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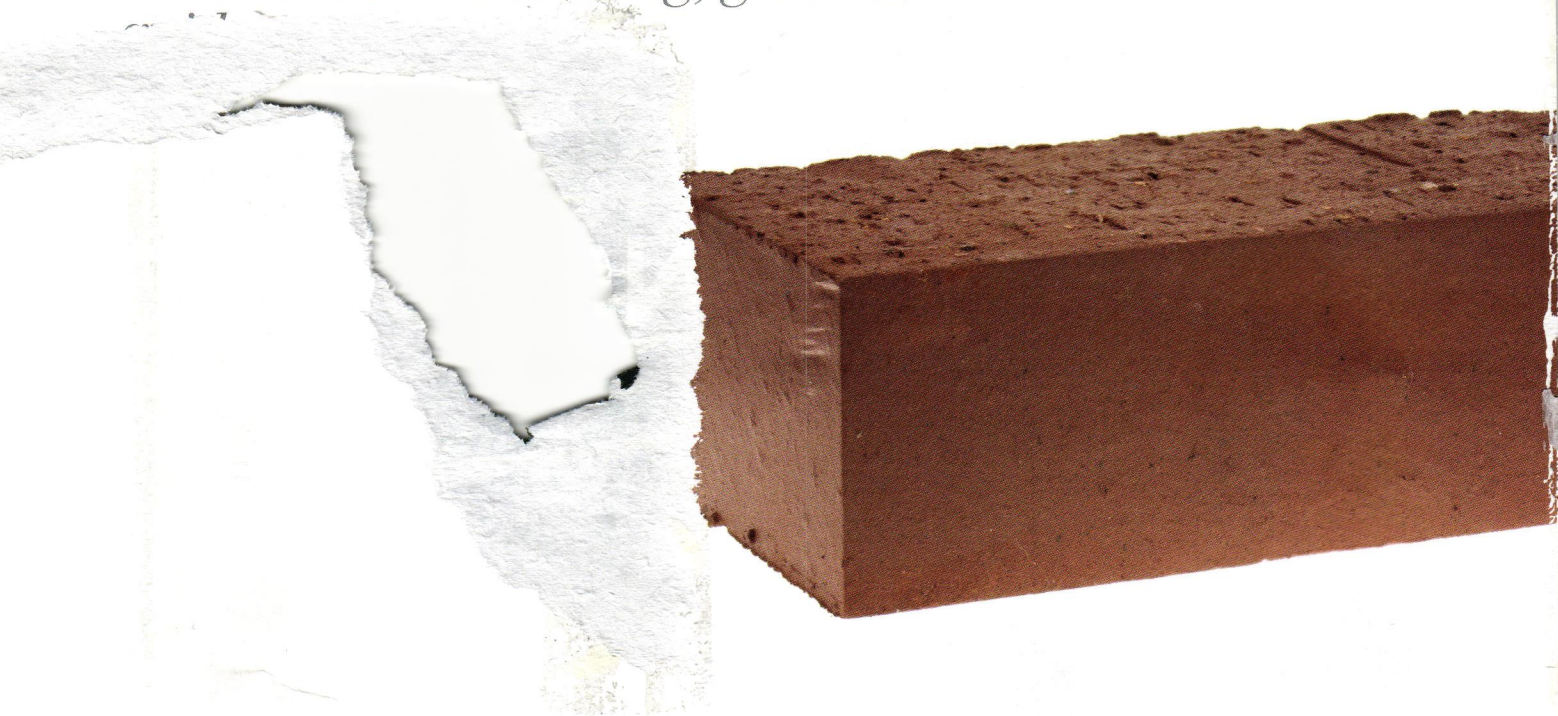
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PEOPLE NEED TO BE ABLE TO IDENTIFY THEIR OWN HOMES ON A DARK NIGHT

By Ruth Slavid

Think about designing a residential building for clients with very specific needs. They are sociable but blind, although they have excellent hearing which allows them to navigate with ease. And they have very particular eating habits. You need to design this building by learning as much as you can about the clients, but will have little direct contact with them and no exchange of ideas. Today, when client consultation is such a buzz phrase, this seems an outrageous, paternalistic approach. Except that the clients are bats, not known for their conversational skills.

Fortunately, bats have been studied intensively, mostly because they are a protected species with a close association with buildings. This makes it possible to launch a competition to design a much-needed residence for them in west London (see page 16).

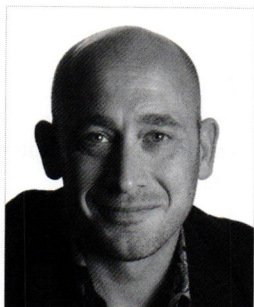
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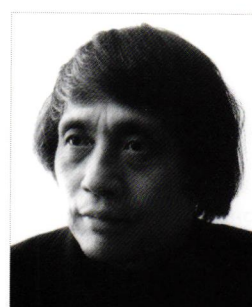
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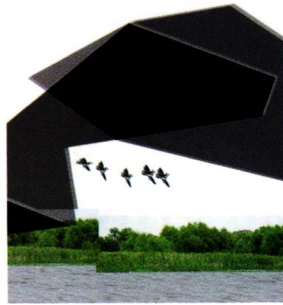


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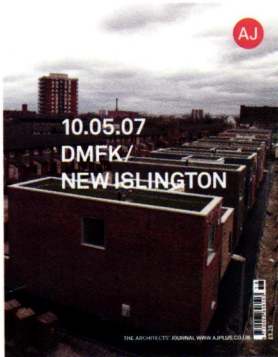


Pritzker Prize-winner Tadao Ando's drawing features on the *Sketchbook* on page 58. The sketch is to be auctioned in aid of the Architects Benevolent Society

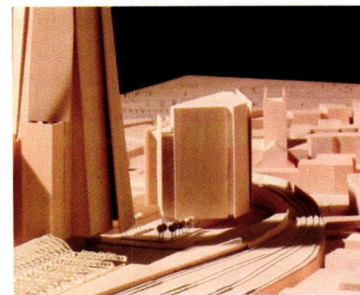
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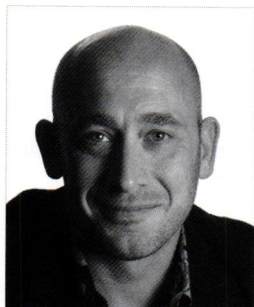
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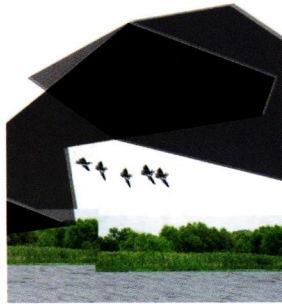
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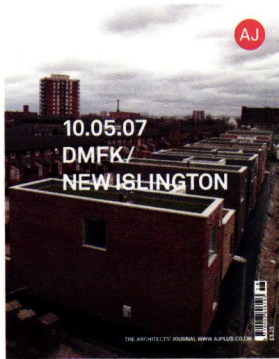
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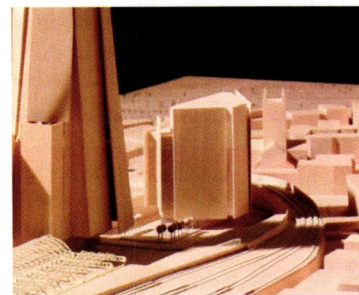
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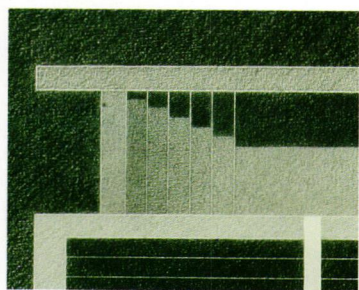
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Top five jobs:

- *Mangera Yvars* – architects
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- *RIBA* – various positions
- *Edinburgh College of Art* – lecturer in landscape architecture
- *Kingsley Symes and Scott* – architectural technician

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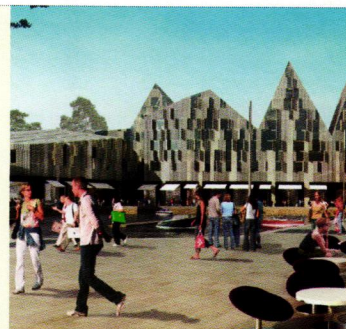
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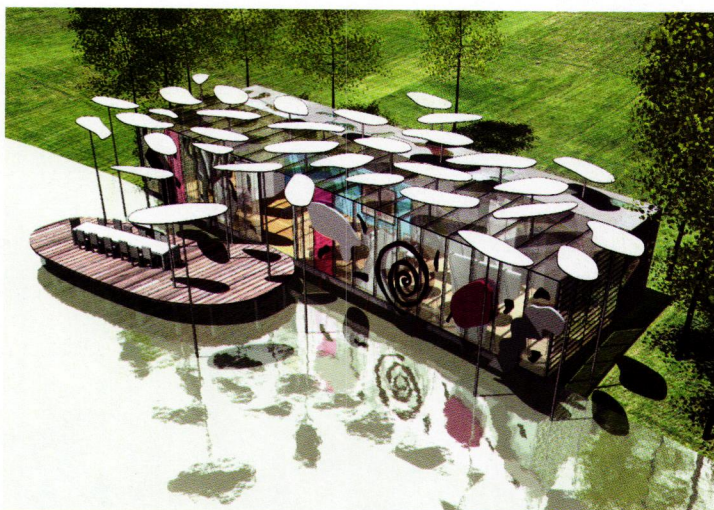
THURSDAY 3 MAY

- Van Egeraat reveals regeneration plan for east London's Canning Town (right)
- Brisac Gonzalez wins £10 million Scottish arts centre competition
- Eric Parry reveals extension to Grade I-listed museum in Bath
- Thames Gateway regeneration continues as £1.5 billion Silvertown scheme wins planning



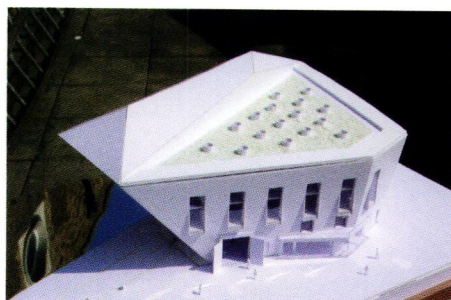
FRIDAY 4 MAY

- Selina Mason leaves CABE to join Olympic Delivery Authority
- Much-anticipated Spaceport competition blasts off
- Bryant Priest Newman to build in Birmingham's Irish Quarter (below)
- Waugh Thistleton takes an orthodox route with new synagogue



TUESDAY 8 MAY

- Alsop (above), Gough and Featherstone join sustainable-house designers in the countryside
- Grimshaw beats Zaha Hadid to Miami Science Museum
- Foster unveils world's first zero-carbon, zero-waste city in Abu Dhabi
- ODA seeks Olympic footbridge designer



WEDNESDAY 9 MAY

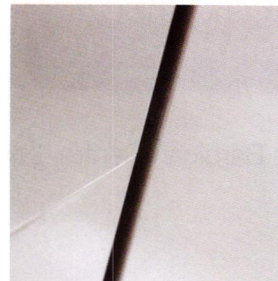
- KPF's DIFA Tower goes up before CABE for the third time
- Leeds-based SMC Gower gobbles up sister practice SMC DTR:UK
- CZWG unveils 'cornerstone' of Canada Water masterplan (left)
- de Rijke Marsh Morgan reveals world's tallest wooden tower



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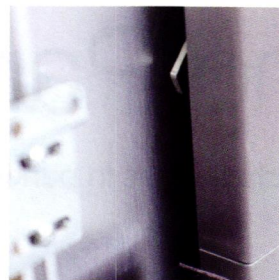
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JANET HALL/RIBA LIBRARY

RIBA London shares its office with the national institute, which it says makes it less visible

RIBA LONDON FLOATS BOAT PLAN

By Richard Vaughan and Richard Waite

RIBA London is in talks to relocate its headquarters to a boat on the River Thames.

This extraordinary plan is being developed in an attempt to create a separate identity for the RIBA's London branch.

Currently based at 66 Portland Place, RIBA London shares its headquarters with the institute's national body – a situation which it believes is stripping it of its regional identity.

Andrew Hanson, RIBA London chairman, told the AJ that the regional organisation has been looking at various prominent buildings in London in its search for a headquarters, but the idea of a boat on the Thames is leading the pack.

'Having our offices in Portland Place is often thought of as an advantage, but we [London] are very often not

seen as a separate entity to the main RIBA,' Hanson said.

'We have been looking at taking some premises elsewhere for a little while, but it won't be happening right now, as we have to make sure the London office is financially secure.'

The RIBA is currently undergoing a regional spending review, and the London office will not be capable of pushing forward any plans to relocate until this has been completed.

Indeed, although current RIBA president Jack Pringle supports the proposals, he admits that at the moment the institute's 'priorities for its funds lie elsewhere'.

However, according to Hanson, RIBA London is still keen on the idea of a separate boat-cum-office as its HQ.

And it is understood that Tim Pyne, the man behind two

of the zones in the Millennium Dome, has been involved in the initial stages of getting the scheme off the ground.

One of the advantages of the boat, says Hanson, is that it would allow the London office to move up and down the Thames and stage events across the city.

He said: 'There is still a massive amount to do, and RIBA wants to get the regions on the right track before anything like this can go ahead.'

'But it is an interesting idea, and it would mean we could sail the boat to different locations along the Thames, bringing RIBA London to different areas of the capital.'

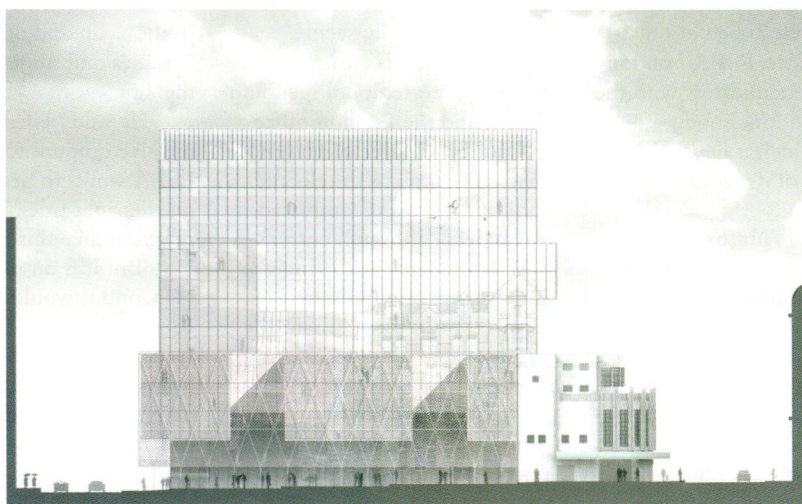
GM+AD'S 'MEMORY VEIL'

gm+ad has submitted this £40 million project in Glasgow city centre for planning. The Paramount Building is a mixed-use scheme for developer Duddingston House Properties and will be formed around the existing, but now defunct, 1930s Art Deco Odeon Cinema on the city's West Regent Street. gm+ad partner Gordon Murray said the building, which will include commercial and retail space, has a four-storey glass 'memory veil' that will replace the rear of the existing eight-storey cinema – the facade of which is to be retained. Murray said: 'We will demolish the existing brick box to the rear of the Art Deco building and recall the memory of it with an independent glass facade supported by diagonal tubular steels.' Murray said the scheme had received a 'favourable' reception at a Glasgow City Council review panel and added that planning was expected to be granted this autumn.

By Max Thompson



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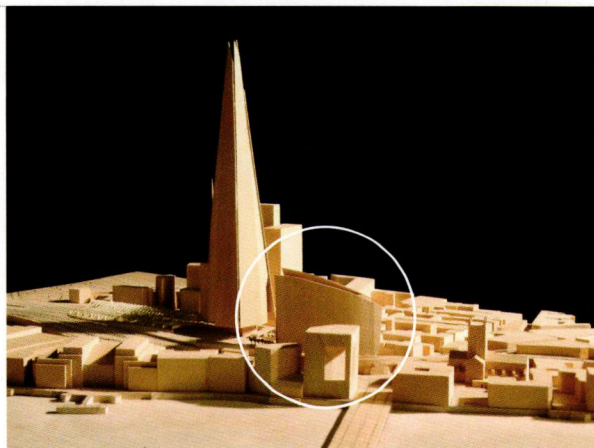
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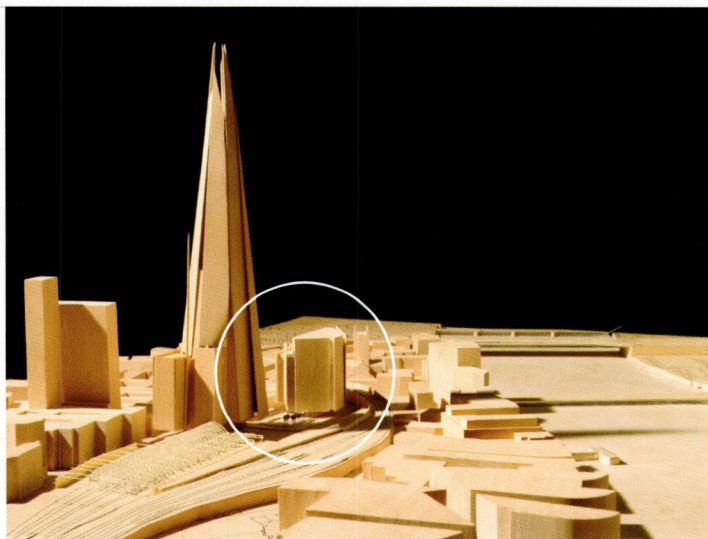
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1, 2 & 3. gm + ad's mixed-use scheme for Glasgow will feature a glass 'memory veil' behind the retained Art Deco facade of the Odeon cinema

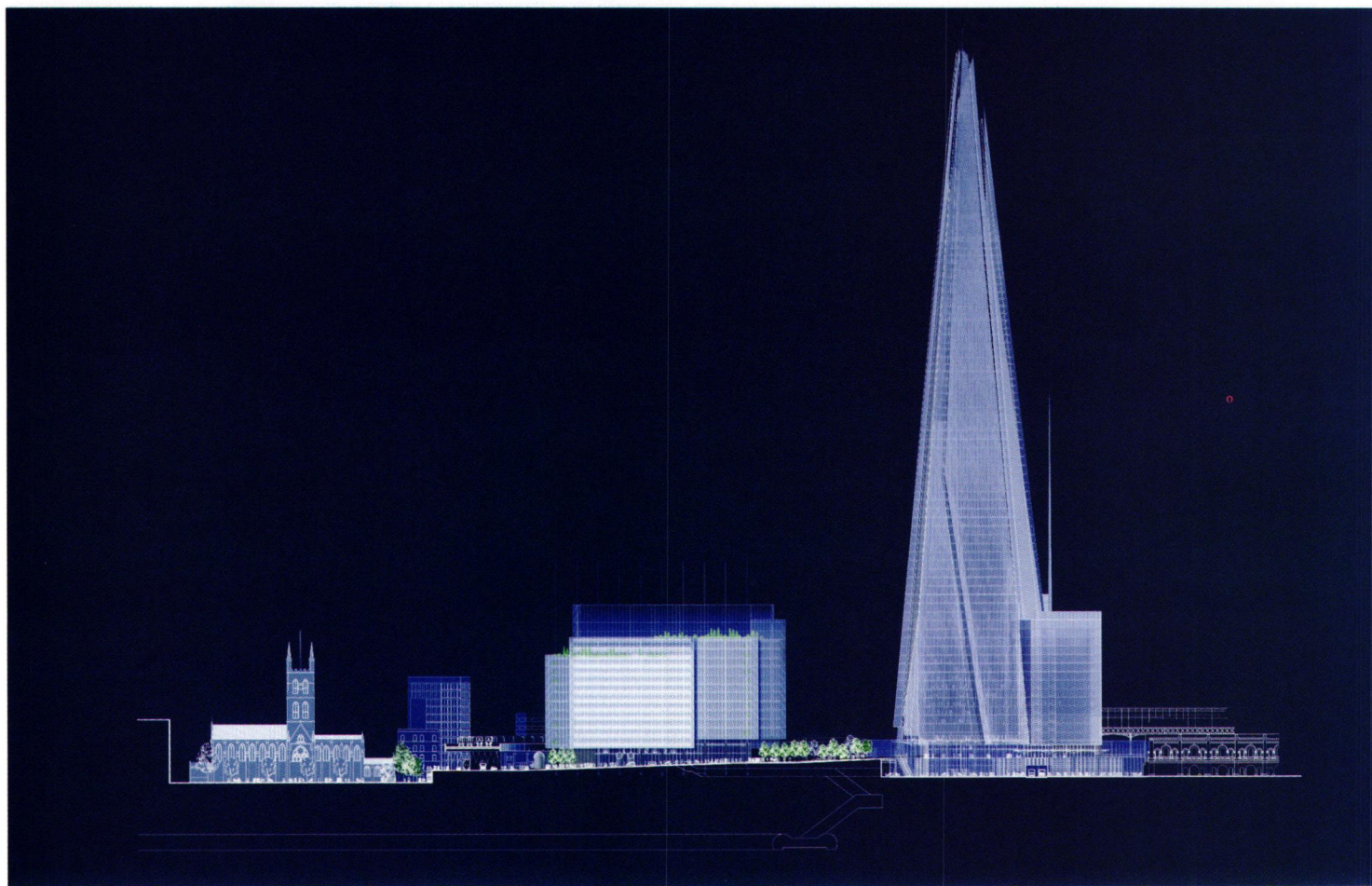
NEWS IN PICTURES



1.



2.



3.

RENZO REWORKS HIS GEM AT THE SHARD'S BASE

These are the first images of Renzo Piano's redesign of his 25 London Bridge Street scheme – the office building at the base of the Shard of Glass skyscraper. A replacement for a 1960s office block, the project, nicknamed the Gem, was originally given the thumbs-up in April 2006, after being rushed through the planning system in less than six months. However, as the practice continues to work on its 448m-tall Shard, above London Bridge Station, it has decided to revisit the 60,000m² Gem, with a new design being resubmitted for planning. The first scheme's sloping roof and curved facade have now gone, and the mechanical plant which was on the roof has been relocated to the basement, meaning the height of the building has been chopped down by 13m to 74m. This reduction has been helped by a drop in floor-to-floor height from 3.8m to 3.7m. The revised scheme still 'steps down' toward Southwark Cathedral, but according to the practice is less bulky and 'more faceted like the Shard'. Throughout the redesign, neither the footprint nor the proposed floorspace were altered and the project will boast the same amount of retail frontage, public realm and 'renewables' as before.

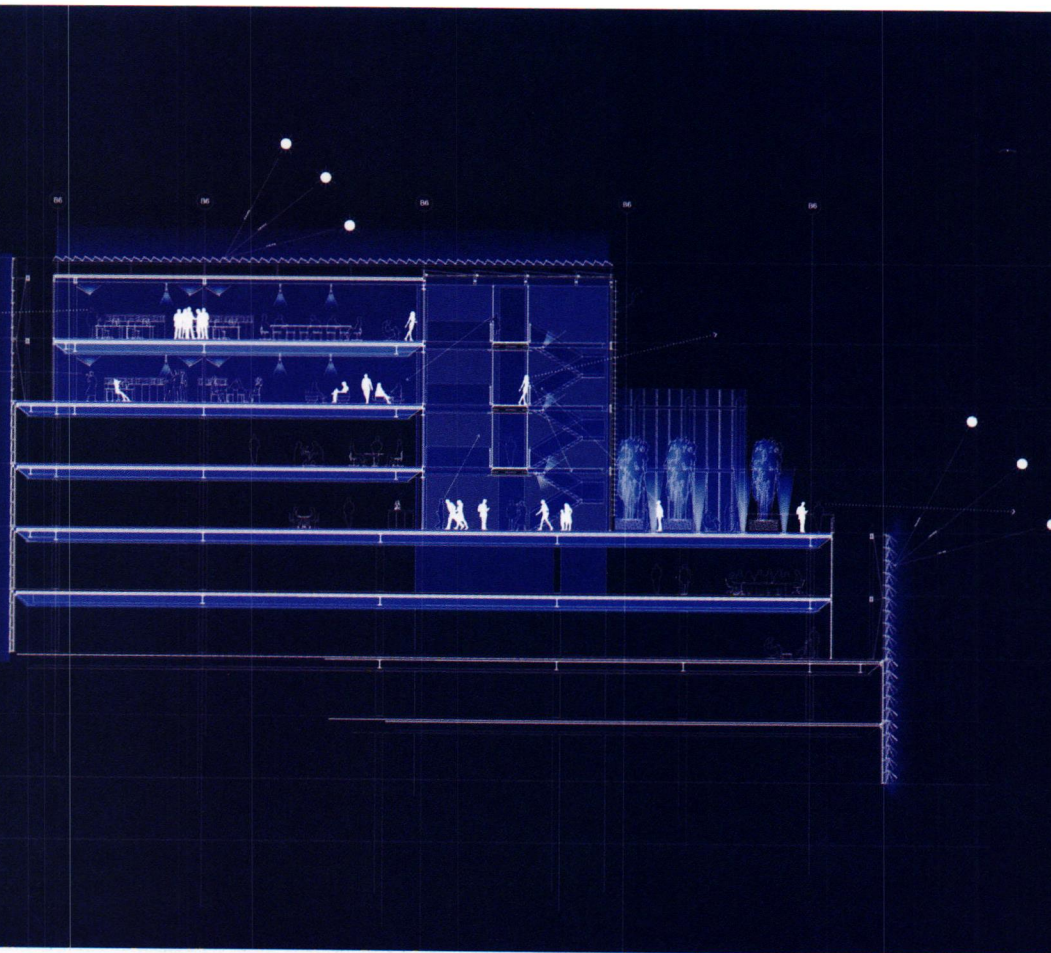
By Richard Waite

1. The original scheme, showing the Gem sitting at the base of Renzo Piano's Shard of Glass at London Bridge

2. Revised scheme

3. South elevation showing the Gem's relationship to the Shard and Southwark Cathedral

4. Section



4.



1.



HUGH CLARK/BAT CONSERVATION TRUST

2.

1. The London Wetlands Centre in Barnes, west London
2. A brown long-eared bat

BATS GET A NEW HOME IN RIBA COMP

By Ruth Slavid

A very different type of RIBA housing competition is being launched – one which will provide a new home for London's bats.

The competition, held in conjunction with the Bat House Partnership, is for a breeding home for bats at the London Wetland Centre in Barnes, west London. The finished bat house will double as an educational resource.

The project was the idea of Turner Prize-winning artist Jeremy Deller. 'I just got interested in bats as fellow mammals living in London. Why should we privilege human beings?' says Deller.

He adds: 'I was going to make a public sculpture which I wanted bats to live in, but then I thought, why not build something tailor-made for their requirements?'

The Bat House Partnership, which is supported by the Arts Council England, the Bat Conservation Trust, the Mayor of London, PlusEquals, the Royal Society of Arts and the Wildfowl and Wetland Trust, has already run a number of competitions for conceptual design, but the difference with this project is that the intention is to build it.

The jury will include Future Systems' Amanda Levete and Rowan Moore of the Architecture Foundation, as well as various wildlife experts.

There are 16 species of bat in the UK and, although they are protected by law, their numbers are declining. The most abundant species, the common pipistrelle, is also the smallest, weighing 3-8g – less than a 2p coin. Renovation of buildings, exclusion of bats and

toxic timber treatments can all threaten their existence.

Ecological consultant John Goldsmith, an expert in protected species, particularly bats, says a building must be able to accommodate colonies of up to 500 bats. There must be darkness within the roost, easy access from outside, and the building must hold the heat, especially late in the day.

'They are little animals that have quite narrow requirements for roost selection,' says Goldsmith.

Deller adds: 'I hope some amazing building will be built [and] that architects can rise to the challenge.'

The closing date for entries is 10 September and winning entries will be published by the AJ. Details are available at www.bathouseproject.org/competition

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'We caressed every inch of this building'

Artists Heather Ackroyd and Dan Harvey on covering the National Theatre in grass.

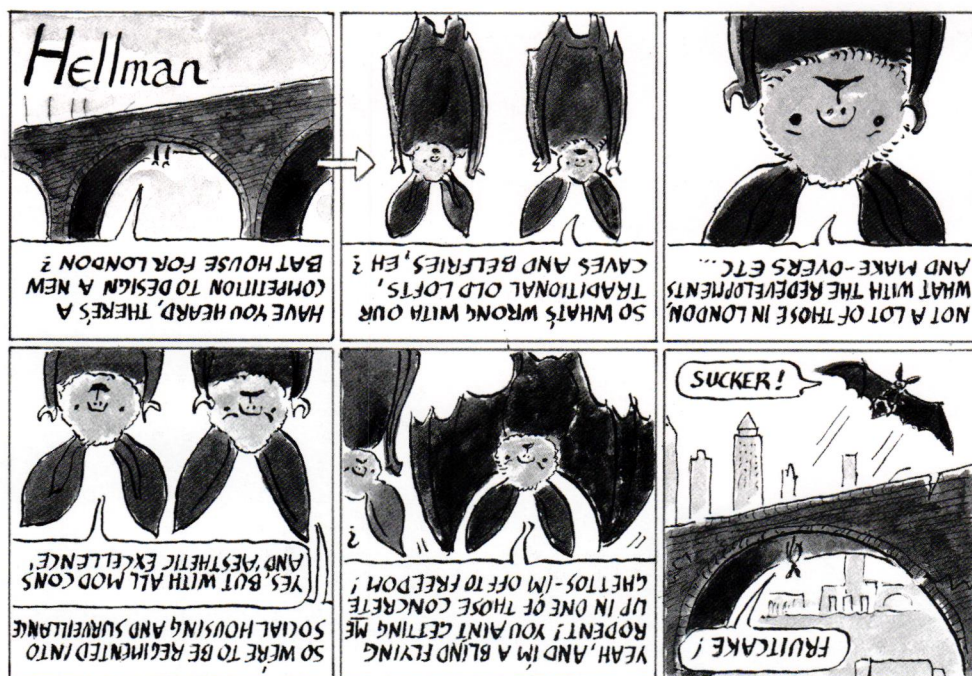
The Times, 08.10.07

'A decade of ever increasing busy-bodding, bullying and preaching by a highly interventionist government and the emergence of ever more cheapskate building and third-rate planning'

Jonathan Glancey on Blair's legacy. *Guardian*, 03.10.07

'Rogers' contribution was a wiggly profile that was soon value-engineered away into a continuous curve'

John McAslan on Terminal 5. *Observer*, 06.10.07



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BODILY FUNCTIONS

Future Systems' challenging design for a new library in Prague is facing yet more opposition, this time from no less a figure than Czech president, **Václav Klaus**. The *Prague Daily Monitor* says Klaus 'said that he is ready to imitate opponents of the nuclear power plant in Temelin, south Bohemia, and prevent the construction of the National Library with his own body'.

THE WRITE STUFF

Will Alsop will be joining ex-Formula 1 driver **Martin Brundle** and human-rights campaigner **Shami Chakrabati** at the University of East Anglia to pick up an honorary degree this summer. As well as housing **Norman Foster's** Sainsbury Centre and **Denys Lasdun's** iconically Brutalist campus, the

university is the UK's academic centre for creative writing. Alsop, to judge from his sadly missed AJ columns, clearly fancies himself as something of a wordsmith, and is sure to drop in a course application form while on campus.

UPSET DOWN UNDER

A great row is brewing Down Under concerning the National Gallery of Australia in Canberra, where planned changes by **Andrew Andersons** of PTW do not meet with the approval of the 85-year-old original architect, **Col Madigan**. According to the *Australian* newspaper, Madigan has to be consulted on changes under moral-rights legislation passed in 2000. Despite endless meetings Madigan, whose original design is based on his 'personal philosophy, a

theology almost, of creative evolution, an arcane reading of **Plato**, **Darwin** and **George Bernard Shaw**', will not accept changes that will turn the building back to front.

ART ATTACK

With **Antony Gormley's** South Bank rooftop sculptures demonstrating the good in public art, it's time to take a look at the bad. Step forward the Potters Fields Park Festival, held on a site overshadowed by **Ken Livingstone's** City Hall eyrie and remodelled under the mayor's 100 Public Spaces scheme. Featuring 'Compost Mentis', a show featuring, you guessed it, a compost heap, and 'Scarabeus', poetry inspired by cherry trees, it looks set to be a feast of toe-curlingly awful performance and installation. Astragal is packing the hamper.

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INTERNATIONAL AFFAIRS ENSURE ARB'S FUTURE

Maurice McCarthy's letter (AJ 26.04.07), while a little disjointed, was in some respects rather interesting and, in others, simply inaccurate.

I do not wish to comment on the lawfulness of the use of ARB as an affix. However, beginning with Mexico, because of what will be a growing tide of bilateral and plurilateral Free Trade Agreements between the EU and other nations, and the necessary Mutual Recognition Agreements within them for architectural services, it would be highly unlikely that any future Conservative government would jeopardise earnings for the nation from trade in architectural services – particularly since a mutual statutory regulatory regime is a fundamental requirement of such agreements. This is one reason why countries such as Ireland who have not had registration have rushed to get it.

As such, the ARB with all its blemishes, or something very like it, will remain for very good trade reasons. However, perhaps it is better to be safe and vote Labour when the time comes!

The role of the RIBA is growing in carefully targeted political ambitions, not only here but also in the EU. To function more effectively, more money is needed, not less, and there is a strong argument for subscriptions to rise.

While the RIBA has had a recent high-profile, ultra-right presidential candidate who may well have supported the notion of a 'president for life', the institute is a valuable democracy, however imperfect. In recent years we have been blessed with an excellent crop of presidents and with councils that have largely worked together as an integrated team. This will continue under the presidency of Sunand Prasad.

Where I do agree with McCarthy is in his assertion that member involvement should be at branch level. I have always thought that the RIBA should be a bottom-up organisation, with a small RIBA council made up exclusively of regionally elected members who would also serve on regional councils.

It is indeed vital that the RIBA should lobby for legislative changes, but McCarthy's target is wrong in this instance. EU directives have a hierarchy of effectiveness and the directive to which he refers is subservient to the EU Qualifications Directive,

shortly to be transposed into UK legislation. This will be the primary European law that affects architects and all other professions including surveyors. This legislation replaces the Architects Directive. Even the much-vaunted Services in the Internal Market Directive will be subservient in most respects.

I do agree with RIBA policy in relation to the ARB, but it must not become a neurosis that deflects us from much more important issues.

John Wright, Godalming

A SKETCH FROM MEMORY OF IVOR CUNNINGHAM

I worked with Ivor Cunningham in my formative years for a time in East Moseley, and was sad to read in the AJ of his passing away. The strongest image I have of him is one quite often repeated of Ivor: at his drawing board munching away at a ham sandwich, unable to let go of his ideas for one moment, drawing furiously with his soft charcoal pencils while holding said sandwich with the blackest of black hands, oblivious to everything around him. I also remember him talking about colour, texture, volume and smells in his landscaping schemes.

May I suggest that some of his sketches/drawings feature in a future AJ. They were truly remarkable and a far cry from the sad little 'sketches' that have been appearing in your publication.

Mário Sua Kay, Lisbon

TV SHOW IS ON THE HUNT FOR AMBITIOUS RENOVATIONS

The Channel Five series *Build A New Life* would like to hear from people who are about to embark on a property renovation and would like to take part in the show. In the past, we have featured some great projects including traditional farmhouses and barns, and more unusual projects such as a water tower and a converted barge. Please call 0871 210 8871 or email build@shinelimited.com. *Build A New Life, Channel Five*

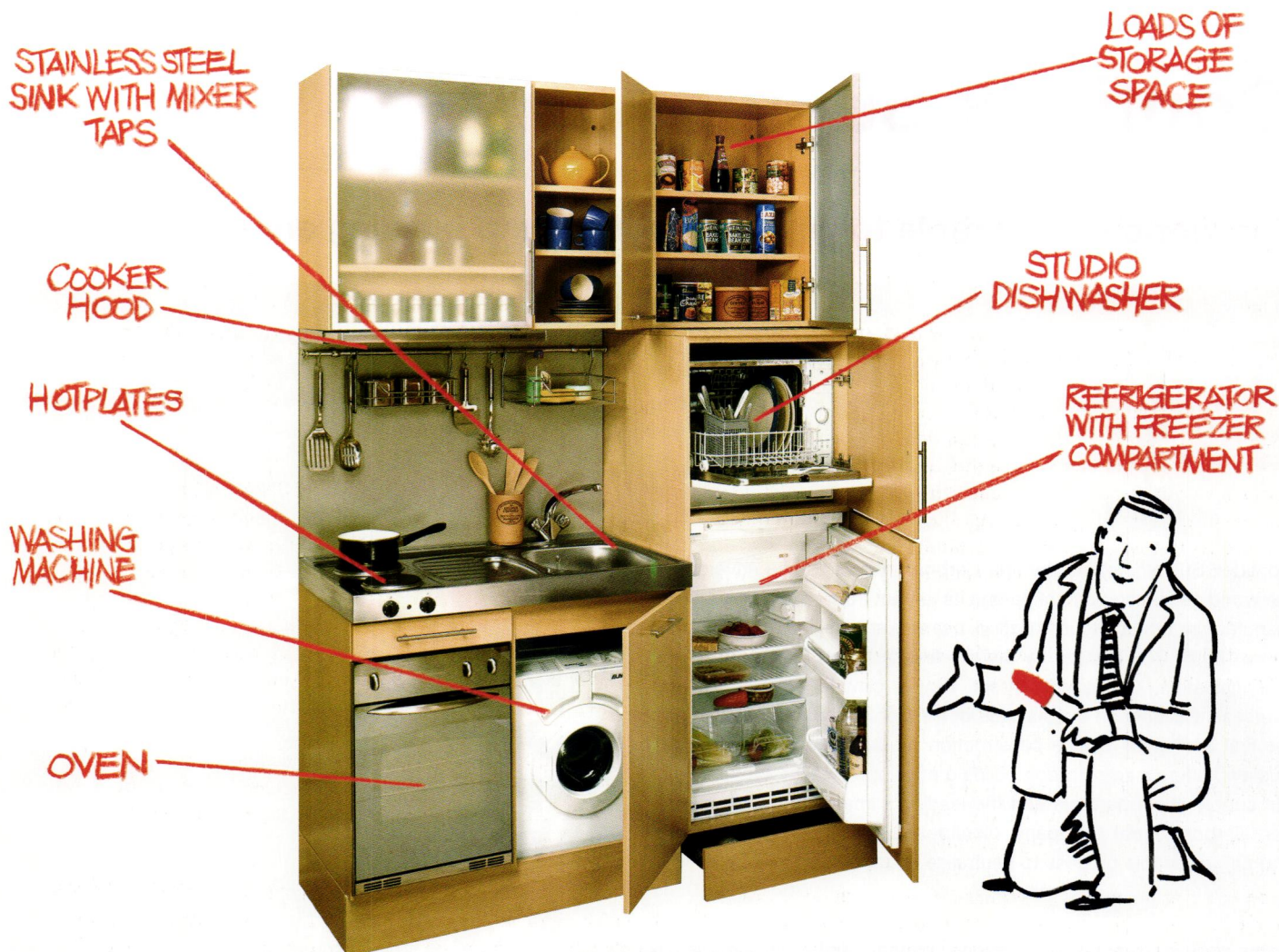
Please address letters to: The Editor, *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, fax 020 7505 6701, or email angela.newton@emap.com to arrive by 10am on the Monday before publication. *The Architects' Journal* reserves the right to edit letters.

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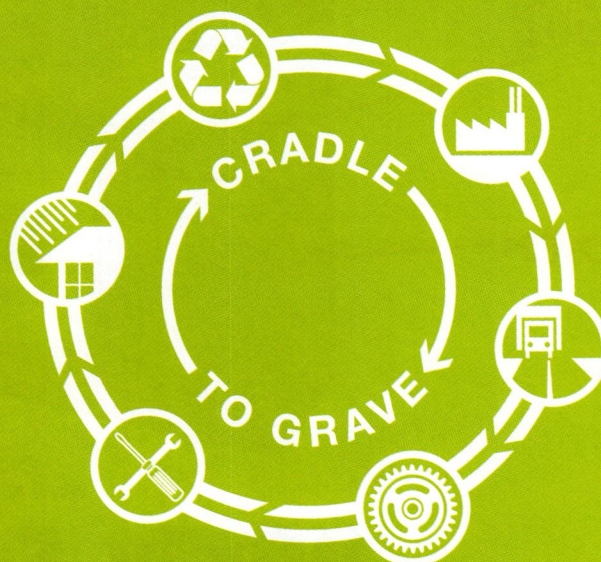
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It's not just about offsetting...

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THE HUGE UPSTAIRS WINDOWS GAZE DEFIANTLY ACROSS THE WASTELANDS TO THE CANAL

By Eamonn Canniffe and Sally Stone. Photography by Tim Soar

de Metz Forbes Knight, the practice formerly known as de Metz Architects, was established in 1996. It featured in the AJ/Corus '40 Under 40', and is made up of three partners who met while studying and worked for Moshe Safdie, Richard Rogers and Lifschutz Davidson. The firm has incorporated development into its work, buying properties and renovating them for rental.

During the past decade and a half, Manchester's regeneration has accelerated to make its city centre a frequently cited exemplar of British urban policy. Questions remain, however, as to whether the trickle-down urbanism to which it is host represents a sustainable urban future, most especially in social terms.

In the rather desolate doughnut of inner-city margins, more public investment is being devoted to problematic housing estates created in the wake of post-war slum clearance. As the latest demonstration of this policy, the redevelopment of the Cardroom Estate in east Manchester aims to remedy the scars of industrial squalor and post-industrial decline.

Urban Splash was commissioned by the Manchester Methodist Housing Association (MMHA) as lead developer to deliver a reinvigorated community, with a mixture of social and private housing, between the booming city centre and the Eastlands development initiated on the back of the 2002 Commonwealth Games. The masterplan produced by Will Alsop in that year for the rebranded 'New Islington' promised a bright future of urban barns; an extended waterside landscape with a new canal arm; and the trappings of 21st-century city living. His vivid

colour palette suggested a slightly forced optimism in the face of the serious problems of the area and the general greyness of the environment and climate.

Whatever the more theatrical aspects of the Alsop masterplan, the strategy of 'fingers' (of accommodation, landscape and water) was amenable to the plan being compartmentalised into separate packages, with different scales and housing types to be produced by different hands. The larger architectural components are yet to come, but the 24 houses produced by FAT at Islington Square and occupied in 2006 announced the rebranding of the area in a concise form, with the strong visual language of the diapered surface speaking of urban transformation in cheerily eclectic slang.

Against this latter-day *Potemkinsche Stadt*, the row of 14 houses at Guest Street by London-based de Metz Forbes Knight (dMFK) is an altogether more clipped and sober affair, though it too was developed for the MMHA. The architect had to reconcile the aspirations of the client, the residents (who will be the ultimate judge), and the highly image-conscious lead developer.

dMFK's practice philosophy includes a statement about materials that have a patina; that wear well and age gracefully. It hopes to design architecture that 'surpasses expectations'. Following its selection, a community consultation process was initiated, with the architect partners subdividing the residents into smaller, more intimate groups, where individual and family needs could be fully addressed. This design process was time-consuming and intensive,





1. The stepped plan and the use of four types of brick give differentiation to the individual houses

with the architect travelling to Manchester fortnightly for six months to meet with clients and end-users, but dMFK stresses the constructive and creative relationships that were established as a result. Julian de Metz describes Urban Splash as 'totally supportive and very respectful of the architecture', and the residents as 'a very understanding and thoughtful group of people'.

The architect leant initially towards a 'defensible space' courtyard scheme. However, in accordance with the New Islington masterplan, the preferred model was the terrace, which dMFK adapted through the variation of house type and the exploitation of the topography – the narrowing of the site in plan and the slight fall across the length of the plot.

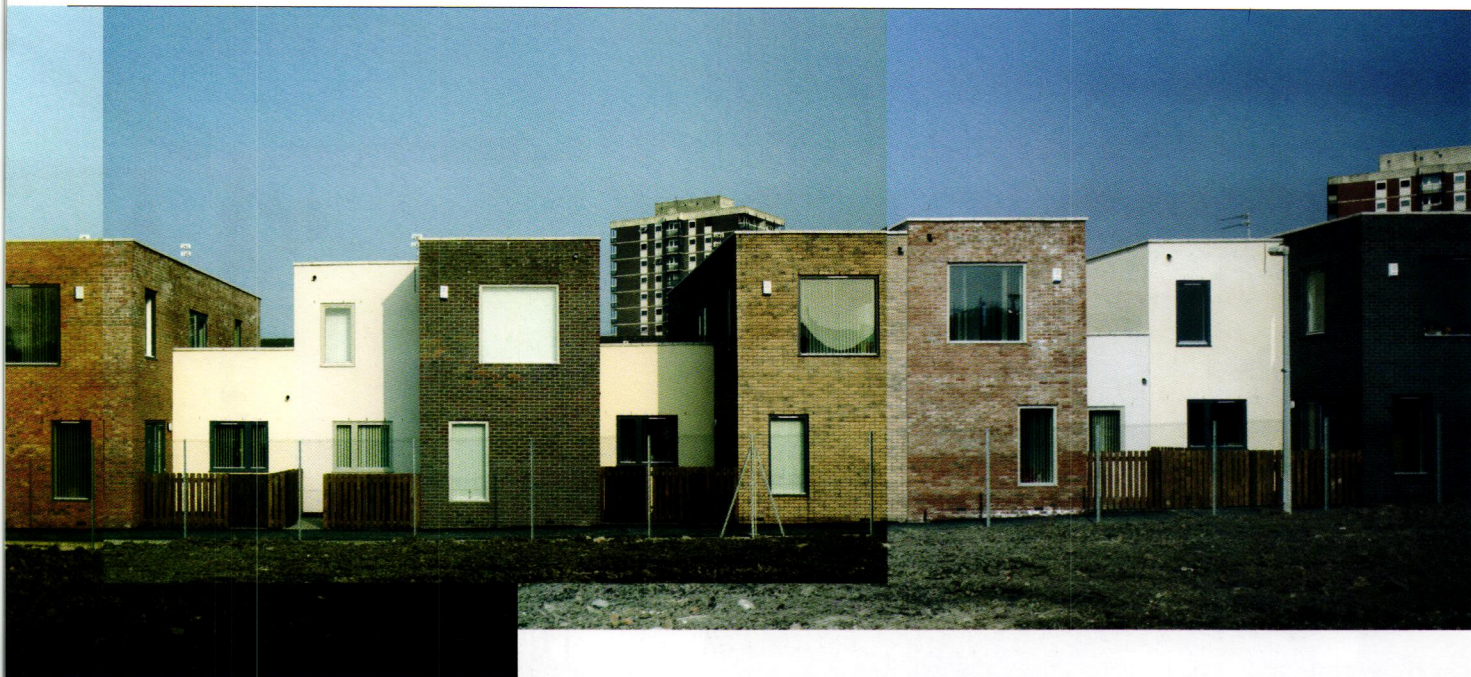
This new terrace runs parallel to a surviving row of housing from the Cardroom Estate. As part of the broader landscape strategy, the new and existing housing will eventually share a wide communal garden immediately behind the individual back gardens, with their provision for in-curtilage parking (a stipulation of the 'Secure by Design' strategy produced in liaison with the local police).

Opposite the house fronts and their new street will be a public space bounded by a new canal-side block of private housing, another finger of the masterplan. The three parallel blocks – the existing housing, the new terrace of social housing and the future block of privately owned dwellings – therefore represent in microcosm the mix of housing which New Islington is intended to achieve when complete.

The terrace of 14 houses, which was supervised on site by dMFK partner Ben Knight, falls gently down the hill, tightly packed between the health centre, temporarily housed in a series of Portakabins, and the rather more substantial industrial relic of Stubbs Mill (which is to be refurbished by Ben Kelly Design). Against the local grain, the frontage of the terrace is broken down into a series of brick blocks (two-storey in 12 of the 14 cases) which run perpendicular to the street and are slightly staggered in relation to one another.

This 'finger' cannot therefore really be described as a true terrace, as at both the front and rear the elevations are fractured, and interspersed with courtyards and gardens. A heightened sense of security means that the front doors and any opening windows are in the more private protected area of the courtyard, while the arrangement of the back gardens was dictated by the need for parking. The larger three-bedroom, family houses are sensibly situated at the Stubbs Mill end of the terrace, where the gardens are bigger.

Visual separation of each dwelling from its neighbour is articulated by a number of decisions in the stepped plan and the dividing courtyards, and also by the palette of four different brick types, the contrasting rendered surfaces, and the variation in colour of doors and window frames. As one approaches along either aspect, their presence evokes the cubic volumes of Mies' brick villas (which the architects have cited as an influence), which is reinforced by the different types of brick. They reflect the patina



of the area, particularly the adjacent remains of Stubbs Mill against which they are silhouetted; the flat parapets of the houses contrasting with the saw-tooth roof of the empty mill.

Even more striking are the juxtapositions of form and scale. In among the vastness, detritus and demolition of New Islington, this tiny development brings an immediacy to the ambition of the masterplan. The huge upstairs windows gaze defiantly over the high temporary picket fence across the wastelands towards the canal. They are fixed, and treated almost as depictions of windows, square elements of void and reflection that increase the scale. There is little detail – no header, a minimal sill, a painted frame and a massive piece of glass – but it is these elements that tell the story of the houses and their aspirations, because the intention is to maximise the quantity of light.

This strategy also informs the internal planning, with the individual houses arranged as a sequence of T-shaped plans. The double-sided kitchen is at the centre, physically at the heart of the home, in the leg of the T. Typically the dining room occupies the slightly smaller arm at the front of the house, with the living room at the other, quieter end. All these spaces surround the stairs and bathrooms, and the relationship between them is flexible since screens can be pulled across to vary privacy. The ground floor of all the houses is relatively similar. The single-storey houses, with their lack of stairs, have a slightly different organisation, but with two storeys available, the two-bedroom homes have a roof terrace above the kitchen instead of the third bedroom.

dMFK says that it is 'sick of brutal and unresponding houses' and wants its development to be 'honest and strong'. Julian de Metz talks with enthusiasm about the process and the eventual product. He is naturally concerned about the position of the alarm boxes, which are, contrary to his direction, in the middle of the fronts rather than on the other available surfaces. However, these are just elements of occupation. If architecture is to be honest, appropriate and beautiful, it must also be able to withstand the attrition of human occupation. As yet, the courtyards are still empty, and the planters along the street have not been installed, but neither have the residents been in occupation long; indeed, some were still moving furniture in during our visit.

The self-effacement and modesty represented by Guest Street suggests a sustainable model, both in terms of the material quality of the building and the urbane common sense of its simple form. Through the architect's sensitive use of typology, variation and difference, the traditional strength of the terrace and the contextualism it implies are employed for their most important purpose – allowing the residents to create the public face of their homes rather than imposing an image. The strongly defined integrity of the framework provided by dMFK has a boldness that far exceeds the limits of site and budget.



2.

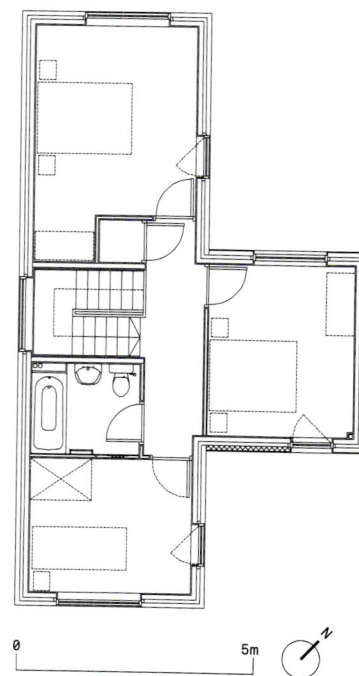
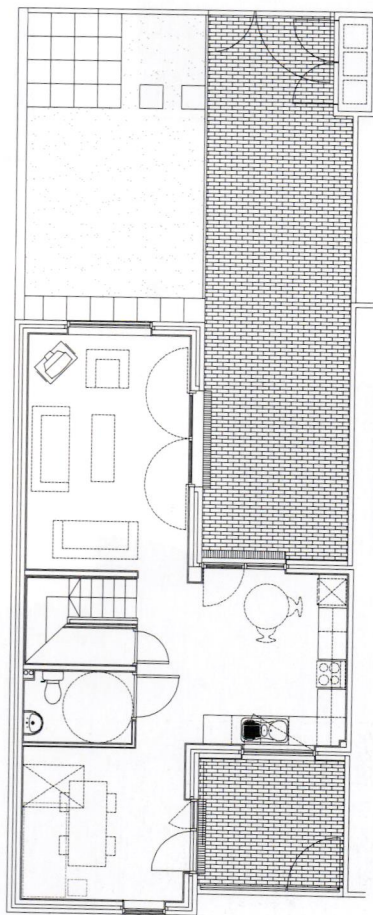
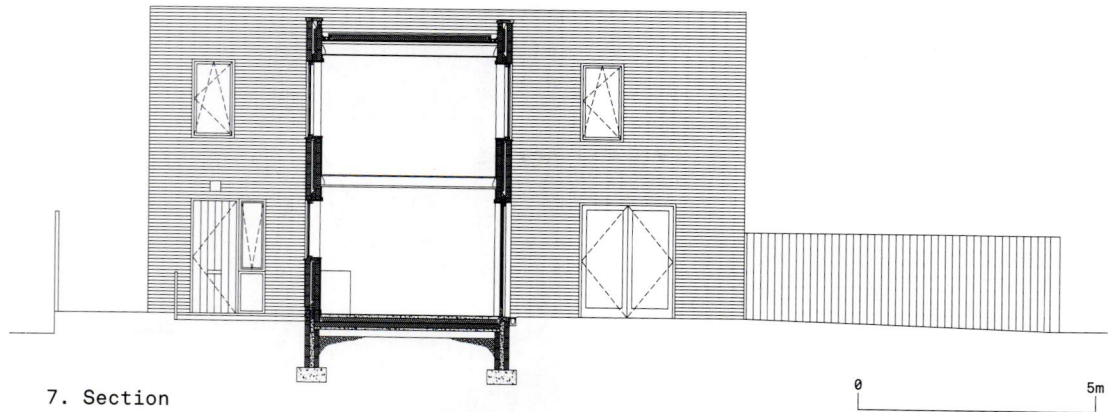
2. The flat roofs of the houses contrast with the sawtooth roof of the old Stubbs Mill

3. dMFK's housing plays a key role in the regeneration of New Islington



3.





10. Windows have deliberately been left as simple as possible. Rendered finishes contrast with the brickwork





Costs

SUBSTRUCTURE

Foundations/slabs	£135/m ²
Combination of traditional strip footing and cfa piles; precast-concrete suspended ground floor	

SUPERSTRUCTURE

Upper floors	£17/m ²
Softwood timber joists with plywood decking; acoustic flooring	
Roof	£105/m ²
Timber roof structure; plywood decking; Kingspan insulation; single-ply membrane; sedum roof finish; aluminium rainwater goods; ManSafe safety system	
Staircases	£10/m ²
Timber stairs and handrailing	
External walls	£207/m ²
Masonry cavity walls; inner-leaf concrete blockwork; Rockwool full-fill cavity; outer-leaf combination of various bricks, Vincent timber shingles and Alumasc render; aluminium copings	
Windows and external doors	£68/m ²
Proprietary timber composite windows and doors; double-glazed MDF window boards; pressed aluminium sills	
Internal walls and partitions	£31/m ²
Masonry cavity walls; combination of blockwork inner walls and proprietary stud partitions	
Internal doors	£14/m ²
Solid-core plywood doors; Lloyd Worrall ironmongery	

INTERNAL FINISHES

Wall finishes	£52/m ²
Plaster to inside face of external walls; plaster internal block walls; dry lining to proprietary-stud partitions; ceramic tiling to bathroom and kitchens; decoration	
Floor finishes	£24/m ²
Concrete screed to ground floors; Polysafe flooring to kitchen and bathrooms; MDF skirting; decoration to skirting	
Ceiling finishes	£20/m ²
Plasterboard dry lining; skim coat; decoration to ceilings	

FITTINGS AND FURNISHINGS

Furniture	£13/m ²
Symphony kitchens; timber slatted shelves; mirrors; chrome WC accessories	

SERVICES

Sanitary appliances	£13/m ²
Twyford hand basins and baths; Grohe shower fittings	
Disposal installations	£2/m ²
Above-ground waste pipework	
Space heating/air treatment	£87/m ²
Micro CHP engines; copper pipework; pressed-metal radiators	

Electrical services	£17/m ²
Power, lighting, data installations; security lighting	
Protective installations	£3/m ²
Communication installations	£1/m ²
Data connection	
Builders' work in connection	£4/m ²
All builders' work in connection with new service installations	

EXTERNAL WORKS

Landscaping, ancillary buildings	£129/m ²
Concrete block paviors; turf lawns; precast-concrete edging; timber fencing; hardwood decking; gravity-fed below-ground drainage; precast-concrete manholes; CHP engine enclosures; planters; timber garden sheds	

PRELIMINARIES AND INSURANCES

Preliminaries, overheads and profit	£176/m ²
-------------------------------------	---------------------

Costs supplied by Simon Fenton Partnership



11.

Cost summary

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	135	11.9
SUPERSTRUCTURE		
Upper floors	17	1.5
Roof	105	9.3
Staircases	10	0.9
External walls	207	18.4
Windows	68	6.0
Internal walls and partitions	31	2.7
Internal doors	14	1.2
GROUP ELEMENT TOTAL	452	40.1
INTERNAL FINISHES		
Wall finishes	52	4.6
Floor finishes	24	2.1
Ceiling finishes	20	1.7
GROUP ELEMENT TOTAL	96	8.5
FITTINGS AND FURNITURE	13	1.1
SERVICES		
Sanitary appliances	13	1.1
Disposal installations	2	0.2
Space heating and air treatment	87	7.7
Electrical services	17	1.5
Protective installations	3	0.3
Communication installation	1	0.1
Builders' work in connection	4	0.4
GROUP ELEMENT TOTAL	127	11.3
EXTERNAL WORKS	129	11.4
PRELIMINARIES AND INSURANCE	176	15.6
TOTAL	1,128	100

Credits

Tender date
 November 2005
 Start on site date
 January 2006
 Contract duration
 12 months
 Gross internal floor area
 1,330m²
 FORM OF CONTRACT
 JCT contractor designed
 Total cost
 £1,499,861
 Developer
 Manchester Methodist Housing Association on behalf of the New Islington Client Group, a partnership between Urban Splash, English Partnerships and New East Manchester
 Architect
 dMFK (de Metz Forbes Knight Architects): Julian de Metz, Tom Drake, Paul Forbes, Jose Gutierrez, Ben Knight, Grant Straghan, Emily Winstone
 Structural engineer
 Martin Stockley Associates
 Quantity surveyor
 Simon Fenton Partnership
 Planning supervisor
 Pozzoni
 Main contractor
 Richardson Projects
 Selected subcontractors and suppliers
Groundworks P and Bee; *beam and block floors* Collier & Henry; *screed* J D Kelly; *scaffolding* Heywood Scaffolding; *electrics* ARC Electrical; *roofing contractor* Sanderoof; *decoration* C & H Decorators; *vinyl flooring* AD Cragg and Sons

11. The simplicity and generous size of the windows puts residents in touch with their external environment

12. Stairs are near the centre of the T-shaped plan



12.

TWO-STOREY HOUSING WITH BRICK AND RENDERED WALLS

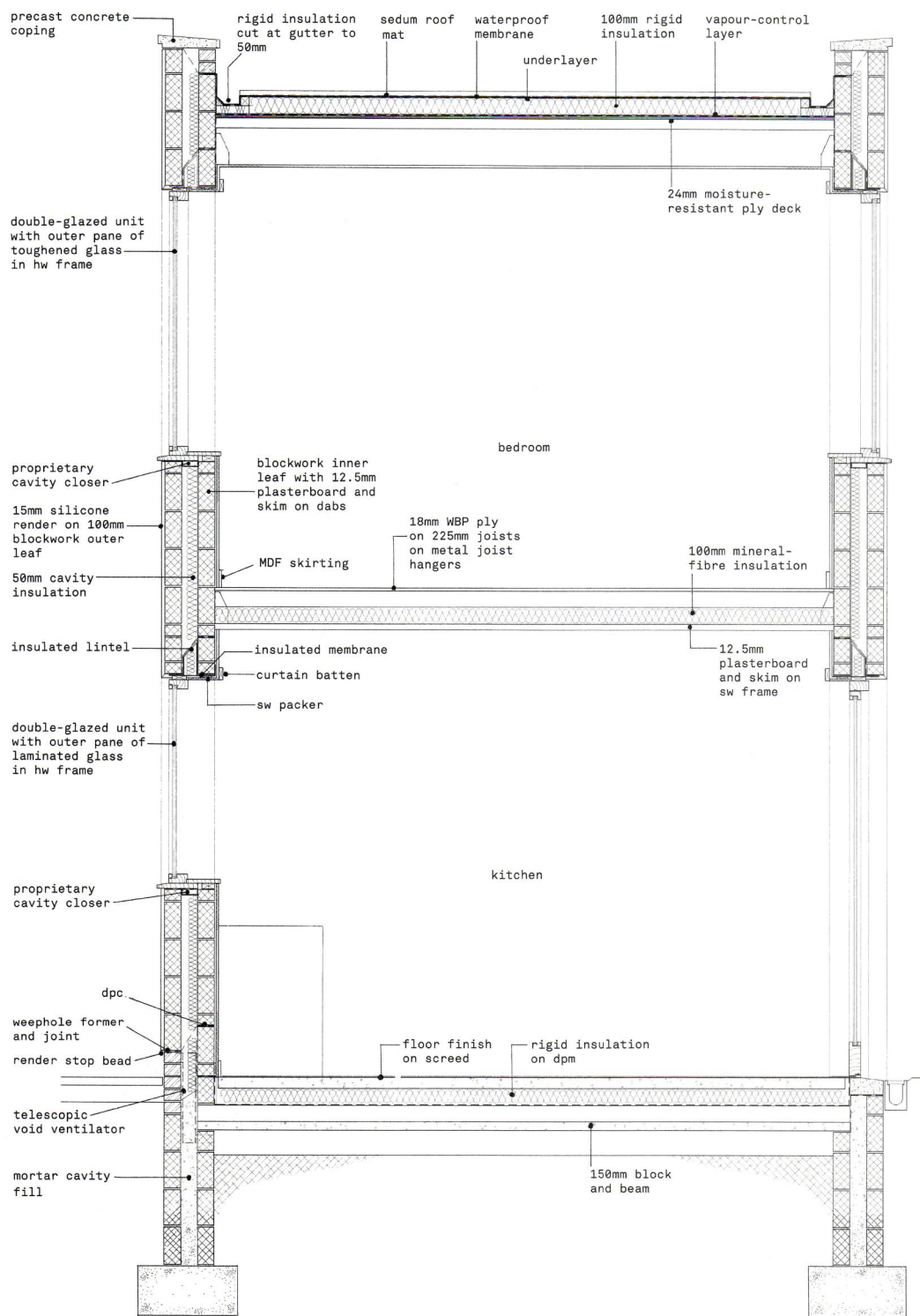
The construction of the housing scheme uses relatively conventional materials, yet achieves an Ecohomes 'Excellent' rating. The flat roofs are covered with a sedum roof mat; the brick and block walls are partly filled with 50mm polyurethane insulation; and the ground floor is of beam-and-block construction. Where the link block is single storey, the roof is covered with a timber deck to create a terrace.

The glazing, set in hardwood frames, complies with Secured by Design security recommendations, with a 6mm toughened-glass outer pane, 16mm cavity and 6mm inner pane to first-floor windows; and 6mm laminated glass, 16mm cavity and 6mm inner pane to ground-floor windows.

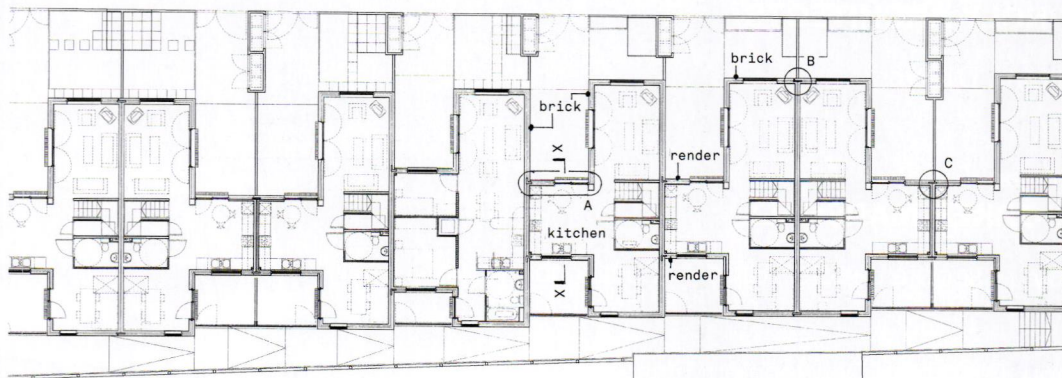
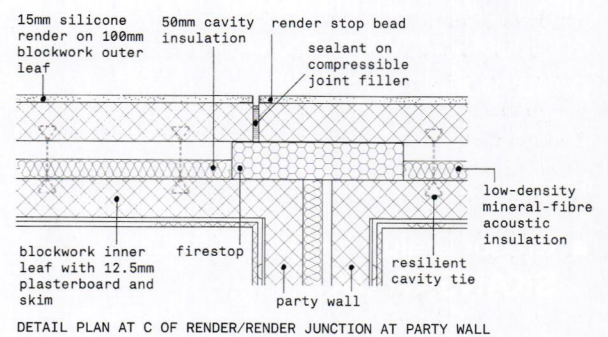
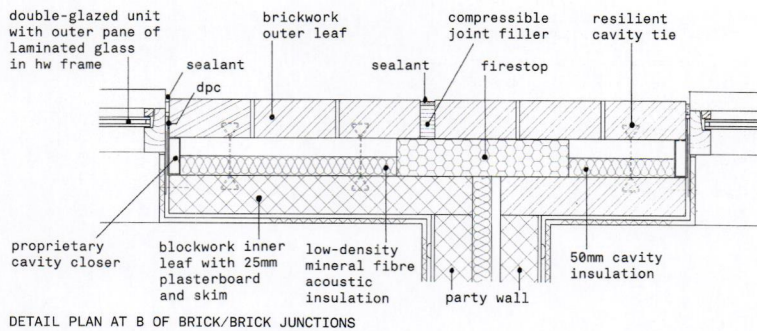
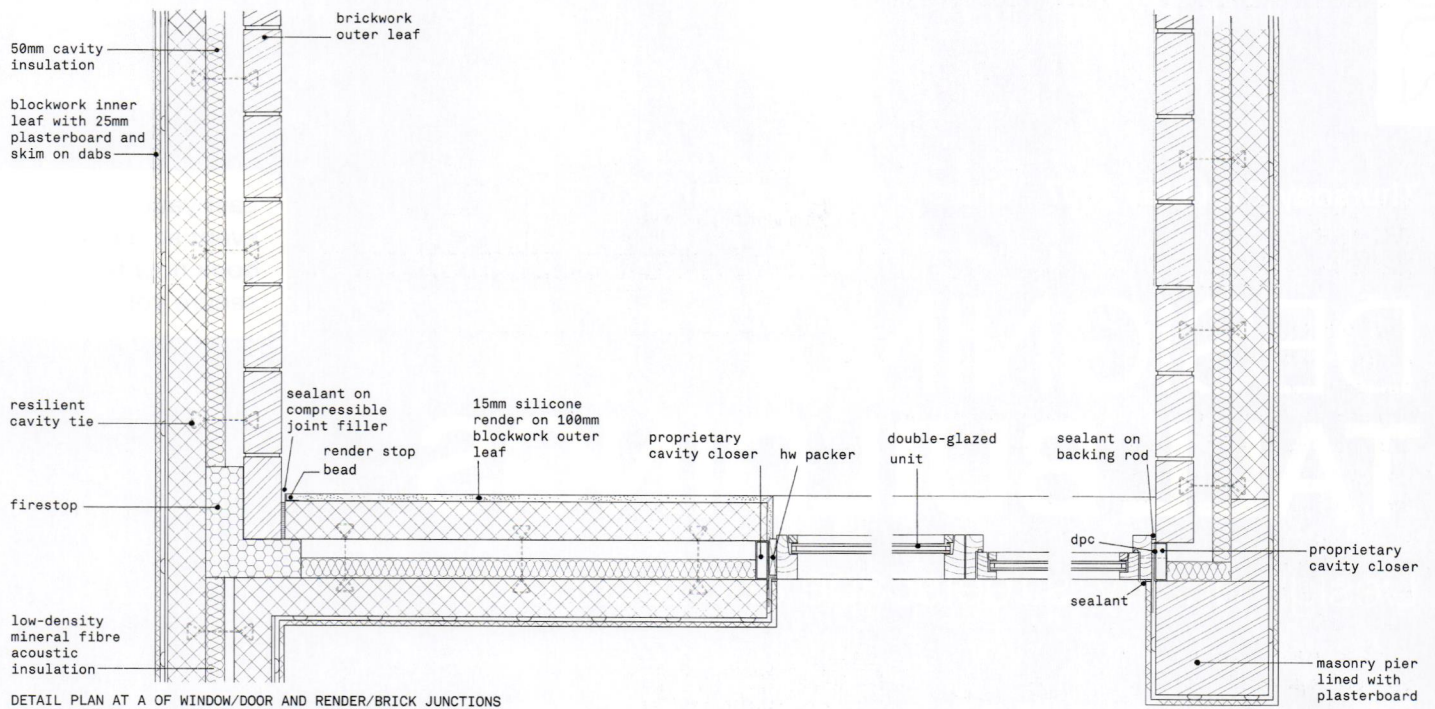
To relate to surrounding buildings, brickwork colours vary from house to house; the link blocks have off-white render. The external-wall and party-wall junctions were generally made with sealant on compressible joint filler, with sealant on backing rods for brick/render to window-frame joints. The edges of the render were fitted with stop beads.

A range of sealant colours – generally a slightly darker shade of grey – is used at brickwork movement joints and junctions. A lighter grey is used at windows within the rendered link blocks. The window frames are painted in three shades of grey.

By Susan Dawson



SECTION X - X THROUGH KITCHEN/BEDROOM



KEY GROUND FLOOR PLAN OF PART OF TERRACE

2007



THE ARCHITECTURAL
REVIEW



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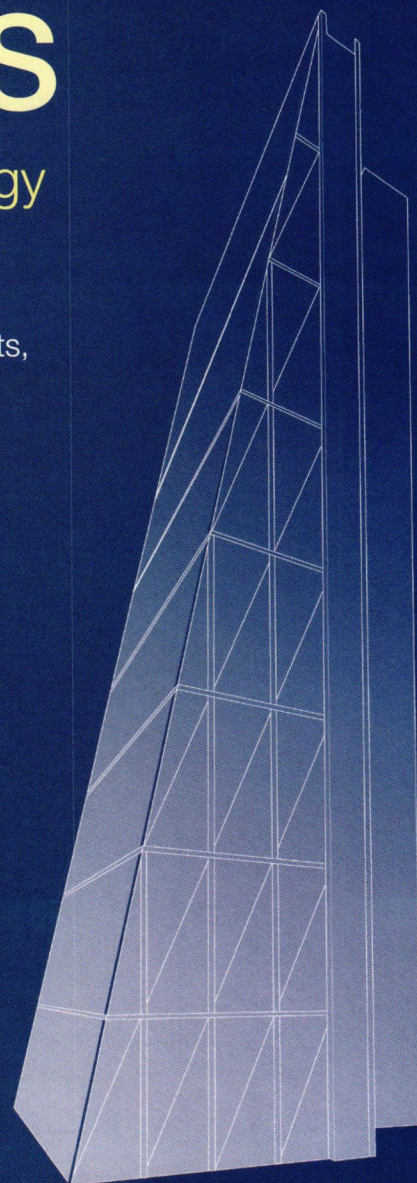
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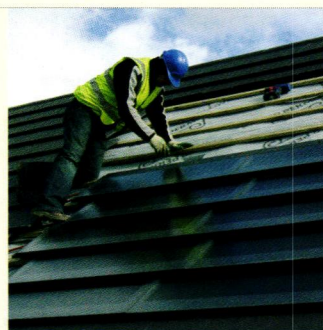


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1.



2.

1. Greener schools are on the way (News)
2. Designing for sustainability with photovoltaic tiles (Events)

THIS WEEK ONLINE

- We extend the coverage in this week's AJ Technical section of three social housing schemes by Jon Broome Architects. These aim to go beyond the EcoHomes Excellent standard, but within normal Housing Corporation cost limits. Our extended coverage online focuses particularly on how Ecohomes Excellent is achieved. See www.ajspeification.com

- As well as being added to our database of nearly 600 buildings, the projects also join a selection of around 60 of these where sustainability was a key aspect of design. To explore this selection see 'Buildings' at www.ajplus.co.uk/sustainability

TECHNICAL NEWS

- Education secretary Alan Johnson has announced Labour's plans to deliver up to 200 carbon-neutral 'ecoschools' over the next three years. Schools contribute approximately 15 per cent of the public sector's carbon footprint.
- Nemetschek has released Allplan 2006.2, an updated version of its CAD software which enables improved data exchange throughout the design process – in both 2D and 3D, from sketching and modeling all the way through to construction documentation.

- For VectorWorks Architect users, beta versions of Nemetschek's forthcoming IFC v.2x3 plug-ins and a new GSA-compliant Space object are now available for download and testing.

TECHNICAL EVENTS

*Workshop for Planners:
What is Design Excellence?*
10 May, 9-1:30pm
RIBA, 66 Portland Place,
London W1
riba.london@inst.riba.org

*Mass-Market-Renewables
Conference*
May 14-15, 9:15-5pm
Manchester
www.r-e-a.net

Health and Safety Update
15 May, 2-5pm
Truro, Cornwall
RIBA South West
mail@ribawessex.com

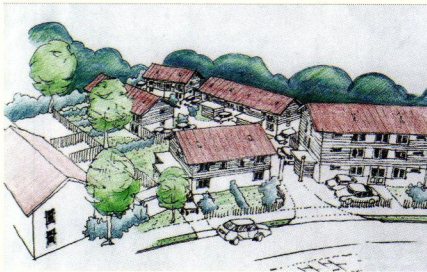
*Planning for a Zero-Carbon
Future: How Can the Planning
System Deliver Sustainable
Design?*
15 May, 9:30-4pm
Woking, Surrey
amanda.hockley@inst.riba.org

Powerful Presentations
16 May, 1:30-5:30pm
Judith Gilmore
Effective Communications
Birmingham
riba.westmidlands@inst.riba.org

Designing for Accessibility
17 May 2-5pm
Newcastle
Riba.yorkshire@inst.riba.org

*Small Practice Series: Finance,
VAT and Grants*
17 May, 2-5pm
Salisbury
mail@ribawessex.com

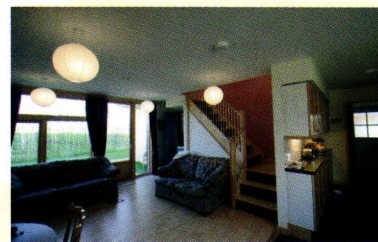
Marketing and Selling Your Practice
17 May, 2-5pm
RIBA, 66 Portland Place, London W1
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1.

EXCELLENT STANDARDS WITHIN COST LIMITS

By Barrie Evans



2.

Designing more sustainable social housing may incur extra costs, but these can be affordable. It's a matter of where you invest resources, as three housing projects by Jon Broome Architects for Greenoak Housing Association show.

These projects – in Woking and Normandy in Surrey, and Storrington in West Sussex (which is yet to start on site) – aim to go beyond the EcoHomes Excellent standard yet remain within Housing Corporation cost limits.

The Woking site is a former housing-maintenance depot on the edge of an estate, comprising 14 two-, three- and four-bed family houses. The scheme was completed in March 2005 and is two-storeys high, rather than the three storeys that Jon Broome Architects hoped to gain permission for.

The rural development in Normandy, comprising 12 affordable homes ranged either side of a straight cul-de-sac, is also at lower density than sought. Terraces would have proved more compact and energy-efficient, and allowed greater density of development, but the planners insisted on semis. This scheme was occupied in summer 2006.

In Storrington, a block of bedsits will be replaced by 12 two-, three- and four-bed houses for Greenoak, plus 12 one- and two-bed apartments for use as temporary accommodation by the council. Construction on this scheme is due to start in July 2007.

On each scheme, two or three dwellings are to be adapted for wheelchair occupants. Car parking is on-plot where possible, with canopies for wheelchair access. There are also substantial

stores, including space for bicycles. Porous paving and soakaways for roof-water drainage eliminate off-site water disposal.

TIMBER-PANEL CONSTRUCTION

The construction process is separated into more or less discrete stages carried out by specialist subcontractors: piling, timber frame, mechanics, electrics, plasterboard lining and finishing.

Like the Segal approach to construction that Jon Broome used for his own home (AJ 25.08.94), these dwellings come out of the ground on piles, their lightweight construction avoiding ground beams and the clearance of site spoil.

For Woking, wall, floor and roof panels were to be made off-site, pre-glazed and insulated with fixed breather membranes. But the recycled-paper insulation was ultimately injected on site because of concerns about settling or damage during transport. Windows and membranes were also fixed on site.

At Normandy, the practice attempted to follow the American stick-building tradition – a carpenter turns up with a truck of timbers (sticks), and nail-guns them together into a frame. But the proposal of a tented site factory was not pursued and the usual waste and weather damage of on-site construction ensued. This was exacerbated by the subcontractor carpenters, whose personnel changed. This meant that houses were built slightly differently, requiring differing solutions to integrating services.

Broome is confident that the panel industry has matured, and plans to use prefabricated timber panels again at Storrington.



4.



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5.

1. Scheme design for Storrington
2. Typical light, open-plan interior
3. Normandy – a rural setting
4. The Woking scheme is more urban than it appears
5. Large-panel construction at Woking

DESIGN EVOLUTION

The three schemes embody ideas on many fronts, rather than one big sustainability masterplan. These include:

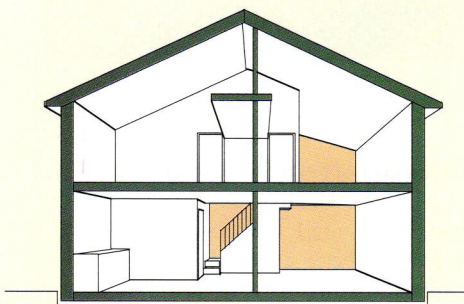
- *Adaptability.* Jon Broome lays great emphasis on adaptability in the pursuit of sustainability, and it is an aspect he feels is much neglected. All three schemes are designed to Lifetime Homes standards (www.lifetimehomes.org.uk). In construction, the timber system creates a perimeter box with floors spanning the full width of the dwelling. There are therefore no intermediate structural partitions to inhibit future replanning. In the larger houses, the upper floor and roofspace form one volume, with extra mezzanine platforms for storage and sleeping. Internally, the wall panels are counter-battened to address cold bridging by the main timber studs, and to provide a 50mm-deep zone for installing services and modifying them in future. Vertical runs can be worked into the insulation behind the battens or drilled through them.
- *Daylight and heat gain.* Relatively large window areas, predominantly on the ground floor, provide good daylighting but inevitably increase the risk of overheating. This is countered by open ground floors, including open stairs, for improved cross-ventilation, as well as daylight distribution. Houses with a combined upper floor and roofspace also have rooflights, allowing some stack-effect ventilation. All upper-floor-room windows benefit from exceptionally deep eaves, which provide some shading.
- *Airtightness.* The built schemes achieve a high standard of airtightness – a combination of careful design, clear contractual

responsibilities and good on-site training and supervision. At Woking there is a breathable paper, with taped joints on the inside and another breather membrane on the outside. The latter membrane was considered unnecessary at Normandy, and, indeed, test results were better there. Windows are sealed to the internal breather membrane with interior mastic (greener than exterior). All this was part of the timber-frame contractor's responsibility: delivering a weathertight and airtightness-tested envelope. Initial results were exceptionally good at $1.2\text{m}^3/\text{m}^2/\text{h}$ compared with the Building Regulations' minimum standard of $10\text{m}^3/\text{m}^2/\text{h}$. Following services installation, airtightness was tested again before plasterboard linings were fixed. Inadequately sealed gaps around service penetrations doubled the leakage to $2.5\text{m}^3/\text{m}^2/\text{h}$, which was still within the target of $3\text{m}^3/\text{m}^2/\text{h}$. This demonstrates the need for commitment and training to be passed down to subcontractors.

- *Controlled ventilation.* Airtightness can be wasted through uncontrolled ventilation heat losses. The houses have main entrance lobbies and whole-house ventilation systems running continuously, plus kitchen boosts. Intermediate floors have open-web beams for running air ducts. At Woking, moisture-sensitive inlets and outlets respond to occupants' space-use. At Normandy, the system is made more energy-efficient by including ventilation heat recovery. Initially some complaints were received about noise from heat-recovery units. Systems were purchased in the UK but were in fact imported from Germany, and there was little UK installation expertise – as Broome says, this market is maturing slowly.

6. Section showing upper floor and roof volume as one, with a mezzanine platform

7. One of the three-bed, five-person plans, including a bicycle store to rear



6.



7.

Whole-house ventilation with heat recovery will be used at Storrington.

- **Low maintenance.** Externally, through-coloured lime render is used, which avoids painting, plus aluminium-clad softwood triple-glazed windows, untreated timber cladding and clay roof tiles. Using render at full-height prolongs the time that scaffolding is on site, so at Storrington the design is for ground-floor render with untreated timber cladding for the first floor.
- **PVC and other pollutants.** Dwellings are specified as PVC-free throughout, so lino was used, plus polyethylene waste pipes above ground and clay below for drainage. Coated galvanised-steel gutters and rainwater downpipes are incorporated, plus low-smoke, zero-halogen cable insulation. Natural paints, stains, varnishes, mastics and adhesives are used throughout.
- **Water.** Low-water-use WCs, spray taps, water butts and ground-floor showers are used, plus on-site management of rainwater.
- **Domestic waste.** There are three-compartment under-sink bins and external spaces for storing segregated waste.
- **Lighting.** Low-energy sources are used for pendants, wall fittings, downlighters and bulkheads. In hindsight, the practice decided there was too great a variety of sources, making replacement difficult for occupants, so rationalisation is planned for Storrington.
- **Timber.** The chief difficulty, for the EcoHomes assessment, was obtaining chain-of-custody certification from suppliers and contractors about the sustainable management of timbers, but Broome observes that the industry is getting better at this.

TO STORRINGTON

Measures planned for Storrington, such as whole-house ventilation with heat recovery and a reversion to large timber-panel construction, will be carried through with explanation and training. An early EcoHomes day workshop for Woking and Normandy provided initial design assessments, and this is to be repeated to help set the final agenda for the Storrington scheme.

With falling U-values and controlled ventilation with heat recovery, the need for (and cost of) whole-house wet central heating is questionable. Local emitters placed on the ground floor are being considered for Storrington, along with solar panels to provide some water heating. Otherwise, a bigger push into renewables is not yet cost-effective.

At Storrington, the practice aims to use a higher proportion of recycled and local materials, such as locally grown chestnut for joinery and cladding. Recycled demolition materials from the building which formerly occupied the site are to be used for fill and road bases.

As some brief performance monitoring has illustrated, one household's electricity use can be four times that of another, even for the same building design. Involving future occupants in the design evolution could help, but for these projects tenants are unknown before completion. We all know that occupant monitoring and feedback is useful, though funding it is difficult. For these three schemes, client Greenoak has a grant from the Housing Corporation for information dissemination and site visits.

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THE TRICKY AND MYSTERIOUS ZOO THAT IS LINUX

Regular readers will know this column has a sneaking affection for Linux. Linux the idea, that is. I was reading a review of Feisty Fawn, the latest version of the wildly fashionable Ubuntu Linux, at tinyurl.com/3ch525.

The reviewer concluded that Ubuntu should change the name of this version to Crappy Cow on account of being pathetic about installing essential video drivers. He recommended Xandros Linux but reckoned readers would be better off buying a Mac.

I have been running an increasingly acrimonious correspondence on your behalf with a spin monkey from the French Linux firm Mandriva. My correspondent made the usual extravagant claims. I pointed out that what took lots of accurate typing in Linux could be done with a mouse click in Windows, and that four-year ownership costs of Mandriva and Vista were much the same. Miffed, he vanished into the French electronic ether.

Actually, Linux gets cheaper and cheaper the more computers there are. But all that typing of mysterious instructions and looking up how-to books is just a bit much. Not to mention the language... sutherland.lyall@btinternet.com

INKY BUSINESS

Liquidated and Ascertained Damages (LADs) avoid arguments about how much a contractor has to pay when works are finished late, writes *Sue Lindsey*. The employer fixes a figure in advance that represents a reasonable estimate of its loss. That is what it gets, regardless of whether the actual loss is more or less. When there is no LAD provision, the disgruntled employer has to set about proving its loss. Quite apart from evidential difficulties, fitting the numbers together to arrive at a loss can be a bit of a puzzle.

In *Bridge UK Com Ltd v Abbey Pynford plc* (Judgment 04.04.07), the court grappled with losses incurred by a printer which lost about 10 days production on its new and fabulously expensive printing machine, as a result of problems with the plant base installed by the defendant. While the judgment shows just how fact-specific such loss claims are, it provides some helpful pointers for a business employer trying to decide on a reasonable estimate of its loss. It should also persuade any doubters that LADs are a good thing, one that can save a lot of costly argument after the event.

The starting point is that a business can claim either wasted expenditure or loss of expected profits – not both. In other words, a manufacturer cannot recover both the profit it would

have made on a particular item, and the costs that it would have had to expend to make the item in order to get that profit. Careful thought is often needed to work out how this applies in practice.

In this case, the claimant printer was awarded damages for loss of profit under two heads: first, work that was sent out elsewhere to be done; and second, work that it was unable to carry out at all. The printer sent out some printing jobs which would otherwise have been done on its new press. It provided its own plates and paper, but was charged for using the outsourced presses and the incurred extra transport costs. It also had to meet the cost of consumables such as ink.

The judge concluded that the claimant's profit, had it used its own machine, would have been the price charged to its client less the costs it would have incurred, such as the cost of its employees and the consumable items. The claimant incurred all these costs anyway, but in addition it had to pay for the outsourced press and transport. That additional expenditure represented a loss of profit on the items printed elsewhere.

As for loss of profit on the work that the claimant had turned away, the judge concluded that throughout the period of delay the claimant had still had to meet costs such

as its wages bill without receiving any profitable return on that expenditure. The judge assessed this second head on the basis of that wasted expenditure.

But because a part of the wasted expenditure was money that the claimant would have had to spend to earn the profit anticipated in the first head of claim, and was wrapped up in the assessment of that head of loss, a proportion of the wasted expenditure had to be deducted in the calculation of the second head of loss.

Sue Lindsey is a barrister at Crown Office Chambers in London. Visit www.crownofficechambers.com

BOOK

By Neil Parkyn

Place & Home: The Search for Better Housing – PRP Architects
Black Dog Publishing,
2007. 288pp. £34.99



PRP's auspicious debut: The Ryde, Hatfield

Their story has all the right ingredients of legend. Three young architects – Peter Phippen, Peter Randall and David Parkes – meet as students at the RWA Bristol in the early 1950s. Their paths then diverge via private practice, the LCC Architects' Department and the R&D Group of the Ministry of Housing, where Peter Randall played a leading role in their pilot housing project in West Ham, the first built expression of Parker Morris standards. This group's energy, idealism and vigorous investigation of everything which made up the home enriched the trio when they won their first two commissions.

And what a debut: The Ryde in Hatfield (1963) remains to this day a stunning demonstration of the richness and flexibility of the single-

storey patio house, here developed as a staggered terrace of 28 houses. Sliding screens, canny location of rooms and courts, intriguing views and great suppleness in family use combined to create housing of enduring quality, rightly listed.

In many respects The Ryde encapsulates the virtues which were to mark the emerging practice – imagination, ingenuity and tenacity among them. Equally innovative is its scheme at Shrublands in Crawley (1963), where a core two-bedroom house was used to generate a rich array of plan permutations and potential extensions.

Heroic, then, these early years of PRP Architects, as the practice became known. A vivid first-hand account by the founding partners of how these and subsequent schemes evolved

– the driving ideas, client relationships, seismic shifts in the housing market and the changing face of construction – forms the first chapter of this weighty practice monograph. It captures so well the ethos and excitement of that era, but what happened next?

Nothing if not pragmatic, PRP has evolved and prospered by responding to successive housing markets, deftly embracing the agendas in estate renewal, new communities, urban villages, inner-city mixed-use, broader urban regeneration and third-age housing, through sustainability-award-winning key worker flats in Lambeth to the (inevitable?) exclusive villa project in Moscow.

To judge from the very full presentations of selected schemes, PRP has advanced

by latching early upon the key principles underpinning a work stream such as estate renewal, and then devising its own solutions. Hence much of *Place & Home* is composed of 'how we did it' case studies, which are leavened by three essays from Peter Stewart, Jeremy Melvin and Stephen Mullin, setting PRP in a wider social context and attempting to define a distinct DNA for the practice.

There are no neat answers. PRP is not in the business of iconic architecture or showpiece schemes. Projects do not leap from these pages as stunning or 'special'. What we have here instead is a celebration of designing the middle way.

Neil Parkyn is a London-based architect and writer on design



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2.



3.

EXHIBITION

By Henry McKeown

Airworld

At Tramway, 25 Albert Drive, Glasgow, until 27 May

1, 2 & 3. The show includes fashion, posters and Saarinen's TWA terminal at JFK airport

I suspect that many architects have a passion for aviation – Leonardo da Vinci and Le Corbusier being obvious examples. The aviation industry has resolved many complex design issues that we architects still struggle with. Efficient space planning; lightweight resilient skin-structures that cope with extremes of sound and temperature but still look elegant – I could go on.

'Airworld' is not about this aspect of aviation: it is more seductive and wide-ranging. Packed with artefacts, images, and graphics, it gives us the glamorous side of the business – the iconic airports (including Saarinen's TWA terminal and Stansted), aircraft interiors, uniforms and branding that together demonstrate the power of the industry in terms of design and innovation.

Initiated by the Vitra Design Museum, 'Airworld' is one of six major exhibitions that form the backbone of Scotland's Six Cities Design Festival – an ambitious attempt to highlight the importance of design in our lives; its impact on commerce, business, culture and identity. The Lighthouse is driving this agenda nationally with the support of the Scottish Executive.

Air travel is a clever hook on which to hang a design discussion. It's now ubiquitous, but commercial pressures to compete remain intense, forcing new, bigger, faster aeroplanes to be developed along with new levels of interior comfort (seating, lighting, decor) and a massive expansion of airports.

Straddling the full range of design disciplines – architecture, interiors, product design, fashion

and aeronautics – the exhibition is visually powerful and effortlessly accessible. Aeroplane models are set out on grid-like tables which can be viewed from high-level imitation flight-access steps: a big hit with my children, if not so good for wheelchair users.

But 'Airworld' reminded me just how utilitarian most of our provincial airports are, and how economy air travel has dumbed down the design experience, removing the charm and exhilaration. Thankfully, the show stops short of the economy era: the no-frills cabins, queues, poor-quality architecture and disposable cutlery. Instead, it charts how design and technical innovation have accelerated the development of this complex industry. In just 100 years we have moved from risk-fraught

airships and crude, open biplanes to travelling in luxury, covering vast distances in hours.

While the exhibition misses the aeronautical engineering gravitas, it does give the Six Cities Festival a sophisticated, inspirational, extremely well-produced show. It will remain in the memory as one of those installations that managed to take on Tramway's expanses and win, and, for the poor architect and frustrated pilot alike, the catalogue is to die for.

As Andy Warhol said: 'Airplanes and airports have my favourite kind of food service, my favourite kinds of entertainment, my favourite graphics and colours, the best security checks, the best views and the best optimism.'

Henry McKeown is an architect in Glasgow



BOOK

By Angus Montgomery

Ressource Stadt: City as Resource – One Man's Trash is Another Man's Treasure
By Folke Köbberling and Martin Kaltwasser. Jovis, 2006. 128pp. £14.99

'For us', write artists Folke Köbberling and Martin Kaltwasser, 'true luxury is when we built a house out of waste materials overnight in a field and spent a week living there.' Those concerned for the couple's sanity will not have their fears allayed when they learn that they took their two young children with them. 'People thought we had become homeless,' they say cheerfully.

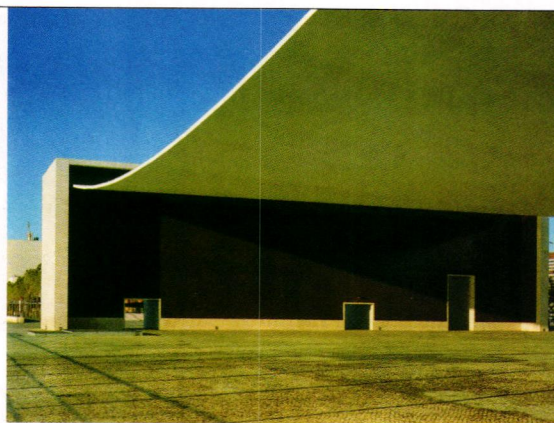
Köbberling and Kaltwasser have devoted themselves – and their family life – to the recycling and reuse of waste material to create temporary shelters and installations in city settings. Their work has grown organically from the Berlin squatter scene, and although dogmatic, their argument in favour of a deregulated, heterogeneous urban environment is a compelling

one – even if its logical conclusion would be shantytowns in Schöneberg.

Unfortunately, the rather inconsistent work the couple creates doesn't quite stand up to their enthusiastic theorising. Hausbau 04 and Hausbau 05, both in Berlin, look shabby and, frankly, uninhabitable.

The Berlin Musterhaus, on the other hand, is bright, cosy and communal, while the accomplished Haus Köln (see picture), constructed with the aid of sculptor Christian Maier, is a perky neighbour to Cologne's medieval Stapelhaus.

Köbberling and Kaltwasser's evident passion dispels any potential accusations of dilettantism, and the couple have produced a persuasive antidote to the mundane hi-tech uniformity of modern cities.



CRITIC'S CHOICE

By Andrew Mead

In the wake of last year's statistics-crammed Venice Architecture Biennale on the contemporary city, the third *Rotterdam Architecture Biennale*, from 24 May–2 September, returns to the theme and asks: 'What is the future of our cities and what role can architects play?' Curated by the Berlage Institute, it includes two exhibitions in Rem Koolhaas' Kunsthall: *Visionary Power*, which features projects by 15 international young practices, and *New Dutch City* (www.biennalerotterdam.nl). Rotterdam is City of Architecture 2007, so there's plenty going on alongside the biennale, with workshops, tours, lighting schemes and additional exhibitions – among them, *Le Corbusier: The Art of Architecture* at the Netherlands Architecture Institute, a show set to come to Liverpool next year (www.rotterdam2007.nl).

Hot on the biennale's heels comes the first *Lisbon Architecture Triennale*, from 31 May to 31 July, whose base will be Álvaro Siza's Portuguese pavilion for Lisbon's Expo 1998 (see picture). The overall theme is the modish one of 'urban voids', with a conference starting on 31 May at which Zaha Hadid, Peter Eisenman, Eduardo Souto de Moura and Jan Kaplicky are among the speakers. Some might prefer an urban void to what Kaplicky is proposing in Prague at present (www.trienaldelisoa.com).

With suitcase still packed, the next destination might be Denmark's exemplary Louisiana Museum at Humlebæk, where *The Boundaries of Architecture: Cecil Balmond* is this summer's attraction, opening on 15 June (www.louisiana.dk). Or perhaps Berlin, where, at the Akademie der Kunst from 16 May–8 July, there's an in-depth look at Interbau 1957 and the Hansaviertel – the lushly landscaped housing exhibition, with its roll-call of celebrity participants (Aalto, Jacobsen, Gropius), billed at the time as 'the city of tomorrow' (www.adk.de).

This year's European Capital of Culture is Luxembourg, with two shows in spectacular industrial settings: *All We Need* at the former blast furnace building at Belval, and *Retour de Babel* at the steelworks in Dudelange. From 21 June another show, *Sophie Calle and Frank Gehry: Exquisite Pain*, will probably live up to its title (www.luxembourg2007.org). For forthcoming events visit www.ajplus.co.uk/diary

"It's been brilliant – far exceeding our expectations. we'll be back with a significantly larger stand in 2007. We came with a completely open mind and although I thought we would be busy, we were rushed off our feet for the full five days. It was our first time at Interbuild and to be honest, I've been overwhelmed at the number of leads we've picked up."

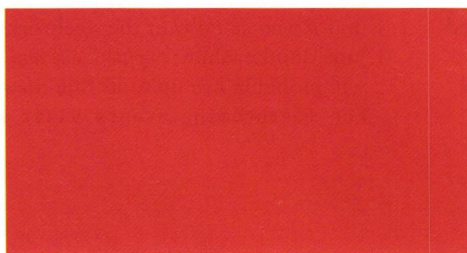
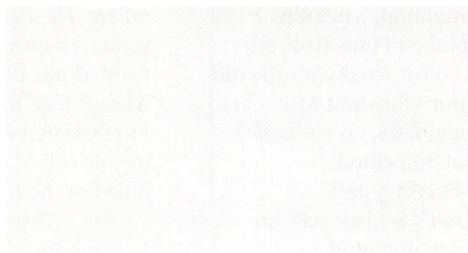
Ian Guest, Henkel Building Systems.

Systematically building business at Interbuild 2007

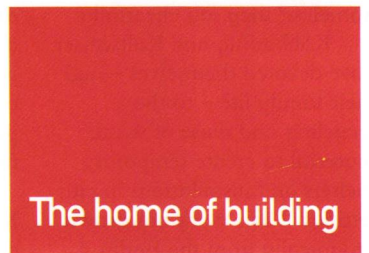
Henkel Building Systems is just one of the many companies that enjoyed great success at Interbuild in 2006, the home of building. As well as structural products, trucks, tools, internal products and services, it's the place where buyers from every facet of building come to you to see what's new. Some of the hottest topics in 2007 will be sustainability, off-site solutions, energy efficiency and housing regeneration. And, with dedicated show areas, Interbuild 2007 will reflect this.

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On the 24th May The Architects' Journal will publish 2007's AJ100 survey. This issue provides an invaluable opportunity to advertise your recruitment vacancies in one of The AJ's most anticipated issues.

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Architects Guildford / Aldershot **to £27ph or Permanent**

This top architectural company has several openings for Architects who would like to further their careers. You will be involved in a wide range of schemes including MOD, commercial and residential projects. Ideally you will be a clear thinker, self-motivated, computer literate and a good team player that can work in a multi-disciplinary team. An excellent working environment and financial remuneration package will be offered to successful candidates. Ref: 3583 (Philip)

Architects / Part 2's Central London **c£20 - £28 per hour**

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Part I / Part II Assistants Surbiton **c£12 - £20 per hour or Permanent**

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Architects / Assistants Waterloo / Clerkenwell **circa £28k - £39k**

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Architects / Technicians High Wycombe **c£28 per hour or Permanent**

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Architectural Technologist

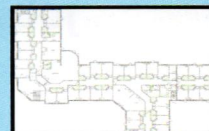
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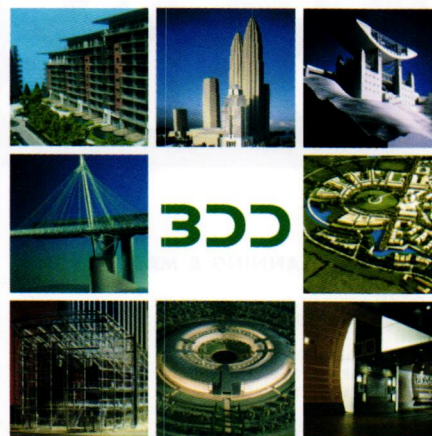


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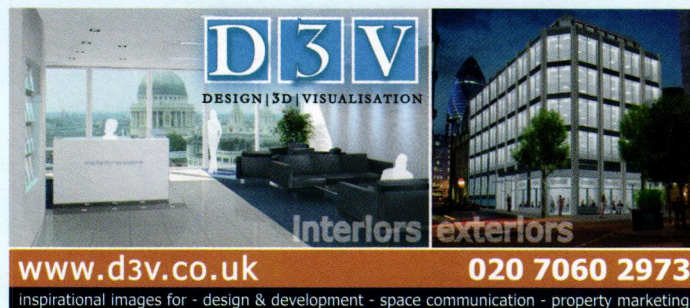


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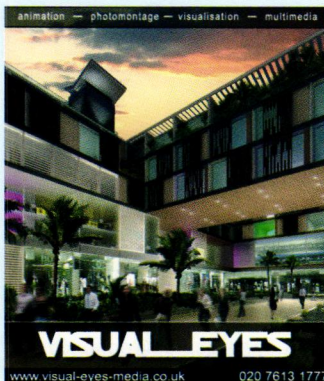
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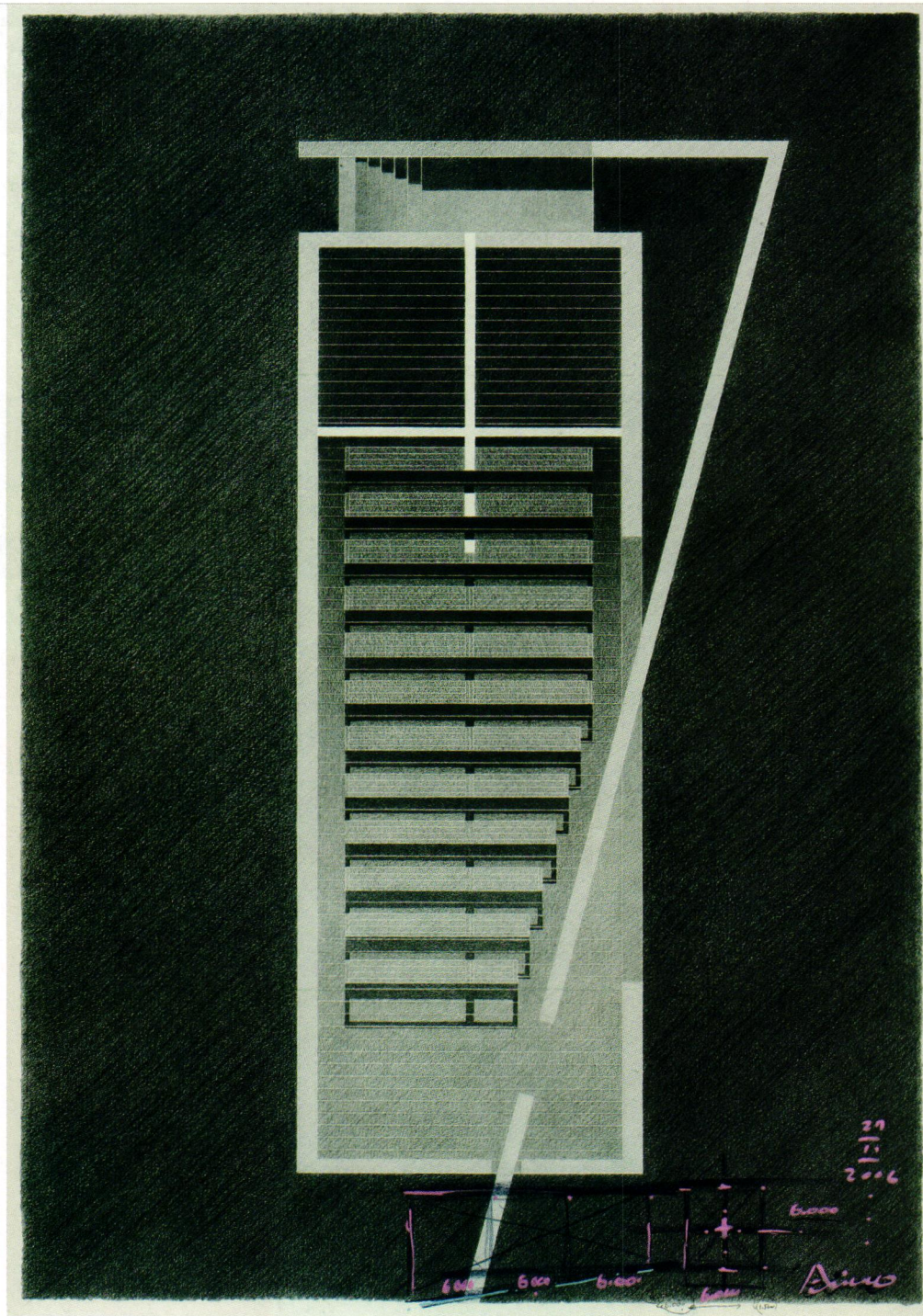
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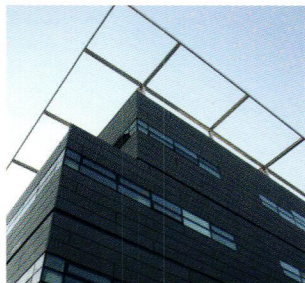
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Drawing of the Church of Light in Osaka, by Tadao Ando, which is one of the works that will feature in the Big A auction, in aid of the Architects Benevolent Society, to be held in London on 7 June. Visit www.bigauction.org

KINGSPAN OFFSITE



AJ ENQUIRY 201

The Kingframe Architectural Facade system was integral to rapid weather-proofing of the new science building at the University of Manchester. Unitised through-wall panels featured hot-rolled box sections to support ribbon windows which complement the zinc-ingot rainscreen finish.

STOAKES SYSTEMS



AJ ENQUIRY 202

Barge Arm at Gloucester Docks, converted by Crest Nicholson Homes into apartments, features a low-profile vaulted atrium in highly insulating Kalwall to create a stunning interior ambience flooded with diffused daylight, without shadows or glare. www.stoakes.co.uk

CLAXTON BLINDS



AJ ENQUIRY 203

Claxton Blinds is one of the leading commercial window-blind companies in the UK, specialising in interior window projects for any requirement. Notable projects include Tower 42, the Canary Wharf Tower and the Citigroup Tower. For more information visit www.claxton-blinds.com

CORUS



AJ ENQUIRY 204

The new Dakota Eurocentral Hotel, near Motherwell, is clad with Colorcoat Prisma from Corus. The prefinished steel has been used as part of a Corus composite cladding system. Colorcoat Prisma has outstanding colour and gloss retention and is available in solid and metallic colours.

TROAX



AJ ENQUIRY 205

Troax has opened a new showroom in Swindon, which houses the firm's full range of machine guarding, perimeter protection, storage and partitioning systems under one roof, in a working display designed to show how the products can be used in a typical industrial environment.

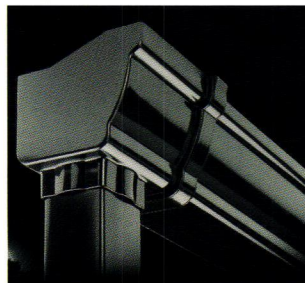
DAVID SMITH



AJ ENQUIRY 206

David Smith St Ives has provided roof trusses for a new primary school at Longstanton near Cambridge. The completed laminated trussed rafters were produced to perfection using the most sophisticated manufacturing processes combined with traditional craftsmanship skills.

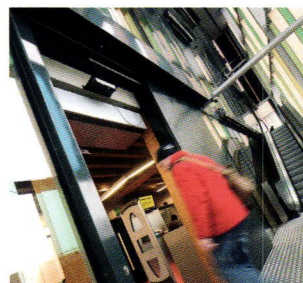
WAVIN PLASTICS



AJ ENQUIRY 207

The Osma StormLine rainwater system from Wavin can cope with extreme conditions while offering an attractive profile to homes and conservatories. StormLine guttering features internal ribs and a high front-edge profile that quickly brings rainwater under control and guides it efficiently to the outlet.

DORMA



AJ ENQUIRY 208

Dorma door-technology systems and products have been specified throughout the new Idea Store library in east London, winner of this year's RIBA Inclusive Design Award. Automatic doors were the ideal solution for the Idea Store. The innovative Dorma ES 200 and reliable ED 200 were specified.



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