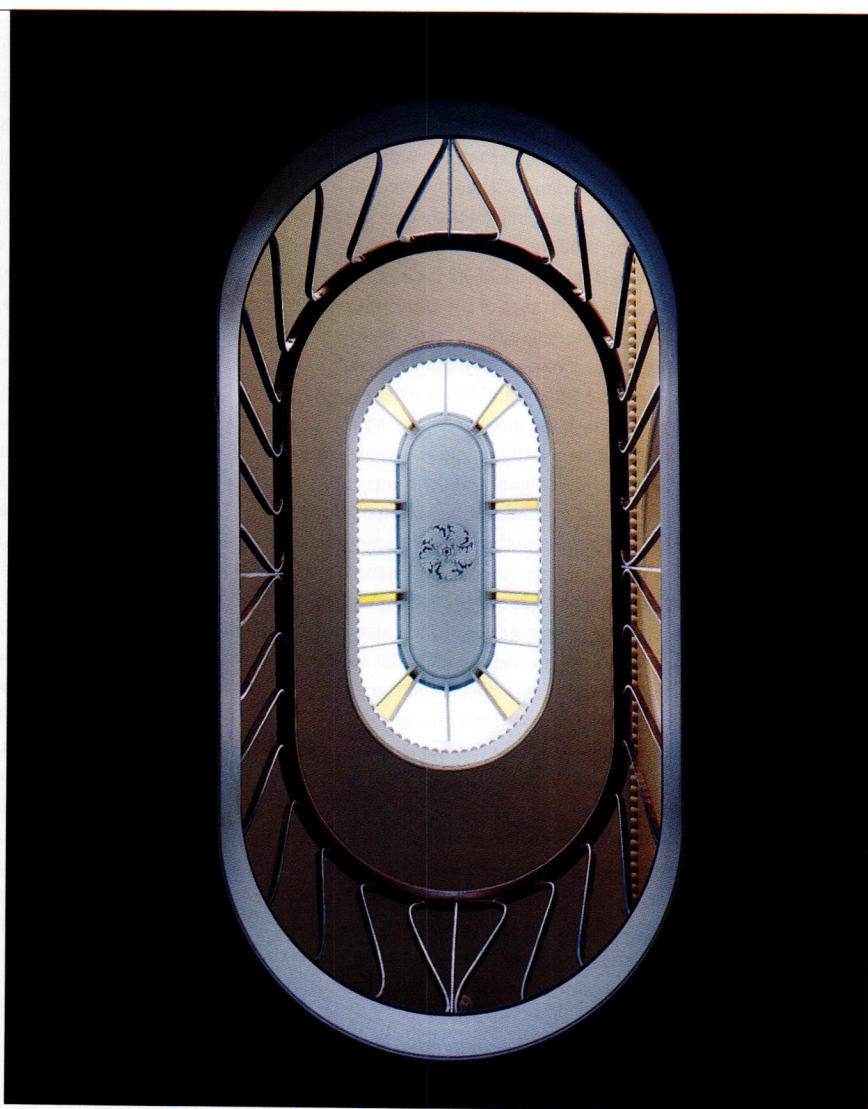
9. Looking up from the hall to the newly uncovered tribune beyond





10.





11.

10. The first-floor boudoir was the most important interior in Soane's 1793 scheme. The tribune can be seen beyond  
 11. Rooflight of the tribune



## ARCHITECT'S ACCOUNT

The major characteristic that was gradually revealed to me and Stephen Gee as we researched Moggerhanger is that it is an intensely personal design by Soane. Although some mid-18th-century fabric survives concealed, in its south-east corner, the house is essentially a building of 1808-12, incorporating interior work from an earlier enlargement by Soane in 1790-92 for a previous generation. The clients were directors of the Bank of England and the first commission for Moggerhanger came comparatively soon after Soane had been appointed surveyor to the bank. It led to a profound friendship with the Thornton family, and Moggerhanger reflects Soane's deep involvement with the site, which lasted for 40 years.

For most of the 20th century, the house was unrecognised as one of his most sophisticated designs, and little was thought to have survived within. The design of the interior had been confused by a series of neo-Soanian alterations in the late-19th century, and the use of Moggerhanger as the county tuberculosis sanatorium after the First World War had resulted not only in the conversion of the reception rooms to hospital accommodation, but also in the building being surrounded by single-storey ward blocks that extended diagonally from each corner. Car parks engulfed the building, and planning consent for housing across Repton's park had been granted to the developers who bought the house to convert to flats.

Fortunately, the cost of infrastructure proved that such development was not viable in the economic climate of the 1990s and the house was sold to Harvest Vision, an evangelical Christian group in search of space for a conference centre. Once Harvest Vision realised the importance of the house, it transferred the property to the Moggerhanger House Preservation Trust, a single-building preservation trust, which has restored the house and opened it to the public. Its availability as a conference centre ensures the long-term future of the building.

The basis of our approach to the restoration was the preparation of a detailed analysis of fabric, from which we developed a conservation plan. This close examination of the building was coordinated with our analysis of Soane's bill-books, journals and drawings; it proved to be one of the most comprehensively documented houses in the Soane archive and the staff at the Soane Museum gave us unfailing support. In addition, the hospital records in Bedford's County Record Office told us much about later changes.

Peeling back hospital wallpaper revealed the presence of Soane's favourite sunk mouldings, and careful removal of modern paint layers recovered intact the original oak graining in the hall, complete with the graphite lines that marked out the boards. Searching through barns uncovered the Ionic columns removed from the eating room in 1964 to provide more bed space. Where details had been lost, the residual imprint of a moulding coupled with the archival evidence ensured that nothing was conjectural.

Archaeological investigations by Albion Archaeology not only established original ground levels (which revealed that the house was set on a plinth), but also recovered Soane's culverts, that allowed the damp cellar storey to be successfully drained rather than be tanked in concrete. There was a close collaboration with the contractor, E. Bowman & Son, and its vigilant site agent discovered examples of original door handles among debris swept into floor voids in late-19th-century alterations.

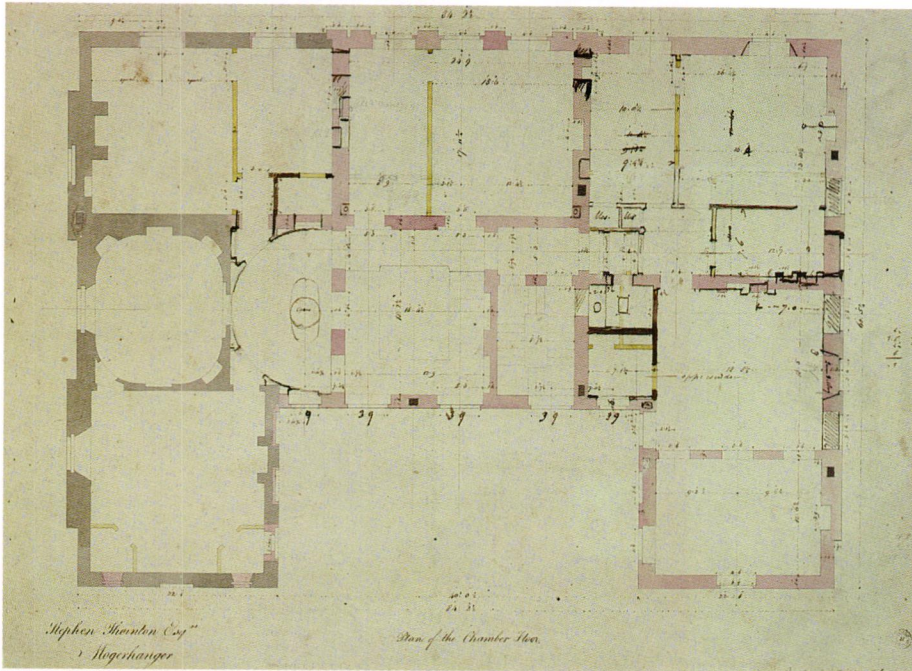
Our most important colleague was Catherine Hassall, whose microscopic paint stratigraphy was crucial to our understanding of Moggerhanger. Not only did it reveal Soane's decorative scheme of lilacs, pinks and fawns, held together with grey joinery, that contrasts so strongly with the deep reds and yellows that we know from the museum, but coupling the paint stratigraphy with the historic records demonstrated how much the architect had altered the design on site visits during construction, and that 18th-century architects' drawings have to be approached with as much caution as those of the 20th century. It was paint analysis and the billed accounts that really quantified matters and resulted in reconstructing walls that had been removed, blocking later openings, and uncovering one of Soane's remarkable tribunes.

The whole project, of course, hung on how it was funded. English Heritage provided emergency grant aid to secure the roof and carry out holding works while the project was developed, but it also reassessed the listed status in the light of our initial research. Having the house listed Grade I made it eligible for an award from the Getty Grant Program, and this international recognition of the importance of Moggerhanger convinced the building's owners that the building should be restored.

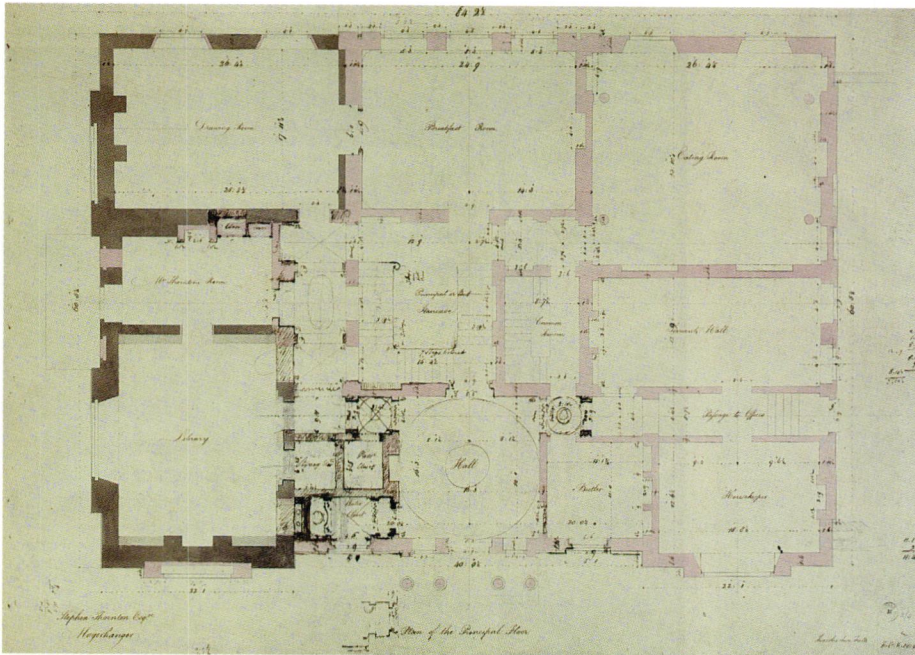
The Heritage Lottery Fund provided a very substantial grant, but raising the partnership funding is a considerable task for any single-building preservation trust. The architectural importance led to the support of the Pilgrim, Leche and Coles Trusts, as well as the World Monument Fund; the significance to the region secured funds from local benefactors. As noted above, the quality of Soane's house emanates from the relationship between architect and client; 200 years later, the restoration reflects a similar collaboration with the dedicated trustees of the Moggerhanger House Preservation Trust, whose tenacity made it possible.

*Peter Inskip, Inskip + Jenkins*





12. First-floor plan, 1808-12 scheme



13. Ground-floor plan, 1808-12 scheme. Elements retained from the earlier house are shown in black

## Credits

### Architect

Peter Inskip + Peter Jenkins Architects:  
Peter Inskip, Stephen Gee, Mehmet Berker, Simon Perera, Michelle Hedges, Janna Posiadly, Barbara Basini

### Client

Moggerhanger House Preservation Trust

### Quantity surveyor

Gordon Cain

### Structural engineer

Ralph Mills Associates

### Mechanical and electrical consultant

MCA Consulting Engineers

### Paint analyst

Catherine Hassall

### Environmental consultant

Colebrooke Consulting

### Contractor

E Bowman & Sons

### Subcontractors

Chimneypiece sculpture Corin Johnson,  
archaeology Albion Archaeology, wallpaper conservator Sandiford & Mapers, ironwork Ridgeway Forge, timber treatment Ridout Associates, plasterwork Hirst Conservation





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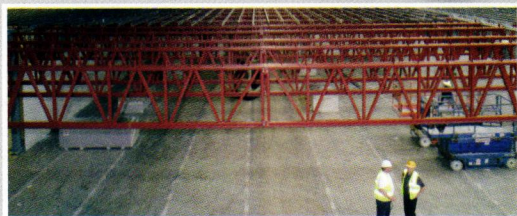
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Project: Print Distribution Warehouse, Wiltshire

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The Awards are being run by The Green Roof Centre: - established by the University of Sheffield and Groundwork Sheffield, with part-finance from the European Union's European Regional Development Fund.



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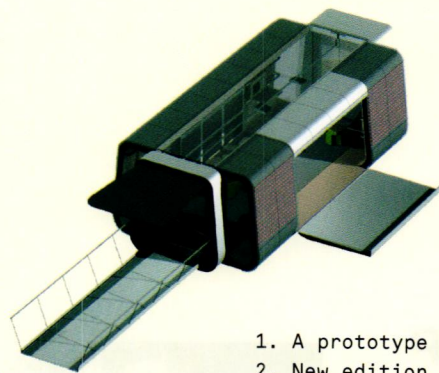
The Awards are open to all registered architects or design teams (public or private) with projects in South Yorkshire, which can complete construction by June 2008. There is a total of £45,000 to be awarded, and the award must not exceed 50% of the total roof costs.



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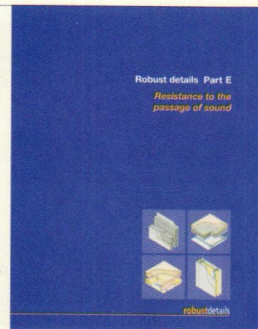
ENQUIRY 15 ON CARD  
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1.

1. A prototype portable ICT classroom (News)
2. New edition of 'Robust Details' (News)



2.

## TECHNICAL NEWS

• Gollifer Langston Architects' portable ICT classroom, which is one of approximately 30 pilot projects for the DfES' Classroom of the Future programme, has recently been installed at Haverstock School in Camden. The 2.5 x 9.5m module is transportable by flat-bed lorry and extends to 4.5m in width when installed on its four hydraulic legs. All it needs to be up and running is a power point. The classroom, which accommodates eight workstations and a large LCD screen, consists of a steel frame with aluminium sandwich panels on the exterior and is lined with clear-lacquered plywood inside. The classroom is intended to travel to other Camden schools to provide ICT support.

• Robust Details has launched the third edition of its handbook, 'Robust Details Part E: Resistance to the Passage of Sound'. The handbook includes 23 robust details for new homes which are approved alternatives to mandatory pre-completion sound testing. Included is a new detail for a solid dense-block masonry separating wall, so far approved only for use in attached houses.  
[www.robustdetails.com](http://www.robustdetails.com)

• A recent CIRIA seminar looked at the UK's future fuel supply. Many of our nuclear plants are coming to the end of their useful lives and will require major refurbishment – do nothing and they could all be gone by 2035. We are now a gas importer, but North Sea output is declining and most estimates project only another 20–30 years of supply. Research at Southampton University is exploring one alternative – harnessing the tides. The UK has the best tidal (and wind) resources in Europe.

## TECHNICAL EVENTS

*Mobilising the New Environmentalists*

**8 May, 6:00pm**

The Rich Mix, 35–47 Bethnal Green Road, London E1  
Atelier Ten and Sponge promote 'sustainable skills' for building designers  
[ingrid.chavet@gmail.com](mailto:ingrid.chavet@gmail.com)

*Colour, Coatings and Preservatives*

**8 May, 10:30am–4:30pm**

Woodland Enterprise Centre  
Flimwell, East Sussex  
[cpd@ribasoutheast.org](mailto:cpd@ribasoutheast.org)

*CDM Regulations 2007*

*Coordinators' Awareness Day*

**9 May**

Nottingham  
[riba.eastmidlands@inst.riba.org](mailto:riba.eastmidlands@inst.riba.org)

**10 May**

Cambridge  
[jayne.ransom@inst.riba.org](mailto:jayne.ransom@inst.riba.org)

*Retrofitting CHP Installations*

**9 May**

CIBSE, 222 Balham High Road, London SW12  
[n.janson@cibse.org](mailto:n.janson@cibse.org)

## BOOKS

*Open Space: Art in the Public Realm in London 1995–2005*

Ed. Jemima Montagu

Arts Council of England and Central London Partnership, 2007

This disappointing collection of case studies is a sad reflection on the state of public-art commissioning. Including numerous recent architect/artist collaborations – only a handful of which are at all compelling – this looks to be mostly art by committee. You have to wade through an appalling graphic layout in this coffee-table-format volume to find the few worthwhile examples and glean an understanding of the commissioning process – which apparently is not working. The book is an apt reflection of its content.



DIRK LELLAU



1.

## THE INDOOR/ OUTDOOR RELATIONSHIP WAS KEY

By Hattie Hartman



2.

*Timber cladding has been used effectively on two very different nursery school sites in London.*

Two recent nurseries have used timber cladding as a natural material suitable for a nursery brief and for reasons of speed and economy – with very different results. The Children's Garden Early Years Centre is a Steiner-inspired nursery for 43 children on the University of East London (UEL) campus, by Camden-based practice Arts Lettres Techniques. Ambler Children's Centre by Potter and Holmes Architects provides nursery accommodation for 60 children on the site of an Islington primary school in an unusual pairing of nursery and primary education. As one might expect, the indoor/outdoor relationship was important in the development of both schemes.

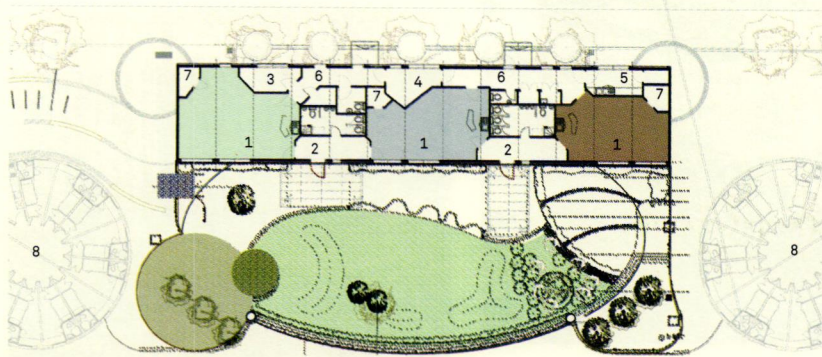
The UEL project was completed within an extremely tight schedule, as the architect was appointed in December 2005 and the nursery had to be ready for occupation in September 2006. An important aspect of the design was a shallow plan, oriented to capture the prevailing wind, with operable rooflights and porous circulation to facilitate cross-ventilation. The use of prefabricated steel-framed modules, which were partly fitted out off-site, was key to meeting the tight deadline. To lower costs and keep the nursery's carbon footprint in line with UEL's sustainability policy, recycled steel-framed modules were used. Not surprisingly, an Arup study, 'CO<sub>2</sub> Emissions from Use, Scrapping and Manufacture of Modular Buildings', has shown that recycling older units and updating them

to comply with the new Part L, rather than simply scrapping them, was the best way forward for the modular building industry.

The nursery comprises 13 3 x 7.3m modules set end-to-end. The lightweight construction was advantageous on the dockside site of 'made up' ground because shallow concrete trench foundations could be used rather than piles, which meant the membrane would not be punctured over the potentially contaminated ground, a particularly critical issue for a nursery. The standard composite panels were relined inside and out to alter their visual appearance and provide the necessary acoustic isolation from nearby City Airport. Internally, the units were lined with timber studs and 24mm acoustic insulation and plasterboard. Windows and some internal partitions were fitted in the contractor's yard, which required careful setting out so that the modules could be transported individually to the site.

Externally, 80 x 32mm vertical boards of Scottish larch, chosen for its lively texture and also for its reduced transport miles, have been fitted to the modules, packed out so that the wall appears to be 300mm thick to make the building feel more solid and permanent. Director Luisa Auletta explains that the rougher quality of Scottish larch suited this particular application, which did not require tight joints because the timber provides a visual – not a weather – screen. The larch cladding is spaced to avoid the use of any cut boards, and the joints are slightly wider on the upper band of cladding, creating a subtle visual effect. Red cedar was ruled out because it is 'visually dead' and because of the embodied





3.

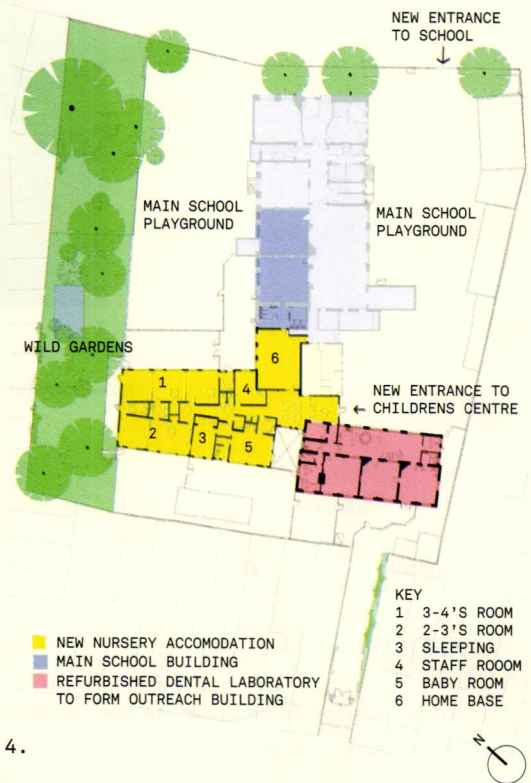
- KEY
- 1 PLAYROOMS
  - 2 SHARED ENTRANCE/CLOAKS
  - 3 OFFICE
  - 4 STAFF BASE
  - 5 KITCHEN
  - 6 SERVICE CORRIDOR
  - 7 STORE
  - 8 UEL STUDENT RESIDENCES



1. Children's centre at the University of East London (UEL), by Arts Lettres Techniques
2. Ambler Nursery, London, by Potter and Holmes
3. UEL nursery: plan
4. Ambler nursery: site plan

transport miles. Siberian larch was considered because of its tighter grain but also ruled out on transport miles, and sweet chestnut from Kent was not available within the time constraints. The larch was detailed to ensure even weathering for a uniform look in keeping with some nearby rendered facades by Edward Cullinan. A crisp roof detail with no projection eliminates the possibility of stains from projecting eaves, and the projecting drip of the pressed metal window sills is held 10mm behind the cladding for the same reason.

Potter and Holmes' Ambler nursery is located in a very different context, within the site of a Victorian board school. New entrances to the site were created to serve the children's centre and a new outreach centre which operates a crèche in a refurbished dental laboratory on the site. The constraints of the site and the desire to make the most of an existing wildlife garden to the north determined much of the final layout. Teaching spaces are arranged along either side of a multi-purpose corridor, and ventilation is provided by operable windows and a stack effect through rooflights, which also provide additional daylight to the deep plan. Project architect Lucy Grindley explains that lighting is arranged in tiers to allow low light levels at the back of the rooms to be boosted on dull days without turning all the lights on. A child-friendly 275mm-high bench detail was incorporated around the perimeter of the building, which also enables the timber construction and damp-proof coursing to be kept 150mm minimum above ground level.



4.

- KEY
- NEW NURSERY ACCOMMODATION
  - MAIN SCHOOL BUILDING
  - REFURBISHED DENTAL LABORATORY TO FORM OUTREACH BUILDING

- KEY
- 1 3-4'S ROOM
  - 2 2-3'S ROOM
  - 3 SLEEPING
  - 4 STAFF ROOM
  - 5 BABY ROOM
  - 6 HOME BASE



Natural materials, such as marmoleum on the floor and Warmcell in the roof, were specified where possible, with advice from the Green Register. Grindley explains that the practice now views the project's U-values (walls: 0.35, roof and floor: 0.25, windows and doors: 2.0) as 'last year's values', and current projects are achieving 0.1 in walls, roofs, and floors. The building is clad in cedar, with a deep overhang (300mm minimum) to provide solar shading in summer and protect the walls from rain damage.

The acoustic requirements of BB 93 for sound insulation, reverberation time and internal ambient noise were met by using British Gypsum Rigitone on the ceilings in the teaching and circulation spaces. Rigitone has irregular circular perforations which add a whimsical touch to the ceilings.

Surprisingly, if one compares approximate costs for the two projects, the Ambler Nursery comes in slightly below UEL despite UEL's use of the prefabricated modules. Ambler, which is roughly 400m<sup>2</sup>, works out to roughly £1,600/m<sup>2</sup>, while UEL's 300m<sup>2</sup> comes in at £1,800/m<sup>2</sup>. Despite their similar briefs and not dissimilar square-metre costs and their common use of timber cladding, these two projects differ greatly in their architectural expression. Each, within its own context, creates an inviting and humane environment for children to spend their days.

*See further illustrations overleaf.*

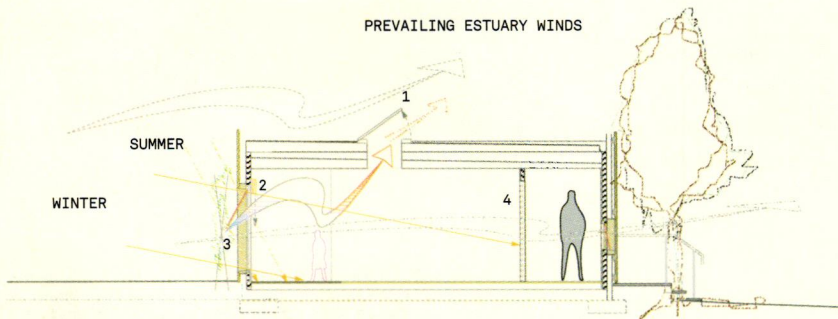




5.



6.



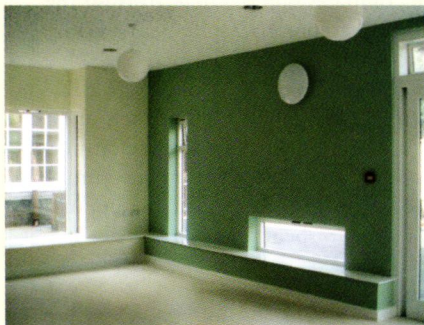
- 1 VENTING ROOFLIGHT TO PURGE WARM AIR FROM THE THREE KINDERGARTENS
- 2 INTERNAL BLINDS CONTROL SOLAR PENETRATION WHILE RETAINING VIEW
- 3 BRONZE-TINT REFLECTIVE COATING TO DOUBLE-GLAZED UNITS
- 4 POROUS CIRCULATION IN THIN-PLAN BUILDING PROMOTES CROSS-VENTILATION

7.

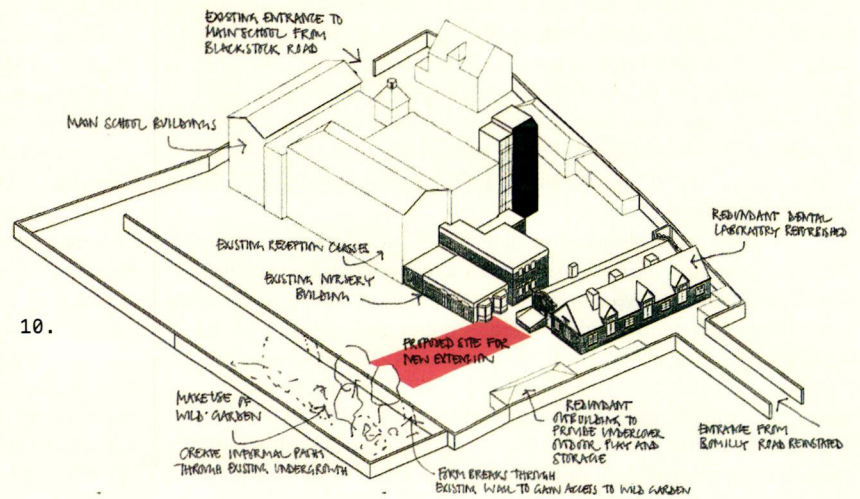
5. Prefabricated modules on the UEL site prior to cladding
6. Installation of cladding with various joint widths
7. UEL children's centre: environmental section



8.



9.



10.

8. Acoustic panels in the Ambler nursery ceiling
9. Ambler nursery bench detail
10. Ambler nursery site



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Project: New campus building, University of Sunderland

Architects: FaulknerBrowns



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# Green Roofs 2007

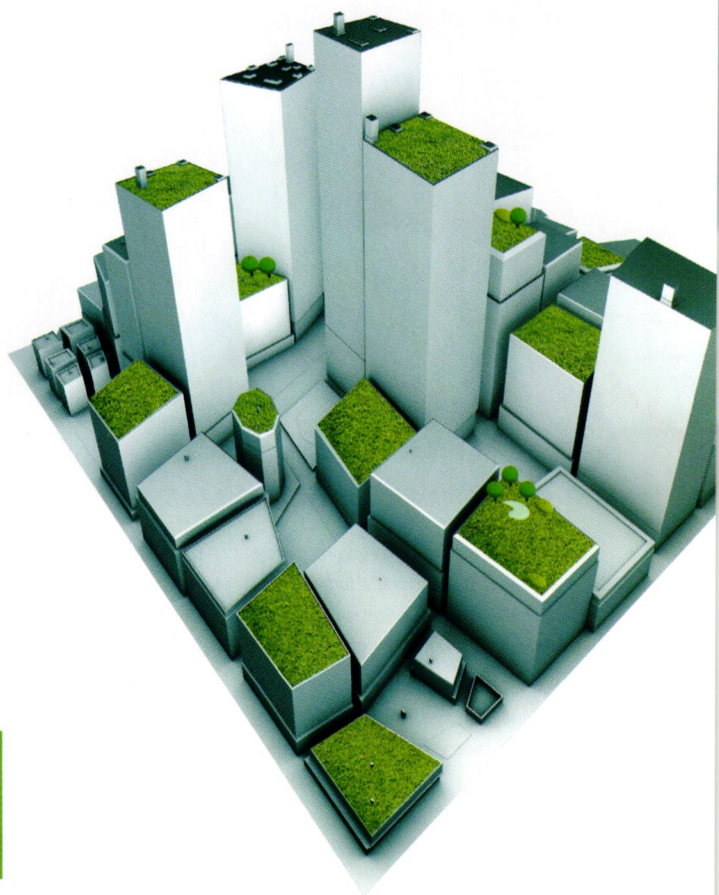
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## ACOUSTIC AND VENTILATION ASSESSMENT IS NECESSARY

*By Peter Bailey and Gordon Hudson*

*Achieving successful ventilation in schools while complying with guidelines for acoustics can lead to conflict in the design brief. But there are ways to resolve these issues, including greater involvement of clients and end-users.*

Good acoustics and proper ventilation are critical to the successful design of schools. The BB87 document, issued in 1997, provided guidance on both these issues. In 2003, BB93 (Acoustic Design of Schools) was incorporated into the Building Regulation process via Part E, followed in 2006 by BB101 (Ventilation of School Buildings) via Part F. Although these regulations are intended to support the design of good school buildings, recent work for the Scottish Executive by the authors with Sara Wigglesworth concluded that the design of schools in Scotland often involves compromise when it comes to these regulations. The same is true in England, Wales and Northern Ireland, despite BB93 and BB101 effectively being Building Regulations – not the case in Scotland.

Clients typically request compliance with the latest standards for air quality, daylighting, acoustics and overheating, but schools often suffer from extensive derogation of these design aspirations. Our research for the Scottish Executive shows that briefs for new and refurbished schools are conflicting, and that resolution usually occurs too late in the design process for an informed client decision to be made. Clients must be educated to understand engineering trade-offs at an early stage, and end-users must be involved in discussions so that any issues are made clear in the project brief.

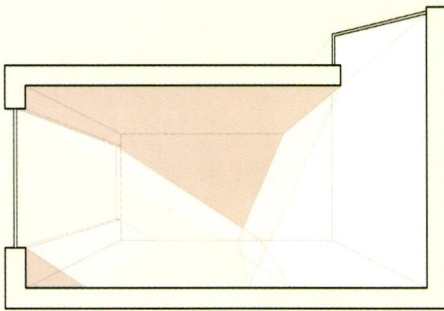
### DAYLIGHTING

BB90 states that daylight should always be the prime source of lighting during daylight hours. However, this requires a daylight factor of 5 per cent or more. Lighting can be one of the biggest energy users within a school building. Clearly, maximising daylight has significant sustainability benefits, but avoiding glare and solar heat gain can affect the design. For schools of more than one storey (i.e. most secondary schools and many primary schools), lower floors can't realistically be expected to achieve the 5 per cent daylight factor. Use of clerestories or skylights can significantly improve daylight factors, and provide opportunities for better ventilation, but can mean excessive rain noise.

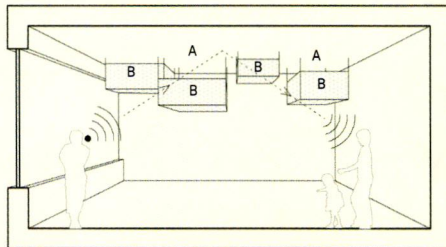
### VENTILATION

Learning environments require good air quality. Although indoor air quality (IAQ) depends on a complex set of factors, it is understood that if CO<sub>2</sub> levels are kept low, good IAQ is likely to be achieved. Levels of 1,000ppm–1,500ppm CO<sub>2</sub> generally indicate good IAQ in classrooms, and the levels reduce as outdoor air passes through a room. Ventilation is also a primary means of preventing overheating in summer. The problem is the use of natural ventilation through opening windows. This is inherently problematic. The production of air pollutants is largely independent of external weather conditions and so maintaining the same degree of air quality requires the same ventilation rates in summer or winter (*continued overleaf*).



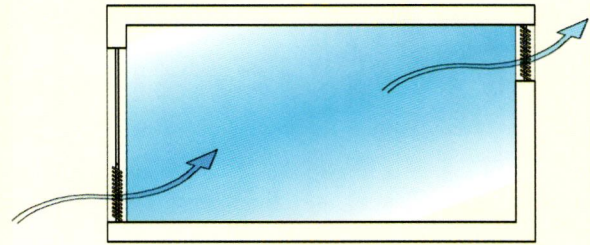


1. Dual-aspect lighting by way of skylight: optimal

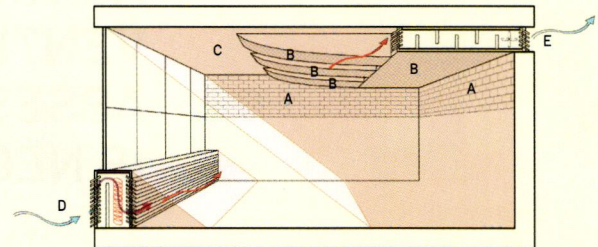


A HARD SURFACE FOR SOUND REFLECTION  
B ACOUSTIC TREATMENT FOR SOUND ATTENUATION

2. Acoustic treatment on suspended objects



3. Double-sided ventilation: optimal



A THERMAL MASS  
B SOFT SURFACE FOR ABSORPTION  
C HARD SURFACE FOR ACOUSTIC REFLECTION  
D ACOUSTICALLY ATTENUATED AIR INTAKE WITH HEATING COIL FOR WINTER  
E ACOUSTICALLY ATTENUATED AIR EXTRACT WITH FAN FOR HIGHER LEVELS OF VENTILATION

4. Balancing ventilation and acoustics

BB101 requires the capability to ventilate at 8l/sec/person. The minimum ventilation flow rate required for a typical classroom, 3l/sec/person, equates to 2.1 air changes on a continuous basis, with a capability to achieve 5.7 air changes an hour. This heat loss can be a major element of the energy consumption of the school – a large quantity of air which, in the winter, is introduced into the space simply via open windows. Such a design can't be considered good or sustainable.

Research has shown that levels in excess of 4,000ppm of CO<sub>2</sub> have been found in UK schools, indicating unacceptable IAQ. This normally occurs in winter periods and is largely due to windows not being opened during teaching sessions. Reasons cited for the failure to open windows were their location, which made opening difficult, and draughts from open windows in the winter. Some school specifications now require CO<sub>2</sub> sensors in classrooms to inform teachers of poor air quality. This will result in greater awareness of winter IAQ levels, but will opening windows be seen as an acceptable reaction?

## NOISE

Open windows provide limited attenuation to external noise. In many schools, open windows could cause internal noise levels that exceed those considered desirable by BB93 and BB101. However, many schemes are naturally ventilated and considered successful, while not achieving strict compliance. Natural ventilation and strict compliance can't be assumed to be compatible.

## THERMAL COMFORT

BB101 sets a standard for overheating that includes a maximum of 120 occupied hours at over 28°C. This reflects guidance in BB87, but it is not a particularly high design aspiration. At a recent conference, the National Union of Teachers (NUT), concluded that teaching should not take place at temperatures exceeding 26°C. Passive design methods can be effective, but it remains questionable whether the NUT objective can be achieved.

## THE ANSWER?

Clients undertake the commercial preparation of a tender process with a degree of rigour, retaining financial and legal advisors. It is less common to see engineers retained to develop the brief. Environmental design compromises are developed in isolation from end-users. Often the outcomes are a consequence of the architectural design, which is the focus of interaction between the client and bidding teams. Clients often assume that 'engineering matters' will be resolved by specification statements.

It is often impossible to comply with all the regulatory requirements. Yet architects must be more proactive in tackling these important issues early in the design process so that the trade-offs can be assessed and an informed decision can be reached.

*Peter Bailey is an acoustic engineer and director of Hawksmoor Engineering. Gordon Hudson is a mechanical engineer and an associate director of Mott MacDonald.*



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## POOR DESIGN CAN GET IN THE WAY OF TEACHING

By Ty Goddard

*With far too many new schools in the UK not meeting CABE quality standards, there are calls for the government to take a closer look at the procurement and design processes of education buildings.*

CABE's 2006 audit of newly built secondary-school buildings gave a useful snapshot into the 'quality' debate – far too many were 'poor' or 'mediocre'. This overview of a sample of 52 school buildings was perhaps not a shock to many of those working across the teaching, design and building professions, who are often part of a procurement process which can deliver volume, but seems to find quality more of a challenge.

The government is committed to major investment in our education infrastructure. So is the Opposition, apparently. After decades of 'patch and mend', this huge investment in schemes such as Building Schools for Future (BSF) should be celebrated. That's why we at the British Council for School Environments (BCSE) are organising the first national School Environments Week in June 2007. Capital investment in schools is rising from £700 million in 1996-97 to £8 billion by 2010-11. More than 3,500 secondary schools are set to be built or refurbished over the next 15 years – as are primaries and early-years settings. Pathfinders are bursting out across the country in what will be the biggest education infrastructure investment our society has seen for generations.

The effects of ill-considered design in schools have been well documented. Poor design gets in the way of effective teaching and learning. Bad lighting and poor ventilation can severely affect

young people's learning experiences, let alone the teacher's working experience. Bad design can lead to bullying. A poll of students found that 63 per cent disliked their classroom spaces and felt very little ownership over their own school environments. The effects on morale and motivation are obvious. Bad design does nothing to support good learning.

As long ago as 2005, speaking at the launch of the RIBA's 'Smart PFI' campaign, I focused on the lack of time in the present BSF process for bidders to interact properly with school communities. Under BSF, having to fix key design decisions in twelve-odd weeks leaves little time for understanding how teaching and learning are changing. While BSF sought to learn lessons from the early one-off PFI projects (forming long-term contractual relationships in the creation of Local Education Partnerships) it is the lack of meaningful stakeholder engagement that will hinder the transforming elements of this investment. This is not about patronising young people or their teachers – it is common sense to build public places that people understand and feel they own.

It is to the RIBA's credit that it has not been afraid to air some of the strategic delivery challenges that exist and thereby help explain some of the issues of poor design that surface around our schools. But no one party can have all the answers. We are all duty bound to look beyond the headline horror stories and help find solutions to common challenges.

The RIBA's 'smart PFI' models are worth testing in England. They are already working in Northern Ireland in the





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1.



2.

## JO RICHARDSON COMMUNITY SCHOOL, BARKING AND DAGENHAM

Architecture plb's Jo Richardson Community School (JRCS) shows how the PFI process can create a centre for the entire community. The Local Education Authority and the headteacher worked with the design team and a wide range of stakeholders to prepare an exemplar scheme for school and community facilities. Preparation time was essential to the success of the school design. A review of existing new-build schools was key to the process. JRCS is an eight-form-entry school with sixth form, which also includes a combined school and public library; an adult-education facility; performing-arts space; a children's centre; sports facilities; a café; a community police service; and meeting rooms. The building is PFI-funded, with credits from the DfES and ODPM, together with council capital.

1. Jo Richardson Community School, by Architecture plb
2. Cartoon from the BCSE/School Works' A-Z Sketchbook of School Build and Design

health sector. In one model the client prepares an outline design in advance of going to the market; in the other the preferred bidder is selected on grounds other than design and then embarks on the design with the client organisation. As the RIBA says: 'The smart PFI proposals enable the public-sector client to benefit from design intelligence at the early stages of the project.' It is also important to note that this gives stakeholders time to be involved in the process. As the recent National Audit Office report on Academies noted, it is this time and interaction that is an all-important factor in good design.

Currently, each bidding team within BSF has to put forward a number of sample schemes to a high level of completed detail. Much human energy and investment is wasted. One member of the BCSE said to me: 'The value of aborted design costs put forward by bidders is monumental, and could be enough to pay for a whole new primary school in every BSF wave.' In response, the BSCE has put together an expert working group which will make recommendations on how to improve the procurement process.

Yet in some quarters there seems an unwillingness to even participate in the debate. The likely political consequences are clear. This huge investment in our infrastructure will come with a large dose of pessimism. Unless we act, this will tip into cynicism with profound consequences not only for those thinking about bidding, but also for how teachers, pupils and communities will embrace their new surroundings.

The ripple of worry has begun – it is up to those in the Treasury and across Whitehall to begin to listen to the hard-won diverse experience from the ground. The voice of the design profession has never been more necessary. The current system duplicates effort, wastes money, and fails to contribute to the sharing of learning or play to the strengths of Britain's world-class designers. With the evident passion out there to get this right, we must create a process that plays to all of our strengths and nurtures the investment and transformation that is needed.

### FURTHER READING:

Smart PFI: RIBA Position Paper  
Designing Schools for Extended Services, DfES

*Ty Goddard is the director of the British Council for School Environments ([www.bcse.uk.net](http://www.bcse.uk.net)). The BCSE is a membership organisation made up of schools, local authorities, construction companies, architects and all those involved in and concerned about designing excellent learning environments. The opinions expressed in this article are those of the author writing in a personal capacity.*

*To register for the upcoming AJ conference, Building Schools for the Future: The Architects' Perspective on 7 June, visit [www.ajbsf.co.uk](http://www.ajbsf.co.uk)*





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## ANYONE CAN BE A DESIGNER THESE DAYS

This week's buzz word is product design. OK, two words. We all know what product design means. It means Charles Eames, Alessi, Braun, Philippe Starck – that sort of stuff.

But did you know it also means the work of some computer geek charged with the task of 'ensuring best-practice product development'? According to last week's Computer Weekly, a bloke who recently got a 'product design' job at Boots had previously been in charge of applications architecture and design. Where is the ARB? And, possibly, the Design Council? Old Sottsass would be turning in his grave were he not still alive.

Mac users – actually, everybody – can have a good laugh at <http://tinyurl.com/29mlxm> or <http://tinyurl.com/3a23o2>. These are the winners of an Intel design competition for the sexiest small computer with an Intel chip. The cruel irony is that the winner got a million bucks to develop and market the thing. Aaargh. Intel is running the competition again this year. But since it's for an Intel-based computer, like the Mac Mini for example, couldn't they just give the prize to Jonathan Ives and spare us this year's horror?

[sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

# BALLS IN COURT

As the end of yet another football season hovers into view, thoughts turn to Mr Catt, who lives near Withdean Stadium in Brighton, writes *Sue Lindsey*. Last year he failed in his bid to prove that the city council's planners had been wrong to allow Brighton & Hove Albion (the Seagulls) to extend their temporary use of the stadium until June 2008 (AJ 07.09.06).

The judge found that there was no problem with the council's screening opinion that had concluded that an environmental-impact assessment was unnecessary. He also decided that, even if he was wrong about that, Mr Catt was too late to complain because the three-month time limit in which a judicial review application should have been made started when the screening opinion was adopted, not when the subsequent planning decision was made.

It seems that, having failed to beat them, Mr Catt did not opt to buy a stripy scarf and blend in with the crowd. He put on a suit and went to see the Court of Appeal instead. But, unfortunately for Mr Catt, it looks like he will have to endure at least one more season of football at the stadium. He failed to persuade the Court that the council should not have taken proposed mitigation measures into account when deciding whether the use of the stadium was likely to have a

significant environmental effect. While there is no general rule of thumb as to whether conditions or remedial measures may be taken into account, Lord Justice Pill said that in this case it would be 'ludicrous' to ignore the effect of the imposition of conditions such as how often and on what days matches could be played.

However, there may be cases in which the effectiveness of remedial measures is uncertain. In short, every development is different. The way the screening decision is approached and whether and to what extent proposed remedial measures can be taken into account must depend on the particular circumstances.

The Court of Appeal reversed its decision on time limits – good news for those who want to complain about screening opinions, but potentially bad news for developers. The court decided that the three-month period for applying for judicial review of a planning decision, on the basis that a screening opinion was unlawful, only starts running from the date planning permission is granted, not from the date of adoption of the screening opinion. This is because the point at which the threat to the challengers' interests crystallises is when planning permission is granted. While the screening opinion can be challenged, it does not

inevitably lead to a particular planning decision.

However, the court emphasised that any application for judicial review of a planning decision should be made without delay. Where there is undue delay, the court can refuse to grant relief. It is easy to see how a developer who lawfully proceeds with building works once planning permission has been granted could be prejudiced by a subsequent challenge to the planners' decision. In considering delay in a case where a challenge is based on the alleged unlawfulness of the screening opinion, the court would be entitled to take into account that the challenger knew about the screening opinion before planning permission was granted.

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



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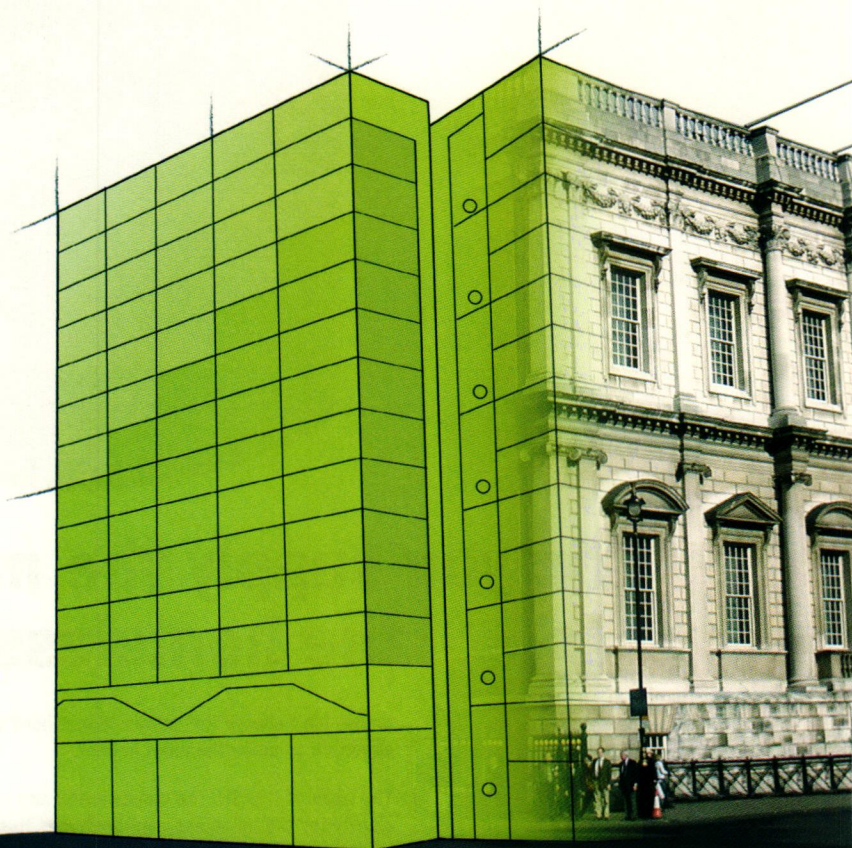
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## EXHIBITION

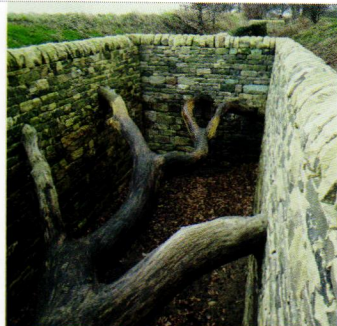
By Gillian Darley

Andy Goldsworthy  
At the Yorkshire Sculpture  
Park, West Bretton,  
Wakefield, until 6 January  
2008

1. Hanging Tree
2. Coppiced sweet chestnut  
in the Underground Gallery

The Yorkshire Sculpture Park (YSP) was made for Andy Goldsworthy and he for it. This year sees the 30th anniversary of the park, and 20 years earlier Goldsworthy was its artist in residence. Goldsworthy is a Northerner, at home with dry-stone walls and woodland, and he can extract an entire thesaurus of references from the complex Bretton landscape – part Brownian park, part working farmland. He alerts us to the passage of time; to different usages and several histories (both functional and aesthetic); to forms and spaces familiar and unfamiliar; and then leads us through, musing on suitable narratives for modern urban-minded visitors.

The current exhibition extends throughout the YSP. In Round Wood, which lies at one extremity of the park, you find



1.

*Outclosure*: a hermetic dry-stone circular pound with walls too high to peer over, without an entrance or exit – not so much as a chink. It sits at ease in a small spinney, beech trees seemingly stepping back respectfully.

Not far away is *Hanging Tree*, the wall following the line of Oxley Bank (almost a ha-ha), fallen tree trunks embedded in the series of stonework enclosures, hovering well above ground level. Goldsworthy's earlier *Storm King Wall* in upstate New York takes a sinuous path, winding around live, vertical trunks. In this reworking, the fallen trees are almost menacing in their torpor.

At the Longside Gallery, more cowshed than art space, Goldsworthy's sheep paintings of 1997–8 instantly refer the



2.

viewer back outside: canvasses imprinted with hundreds of sheep footfalls as they gathered around a salt lick; a small clear circle in the midst of a graffiti of mud and hoof marks. The gallery window is thick with slurry, leaving just a serpentine line of clear glazing for a view out. Works on paper are created with the blood of hares, and some of this veers towards the darker verse of Ted Hughes, but back at the main Underground Gallery, Goldsworthy hits another note entirely.

Here the artist is brimming with confidence. Goldsworthy bundles elbow-shaped oak branches into a great interlocking egg, which almost fills the room, and clads another gallery in coppiced sweet chestnut, with a kind of swirling vortex of twigs at the centre. Both rooms are fragrant with

woodiness, even a hint of resin. Dove-grey clay, plastered from floor to ceiling, striated as it dries, encases another space. Layered stone cairns, pierced by holes as unexplained as the void at the centre of *Outclosure*, fill another room.

Finally, the last gallery is split by a veil of diaphanous beauty: hanging chestnut stems pinned by blackthorn, pierced by an oculus no bigger than the sheep lick. Shifting from the tough and unremitting – the fissured mud, slabs of sandstone, the textured heftiness of timber – to the shimmering hedgerow embroidery of this finale, Goldsworthy is an artist who appears here on top form.

*Gillian Darley writes on architecture, art and landscape*



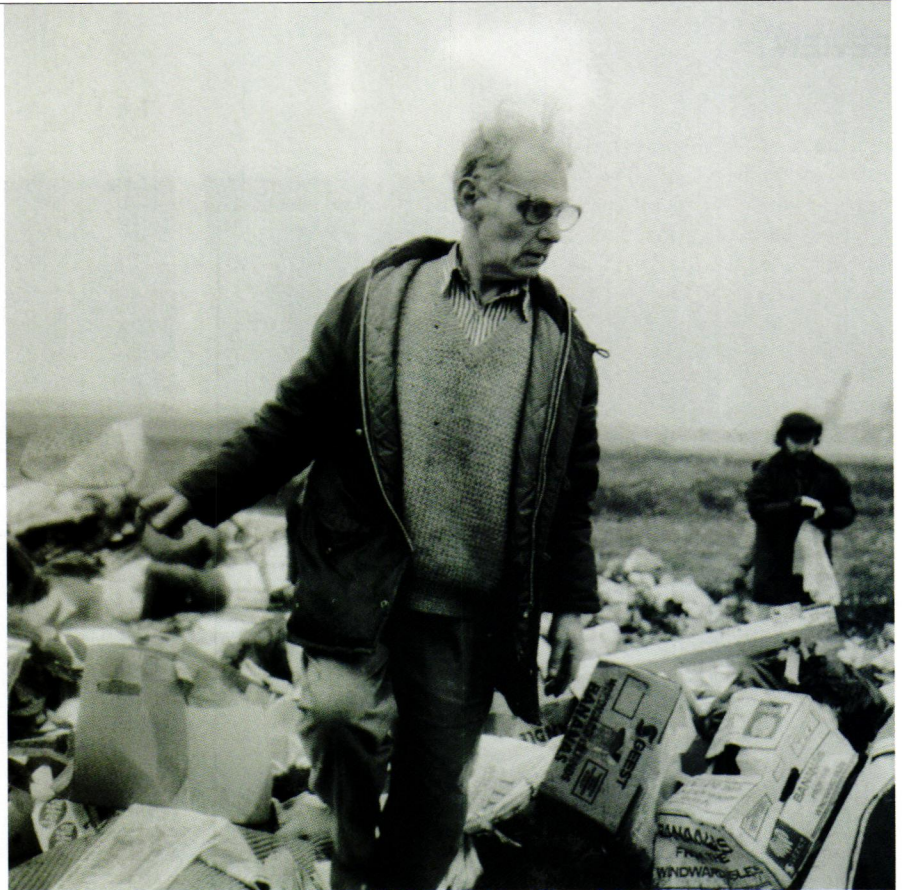


1.

## BOOKS

Robert Cowan

*Shrinking Cities: Volume 1, International Research; Volume 2, Interventions*  
 Edited by Philipp Oswalt.  
 Hatje Cantz, 2006. 736pp  
 and 864pp. £29.99 each.  
 Distributed by Art Books  
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2.

The chief characteristic of shrinking cities is that they are growing. That's to say, their context is generally a city region that is growing and adapting to new economic, social and technological conditions. But the concept of shrinking cities doesn't prove to be particularly useful in characterising current processes of urban change. Friedrich von Borries and Walter Prigge write in their essay that 'what has been called growth in China – the emergence of islands of wealth within a generally low societal level – is identical in meaning to what has been called shrinkage in Europe, that is, the emergence of areas of poverty within a generally high societal level.'

No matter if the title's not quite right. In two massive, well-edited, profusely illustrated

volumes of essays and case studies, *Shrinking Cities* brilliantly illuminates what is happening in today's urban regions. It recognises that conventional approaches to urban planning – conceiving a physical form for future development and steering it towards realisation – are rarely adequate. To Rem Koolhaas, the solution is 'to abandon what doesn't work – what has outlived its use – to break up the blacktop of idealism with the jackhammers of realism and to accept whatever grows in its place'. Most of the contributors to *Shrinking Cities*, though, do see possibilities for managing change.

They admire projects like the Potteries Thinkbelt, Cedric Price's 1960s vision of a future for North Staffordshire. The region's traditional industries

were crumbling and the railways that had served them were underused. Price's solution was to develop a post-industrial knowledge society. Mobile units would be moved on flatbed railway cars to wherever they were needed, serving 20,000 students. The basic infrastructure needed to be planned, but the detailed configuration did not.

The *Shrinking Cities* project, led by the architect and writer Philipp Oswalt, relates particularly to the eastern-German experience. No UK city is deliberately shrinking itself, unlike Halle in eastern Germany, which used that phrase in the title of its application to become European cultural capital. Even where some northern English cities are demolishing significant numbers of houses

in the face of what is called 'market failure', the policy is still part of a strategy for regional growth.

How can we manage city regions whose parts shrink and expand unpredictably? Oswalt calls for planning based, not on physical development, but on softer tools – 'because often cultural development, forms of communication, and the rise of social networks and processes shape urban development more than construction itself does'. *Shrinking Cities'* descriptions of cultural developments – new ways of engaging urban space such as urban farming, BASE jumping, free-running and, yes, the new art of door recycling – are among its most enlightening contributions.

Volume 2 presents four fields of action. 'Deconstructing' examines how the process of





3.

1. Ivanovo, Russia
2. Liverpool, England
3. Halle, Germany

de-urbanisation can be shaped and the qualities that can be gained by what remains. 'Re-evaluating' explores how the traditional and the abandoned can be reappropriated. 'Reorganising' asks how processes, structures and programmes can be conceived differently. 'Imagining' focuses on mental processes of communication, memory and the search for identity.

Robert Fishman's essay reminds us that even in the late 19th century, Ebenezer Howard was advocating shrinking cities. London, he argued, should be reduced to only 20 per cent of its population. Those who remained would enjoy the green spaces that would replace the intolerably congested city. 'The shrinking city was seen throughout most of the 20th century as a positive

development,' Fishman writes. 'Virtually the whole planning profession was dedicated to shrinking the city; so too were virtually all governments.'

Today, traditional urbanism is back in fashion in some circles. Fishman sees, in the USA at least, a process of reurbanism in the emptied city cores, due to revitalisation programmes, gentrification, immigration and the rise of the black middle class. The result is a strange form of regional pluralism in which growth is occurring simultaneously at the centre and at the edge. Shrinking cities? It is more complicated than that. The picture comes into focus only at the regional scale.

*Rob Cowan is director of the Urban Design Group and author of The Dictionary of Urbanism*



## CRITIC'S CHOICE

By Andrew Mead

The Aran Islands off the west coast of Ireland have captured the imagination of many artists and writers, from Robert Flaherty's film *Man of Aran* (1934) to two dazzling books by historian, geographer and map-maker Tim Robinson – *Stones of Aran: Pilgrimage* (1986) and *Stones of Aran: Labyrinth* (1995). With their attention to everything from underlying geology to botanical minutiae and the long-forgotten genesis of place names, these books are profound investigations of the inhabited landscape.

One section in *Labyrinth* deals with the myriad stone walls that subdivide the islands. According to Robinson, 'the eye is totally beset by walls... a walled landscape uniting the monotonous grandeur of the desert with the petty territorialism of suburbia'. The stones themselves range from 'dog-eared squares' to 'thin bony oblongs', and when assembled they are 'usually not tightly packed and admit a modicum of empty space, slippage and instability'.

One contemporary artist drawn to Aran, and in particular these stone walls, is *Sean Scully*, whose black-and-white photos feature in an exhibition, *Walls of Aran*, at Dublin's Kerlin Gallery from 4 May to 2 June (pictured above), and in a book with the same title, newly published by Thames & Hudson (£19.95). For some years now Scully has been painting a series of works called *Wall of Light*, which these photos clearly complement. Not only do the paintings comprise loosely oblong slabs of colour, stacked both horizontally and vertically, but there are the same little fissures that Robinson describes, through which shines a suppressed inner light ([www.kerlin.ie](http://www.kerlin.ie)).

In his *Resistance and Persistence: Selected Writings* (Merrell, £19.95), Scully discusses these and earlier works, along with the paintings of other artists he especially admires, such as Matisse, Morandi and Rothko. Aloof from the banalities of Brit Art, Scully has stayed in touch with history, and is eloquent on the cultural importance of art (or architecture) doing so – not to replicate what's gone before but to ensure substance and seriousness, a true sense of content. This is a heartfelt, valuable book.

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



## BOOK

By Julian Holder

The Life and Times of  
the Brunswick, Bloomsbury  
By Clare Melhuish.  
Camden History Society,  
2006. £7.50



The Brunswick following its recent redevelopment

In Polanski's film *Chinatown*, Noah Cross tells us: 'Politicians, ugly buildings and whores all become respectable in time.' For much of its life the Brunswick Centre was thought of as just such a building. Originally developed by Alec Coleman (also responsible for Portsmouth's reviled Tricorn Centre), its creation involved the demolition of three and a half blocks of Georgian housing in the 1960s, making it a *cause célèbre* of the conservation movement. There is the not unusual irony here that the 'new' building is now listed and has arguably been more fought over than the 'old' buildings which were demolished to make way for it.

Indeed, the Brunswick Centre provides one of the more tortuous episodes in the recent history of listing. Originally put

forward in 1992 against strong opposition from its architect Patrick Hodgkinson, it was granted a certificate of immunity for five years, only to be listed in 2000 when that had lapsed – but this time against the opposition of Docomomo UK. Given the results of the centre's recent redevelopment by Patrick Hodgkinson and Levitt Bernstein, one wonders if they should apologise.

Now a much-loved monument to Brutalism in the heart of Bloomsbury, its status as a small-scale megastructure is one that Hodgkinson has always resisted. 'Drawn more to Futurism than Cubism', he prefers to think of it as a village in the city, based on such diverse models as Oxbridge quads, Haddon Hall, the work of Louis Kahn, and the Adams' Adelphi scheme. Now

rebranded as 'The Brunswick', it would appear that Noah Cross was right and the centre has become not only respectable but cherished – at least partly for demonstrating the virtues of high-density city living.

I've certainly never lost the thrill of stumbling across this bit of Sant'Elia in the middle of London. Clare Melhuish's slim, scholarly study tells the story from the centre's conception in the late 1950s and completion in 1973, through its difficult years of neglect to its present refurbishment. Her account is more than welcome, despite the privilege she seems to give to the architect's voice. But then Hodgkinson has had a peculiarly close association with his creation, determinedly marking out his territory like a new cat on the block.

To have produced the usual architectural history which stopped when the keys are handed over would have taught us little, and the Brunswick Centre still has much to teach, for it gives the lie to two myths that still seem hard to counter. High-density doesn't have to mean tall (it was first conceived as 40 storeys by Covell and Matthews); and, as the centre's current popularity makes clear, listing needn't keep a building in aspic.

*Julian Holder is an architectural historian in Manchester*



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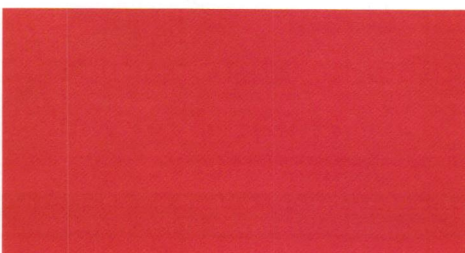
*Ian Guest, Henkel Building Systems.*

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London**

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**Ref: 0704-39  
To £30,000 per annum**

The offices are largely open plan and perfectly reflects in their open office culture. The practice actively encourages all Part II graduates to take their Part III professional training examination. They also offer financial support and time off for lectures.

**Project Architect  
London**

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.

**Ref: 0704-35  
To - £38,000pa**

**Architectural Technician/Technically proficient Part II Assistant  
Crewe**

An expanding Practice in Crewe which specialises in High-spec Residential and office projects, currently require an experienced Architectural Technician who has worked previously in these sectors. The ideal candidate will have 3yrs+ experience, and be fully up-to-date with U.K. Building Regs. They are currently working on a £7m high-class office fitout and need a technically strong individual who can complement the team. This is an ideal opportunity to join a small friendly, design led practice who believe in rewarding talent by internal promotion.

**Ref: 0704-23  
To - £30,000**

**Senior Project Architect (R.I.B.A.)  
Leeds**

Our Client, a well established practice based in Leeds, currently seek a talented Senior Project Architect. Potential candidates must have good job-running experience and experience working on medium/large scale Commercial, Residential and Industrial projects. There is huge potential for business development, and the opportunity for individuals who want to become an Associate/ Associate Director. Their modern, bespoke offices are based looking onto the river, and offer a relaxing and friendly atmosphere. This is a great opportunity to join a successful practice, who can offer associateship to career-focused, focused individuals.

**Ref: 0704-20  
To £40,000 per annum**

**Landscape Architect  
Manchester**

My Client, a large, successful consultancy with 10 offices throughout the U.K and over 800 employees, currently seeks landscape architects who possess excellent design and graphic skills. All candidates must have their part 4 qualification to join their busy urbanism and landscape teams in the Manchester office. Successful candidates will have the opportunity to run large public realm projects creating streets and places. Successful applicants must be able to demonstrate experience as a Landscape Design Leader who has delivered a number of high quality design landscape projects from masterplanning stage, through detailed design to implementation. This is a fantastic opportunity to join a well established company, who can offer an excellent range of projects to work on.

**Ref: 0703-46  
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**Project Architect** Watford c£45k - £50k + Pkg

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**Technical Co-ordinators / Managers** Central London Up to £80k Pkg

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**Part I / Part II Assistants** Surbiton Contract or Permanent

International design consultancy of architects, planners and engineers with offices in the UK, Europe, Middle East and China. They are currently looking for assistants to work them on their continually evolving workload and an ever-increasing number of urban regeneration and residential projects. Are you motivated and able to demonstrate your skills? Can you help expand the company and meet the needs of their exciting and increasing workload? Ref: 3577 (Philip)

**Architects / Assistants** Waterloo / Clerkenwell Circa £26k - £42k

With challenging, rewarding and much talked about schemes, this renowned and innovative design studio are looking to enhance their creative thinking London studio, with individuals possessing strengths and a proven track record covering retail, residential, leisure or commercial schemes. **AutoCAD.** Ref: L377 (Hannah)

**Principal Architects / Team Leader** Brighton Amazing Salary & Bens!!

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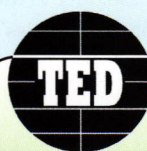
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#### LEEDS

Ref:ACP0010

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This international firm of Architects seeks an experienced Technician who has a good technical and design background with experience of AutoCAD 2007 to work on projects across a range of sectors such as Government, Industrial, Commercial, Transportation and others. Good prospects for promotion.

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Successful applicant must have experience in UK Building Regulations, Construction methods, detailed design. Please send your CV and A3 samples of your work to Russell Hobbs Architects 68 Caroline Street, Hockley, Birmingham B3 1UG or email with worked examples to [tom@russell-hobbs.co.uk](mailto:tom@russell-hobbs.co.uk).

No agencies please.

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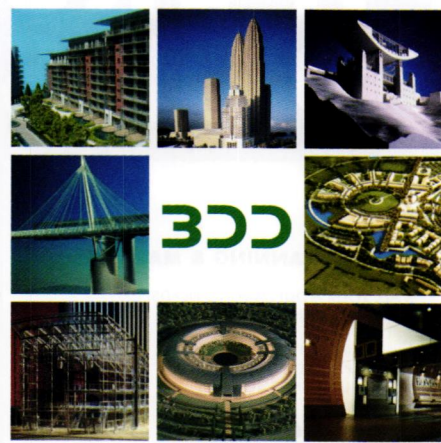


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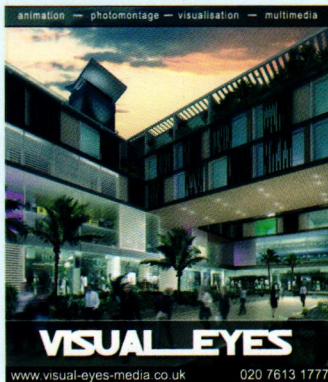
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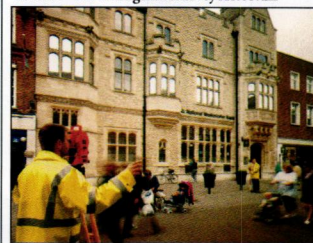
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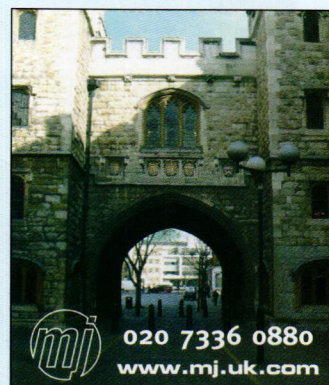
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Sketch of the entrance hall at Moggerhanger House, showing Soane's alignment of the door and window glazing bars, the new dome placed by Inskip + Jenkins, and the park view through the porch columns. By Ptolemy Dean



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## METAL TECHNOLOGY



### AJ ENQUIRY 202

Metal Technology has a PFI and PPP school-renewal programme with several Scottish authorities, including 16 schools in North Lanarkshire and five schools with fabricator Nortek Aluminium and Carillion in South Lanarkshire. Architect for St Timothy's is Aedas, with Balfour Beatty as main contractor.

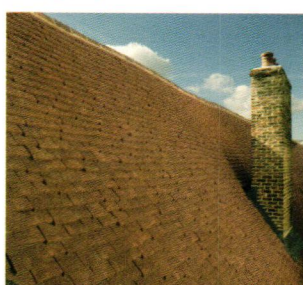
## SCHÖCK



### AJ ENQUIRY 203

The Schöck thermal-break element, which has been used at the Sovereign Harbour Yacht Club, near Eastbourne, is an innovative, high-performance compression module, designed to help architects, designers, structural engineers and contractors meet Part L of the Building Regulations.

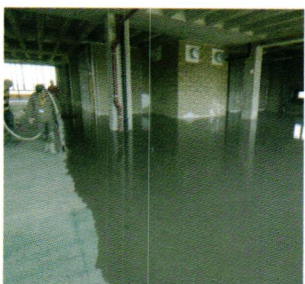
## SANDTOFT



### AJ ENQUIRY 204

As part of a major restoration and renovation project, the Boston Guildhall in Lincolnshire has been reroofed by Tasker Builders using hand-made tiles by the UK's leading independent roof-tile manufacturer, Sandtoft. More than 18,000 bespoke clay plain tiles were produced in three different sizes for the roof.

## ARDEX



### AJ ENQUIRY 205

When a prestigious new building to be built on behalf of Cancer Research UK – the £50 million Li Ka Shing Centre – required a cost-effective but high-quality flooring solution, Ardex and Grace Resin Flooring of Norwich worked in partnership to provide the ideal industrial flooring-system solution.

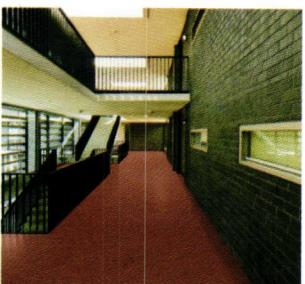
## ROTO FRANK



### AJ ENQUIRY 206

The rising popularity of bi-fold doors may leave many designers limited for choice when it comes to selecting the right hardware to create the desired opening and aesthetic effect, but help is at hand in the form of Roto's new Patio 6080 fold-and-slide hardware, designed to offer the ultimate in versatility.

## FORBO ARTOLEUM



### AJ ENQUIRY 207

The newly launched Artoleum Collection demonstrates Forbo's ability to lead the market with natural, innovative and beautiful flooring solutions. Bringing the harmony of the natural world into interior spaces, Artoleum has three distinct design ranges, using natural pigments to create colourful and striking designs.

## JOHN BRASH



### AJ ENQUIRY 208

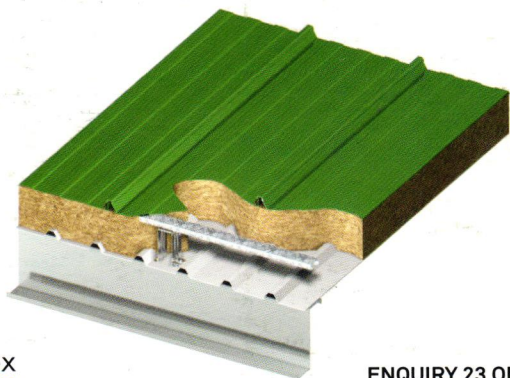
Some 1,500m<sup>2</sup> of Western Red Cedar shingles from John Brash have been used by David Archibald to roof his house, garage and summer house at Burley, near Ringwood in the New Forest. The fire-retardant shingles are treated in a vacuum-pressure impregnation process for preservation.



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