

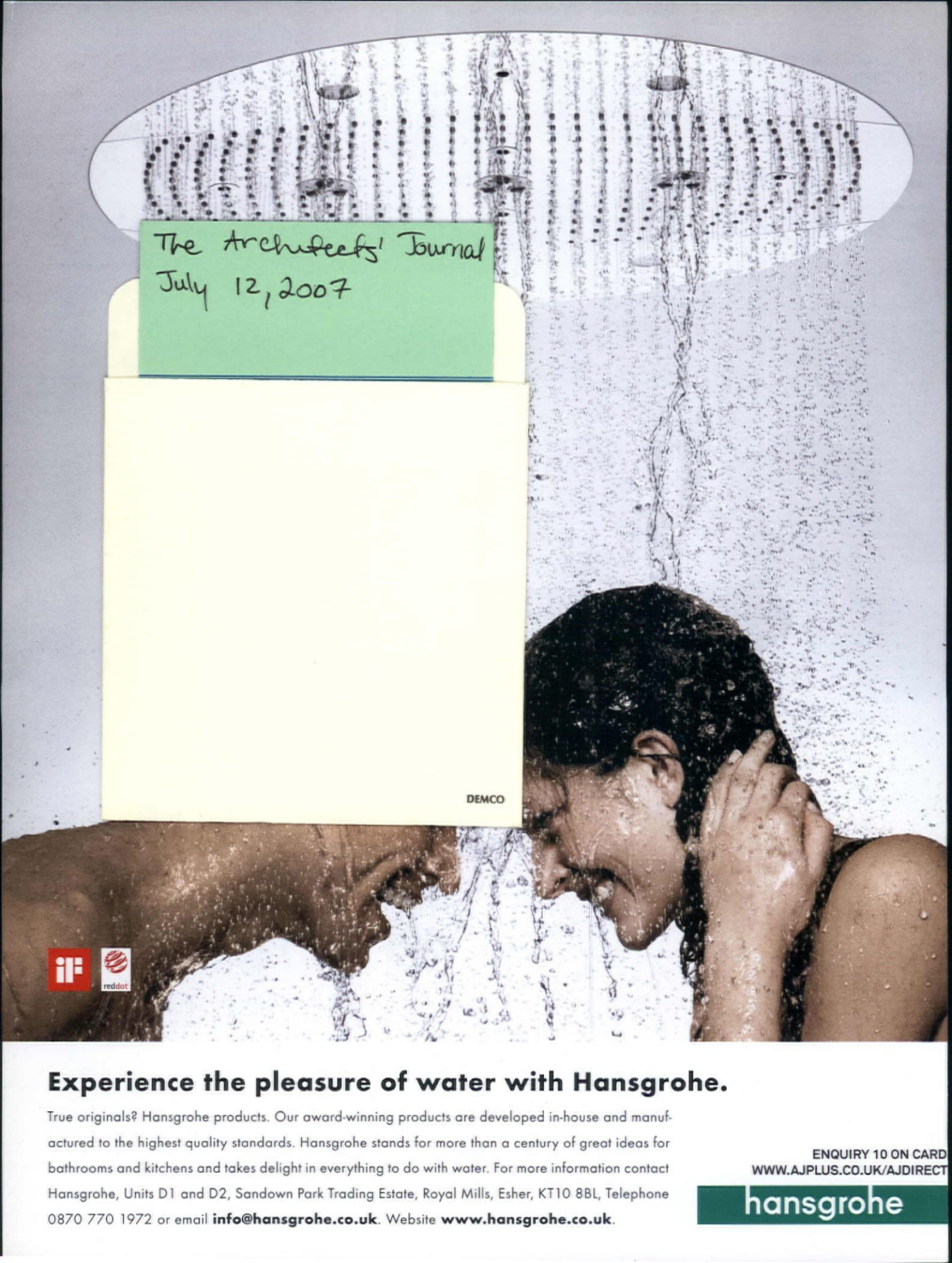
AJ

12.07.07
LE CORBUSIER/
LA TOURETTE



THE ARCHITECTS' JOURNAL WWW.AJPLUS.CO.UK

£3.25

A black and white photograph of a man and a woman kissing passionately in the rain. The woman is on the right, her head tilted back, and the man is on the left, his face close to hers. Water droplets are visible on their skin and hair. In the foreground, a large, open book is held vertically. The top page is green and has handwritten text. The bottom page is blank and yellow. The book is partially obscuring the couple. The background is a soft-focus view of rain falling.

The Architects' Journal
July 12, 2007

DEMCO



Experience the pleasure of water with Hansgrohe.

True originals? Hansgrohe products. Our award-winning products are developed in-house and manufactured to the highest quality standards. Hansgrohe stands for more than a century of great ideas for bathrooms and kitchens and takes delight in everything to do with water. For more information contact Hansgrohe, Units D1 and D2, Sandown Park Trading Estate, Royal Mills, Esher, KT10 8BL, Telephone 0870 770 1972 or email info@hansgrohe.co.uk. Website www.hansgrohe.co.uk.

ENQUIRY 10 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

hansgrohe

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

Editorial enquiries
020 7505 6700
Editorial fax
020 7505 6701
Email
firstname.surname@emap.com

Editor
Kieran Long
News editor
Max Thompson (020 7505 6715)
Senior reporter/
Northern correspondent
Richard Waite (07918 650875)
Reporter
Richard Vaughan (020 7505 6770)
Working details editor
Susan Dawson (015242 21692)
Reviews editor
Andrew Mead (020 7505 6717)
Technical editor
Hattie Hartman (020 7505 6711)
Acting art editor
Eriko Shimazaki (020 7505 6704)
Chief sub-editor
Angus Montgomery (020 7505 6708)
Sub-editor
Isla McMillan (020 7505 6707)
Editorial assistant
James Pallister (020 7505 6713)
Editor, AJ Specification
Will Hunter (020 7505 6716)
Editor, online and special projects
Ruth Slavid (020 7505 6703)
Managing editor online
Barrie Evans (020 7505 8609)
Editorial administration
Kaye Alexander (020 7505 6700)
Managing director
Ben Greenish (020 7505 6827)

Display sales manager
Katie Deer (020 7505 6743)
Conference sales manager
Sam Lau (020 7505 6746)
Account managers
Nick Roberts (020 7505 6742)
Terry Roll (020 7505 6706)
Senior account executive
Tom Peardon (020 7505 6835)
Account executive, classified
Abigail Reed (020 7505 6662)
Group sales manager
Midge Myatt (01902 851645)
Commercial manager
Malcolm Perryman (020 7505 6698)
Business development manager
Toby Redington (020 7505 6634)
Recruitment
Senan Shamkhi (020 7728 3827)

Back issues: 01344 328 000

A subscription to the AJ (47 issues):
UK £129 or £119 (Direct Debit).
Overseas £174.
To subscribe call 0870 830 4959

emap communications

The Architects' Journal is registered as a newspaper
at the Post Office. ©2007. Published by Emap Construct,
a part of Emap Communications Ltd. Printed in the UK
by Headley Brothers Ltd

AN ARCHITECT'S NAME IN A SECTION 106 AGREEMENT CARRIES NO WEIGHT

By Kieran Long

Pop quiz: who is the better designer? Hamiltons, a 200-strong, west London-based architect responsible for competent office buildings such as the stone-clad 40 Berkeley Square and a 43-storey lipstick-shaped residential tower in south London? Or David Chipperfield, a 200-strong Mies van der Rohe Prize-winning and Stirling-nominated architect internationally lauded for buildings in several countries and currently working on the most important architectural project in Germany?

Whatever your answer, Camden Council can't tell the difference. Its planning committee has decided that Hamiltons is good enough to maintain the quality of a £15 million project in north London from which Chipperfield was dumped (*See News on page 9*), and has gone so far as to revoke a Section 106 agreement that guaranteed Chipperfield's involvement in the project in favour of developer Dwyer's preferred choice.

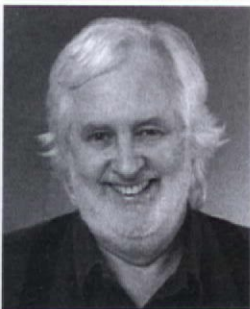
It's time that these kinds of value judgements were taken to task. With all due respect to Hamiltons, it claims on its website to be a competent background architect, and has few pretensions about the scale of its artistic achievement. No critic in the world would put it in the same league as Chipperfield.

But the story is multi-faceted. It is now clear that having an architect's name written into a Section 106 agreement carries no weight. It also provides further evidence of a developer using a big-name architect to gain planning permission before dumping it for a cheaper alternative.

Perhaps most sadly, it demonstrates what Chipperfield describes as 'the lack of professional and intellectual solidarity' in the industry. Since our story about Mangera Yvars being dropped from the east London 'mega-mosque' (AJ 05.07.07), several architects have told me their stories of exploitation. Architecture, it seems, is a profession of little mutual respect and courtesy.



CONTRIBUTORS



Sutherland Lyall, who reviews Zaha Hadid: *Architecture and Design* at the Design Museum on page 44, is an architectural journalist and author in London

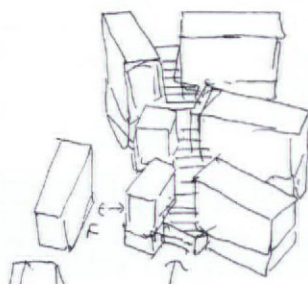


Helen O'Connor, who writes the *Building Study* on the renovation of Le Corbusier's La Tourette on pages 25-35, is a lecturer at the University of Dundee



Hélène Binet, who photographs La Tourette, is a photographer based in London whose previous subjects include the work of Peter Zumthor, Daniel Libeskind and Zaha Hadid

CONTENTS



P.16 JUSTICE IS SERVED BY CHIPPERFIELD



P.25 LE CORBUSIER/ LA TOURETTE



P.10 INTERVIEW: MARGARET HODGE

NEWS

7
Weekly digest/online news

9
Chipperfield dropped in London

10 – 12
Margaret Hodge's first interview

13
Foster reveals childrens centre

16 – 17
Chipperfield's justice complex

NEWS + AGENDA

14 – 15
EAT unveils its part in Alsop masterplan

18 – 19
Hopkins aims high in Tokyo

20
Viñoly's 'Walkie Talkie' go-ahead signals change

BUILDING STUDY

25 – 35
Can the essential qualities of *Le Corbusier's* monastery at La Tourette survive its renovation into a cultural/conference centre?

TECHNICAL & PRACTICE

37
Update

38 – 39
Feilden Clegg Bradley Architects' use of computational modelling to design the optimum facade for an academic complex in Leeds

40
Legal/Webwatch



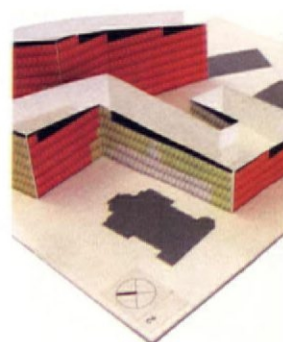
P.44 EXHIBITION: ZAHA HADID



P.14 MIDDLEHAVEN RUNS TO FAT

SUBSCRIBE

- Go to www.ajplus.co.uk/subsignup;
 - Call 0870 830 4959; or
 - Email ajo@subscription.co.uk
- A £129 subscription (students £89) includes:
- The AJ every Thursday;
 - AJ Specification every month;
 - Access to www.ajplus.co.uk and www.ajspecification.com;
 - Six breaking stories in a daily email alert



P.39 TECHNICAL: FACADE MODELLING

REVIEWS

43
Exhibition: *Scratching the Surface*

44 – 45
Exhibition: *Zaha Hadid*

45
Critic's choice

46
Book: Edwin Heathcote and
Laura Moffatt's *Contemporary
Church Architecture*

REGULARS

22
Astragal and *Hellman*

58
Sketchbook: *Laura Allen*

JOB & CLASSIFIED

49
Top five jobs:
• *Centurion* – interior designer
• *City Inn* – architect
• *Leeds Metropolitan University*
– architecture lecturers
• *BBT* – project architect
• *Anta* – architect

55
Classified advertising

AJPLUS.CO.UK

- Tony Fretton's Fuglsang Kunstmuseum goes online at www.ajspecification.com
- Daily breaking news at www.ajplus.co.uk/news
- More than 550 buildings at www.ajspecification.com
- Competitions at www.ajplus.co.uk/awardscomps
- More than 70 events at www.ajplus.co.uk/diary
- The latest jobs at www.ajplus.co.uk/jobs

OSB

GOOD TO THE ENVIRONMENT

CHECK OUT WWW.JOSBDONE.COM/TECHNICAL

**CERTIFIED AND
GUARANTEED TO
PERFORM.**

- CE
- BBA approved
- Environmentally certified by the FSC
- Recyclable

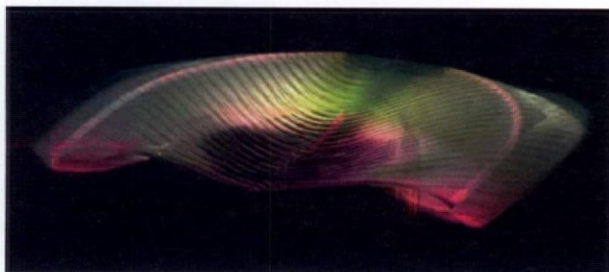


Architecture's most incisive news breaks daily on www.ajplus.co.uk. To see what attracted 50,000 visitors to the site last month, activate your online subscription at www.ajplus.co.uk/activate. For login details call 020 7505 8623



FRIDAY 6 JULY

- Kevin McCloud unveils HAB's first sustainable housing sites – in Swindon
- 'Uglier' baby shard approved in Southwark
- Allies and Morrison's Diane Haigh takes over CABE role (above)
- Sheppard Robson and Hawkins\Brown on six-strong shortlist in Barking Riverside contest



TUESDAY 10 JULY

- Public Accounts Committee slams Olympic legacy mode
- Scottish practice Space Solutions eyes further growth after management buyout
- RIBA brings outline plan of work up to date
- First look at long-awaited rebirth of Les Halles in Paris (above)



THURSDAY 5 JULY

- Squire and Partners' tower 'too tall' for Old Street
- AOC wins battle for Royal Armouries revamp in Leeds (above)
- RIBA President Pringle blasts UK housing standards
- Street signs increase danger on roads warns CABE



MONDAY 9 JULY

- SMC Group's accounts reveal path to founder McColl's resignation
- Detailed plans submitted for Urban Splash's Park Hill revamp (above)
- CABE calls for 'compromised' power station scheme to be scrapped
- Nagan Johnson wins approval for Clapham development after three-year struggle

WEDNESDAY 11 JULY

- Zaha's completed stand-in Serpentine pavilion revealed (left)
- Tories announce Early Day Motion to save Architecture Week
- ReBlackpool submits planning application for 'People's Playground'
- Vinöly finally gets planning permission for 'Walkie Talkie'

01494 492725 or action@optima-group.co.uk to order new literature

Partitioning Redefined



New 'Spine' Door

Optima's enhanced product range is now available nationwide via a network of Optima Contracting Partners



www.optima-group.co.uk

 **optima**

ENQUIRY 15 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT



Despite a Section 106 agreement apparently guaranteeing the practice's continued involvement, Chipperfield has been dropped from this scheme in Hampstead, London

CHIPPERFIELD OUSTED IN CAMDEN

By Richard Vaughan and Kieran Long

David Chipperfield Architects has been dropped from a £15 million scheme in north London, despite a Section 106 agreement which apparently guaranteed the firm's continued involvement in the project.

West London-based practice Hamiltons will now complete design work on the project after Camden Council declared itself satisfied that the commercial firm could match Chipperfield for design quality.

Speaking to the AJ, David Chipperfield said: 'I was in Valencia when I found out we had been dumped via Camden Council's website... The question this raises is whether there is any merit putting an architect's name in a Section 106 – the answer is "no".'

Developer Dwyer received planning permission last year for the conversion and

extension of the historic Athlone Estate on Hampstead Lane in 2006, which will create 22 luxury flats.

Chipperfield had worked on the designs up to RIBA stage D, drafting in celebrated Swiss landscape architect Gunther Vogt to deal with the historic landscape. He said: 'What annoys me is that I went to nine or 10 meetings with the council and developed a nice relationship. Now I've ended up being the black sheep and fighting them because they didn't stick up for me.'

The committee that originally awarded planning permission to the Chipperfield scheme praised the developer and architect for an 'exemplary' design process. But, fearing he might be replaced, Chipperfield wrote to Camden Council last October seeking clarification,

receiving no reply. Then early this year, Chipperfield was informed that Dwyer was considering replacing him.

Dwyer's solicitor, David Cooper, wrote to Camden Council to request that the Section 106 agreement be altered. The council agreed on the basis of assurances from the client about the new architect's brief, and because Hamiltons had three former Chipperfield employees working on the project. But, according to Chipperfield, Camden did not verify this with him.

Hamiltons director David Lawrence denies his firm has done anything wrong: 'We were approached by Dwyer back in the autumn and were asked to carry the scheme through from stage E to L.

'We agreed and waited until everything with

Chipperfield had been concluded and the Section 106 agreements were altered. Once we'd been appointed, the 106 clause had been changed.'

A spokesperson for Camden Council said: 'We considered it desirable at the time to have an extra measure of control over the quality of the design by retaining the named architect [then David Chipperfield].

'We received a request from Athlone Estate to change to Hamiltons. The council agreed to the request in May 2007 because replacing the original named architect with the new one was unlikely to result in a failure to achieve the desired quality of design.'

Dwyer declined to comment except to state that it is 'more than happy with the architects it now has in place'.



PHILIP HOLMUTH/ALAMY

1.

INTRODUCING MARGARET HODGE

By Richard Vaughan

Margaret Hodge gives the AJ her first ever interview as the government's minister for architecture.

What do you think the role of an architecture minister is?

It is difficult to answer so early on, but I should stress how important place is to people, and buildings are a crucial part of place. Architecture has always been important in all my ministerial positions.

When I was children's minister (2003-05), CABE did a competition for us which the Abbey Centre won, and that has now set a benchmark for other buildings for children.

And actually, architecture is a really good discipline. You develop a whole range of skills – you have to have physics and maths and you've got to have social understanding.

We must remember we're jolly good at architecture in the UK. We have the Richard Rogers, the Norman Fosters and the Michael Hopkins, so we have a big tradition in it.

What kind of house do you live in?
I live in trendy old Islington. We bought before the boom and when we moved in the mortgage broker asked, 'Why are you moving into this house?' He thought we were bonkers.

It's an 1860s crescent and is terrifically flexible. When we first moved in I had two children and then went up to four. Now we're back to two of us, and we have managed to change the space and enjoy it. And that is what is interesting. There's an 1860s building which has proved flexible after 150 years.

How do you see the balance between development and protecting heritage?
Both are crucial. Obviously there's the debate going on in London on how you protect heritage with the influx of tall buildings.

I drive to Barking often and so drive past Canary Wharf, which I think is quite attractive. I watched it develop, and hated it and I still think they got an awful lot wrong. They failed to put in any of the infrastructure. It was like going to a ghost town. Like a gated development, juxtaposed to Tower Hamlets. But I now quite like passing those buildings.

I still find them quite soulless. It's like when you fly into American cities, they all look a bit the same. The skyline is pretty similar with just a different array of tall buildings.

People on the whole don't

want to engulf the Tower of London with tall buildings, but there is the other side – the Gherkin is very interesting. These will be our monuments to the future.

What is important is that we value our past but also realise what we do in the present will create the legacy for the future. I'm not pro one or the other.

We have this wonderful heritage in London and we must make it work with exciting buildings of the future.

What are your thoughts on housing need and the role architecture has to play?

In my constituency in Barking, there is Barking Riverside. It won't work unless we get the DLR out there. That's where we went wrong in the Docklands. We have a commitment from



2.

1. Hodge, architects' new minister
2. Jestico and Whiles' Axe Street in Barking, Hodge's constituency

government but we now need the funding to emerge swiftly.

But then there is the design, and we cannot have a repeat of Bellway Homes [Barking Reach regeneration programme] houses, which was disappointing to say the least. They have now learnt the lesson and they've brought this Dutch firm Maxwan to do a masterplan. It is now integrating housing – social housing to rent and housing to buy. But it shows that design really matters.

What I need for my constituents in regards to housing is the right to buy, and I've been vocal recently. There is a desperate shortage of affordable housing to rent. The legacy of right to buy has meant the loss of what was very good social housing. I think that is one of the major factors

contributing to current community tensions, which has led to the rise of the BNP.

These people feel a huge lack of fairness. There is desperate need for affordable housing if you want to create community cohesion.

What are your thoughts on the sustainability agenda?

Another huge job, and it's not just new housing. There are 25 million homes, and even if we build 250,000 that's only 1 per cent. The challenge is cutting emissions from houses like mine.

Architects think of new housing, but what about existing housing? Domestic CO₂ output is one of the biggest contributions; I think it is 40 to 50 per cent of emissions. And then you have to look at how the street works together as a whole to achieve lower CO₂

MARGARET HODGE

8 September 1944: Born Cairo, Egypt

1973 to 1979: Elected to Islington Council. Appointed chair of Islington Council Housing Committee in 1975

1981 to 1982: Islington Council deputy leader

1982 to 1992: Council leader

1994: Elected MP for Barking

1998 to 2001: Under secretary for employment and equal opportunities, Department for Education and Employment

2001 to 2003: Minister for lifelong learning, further and higher education, Department for Education and Skills

2003 to 2005: Minister for children, young people and families, Department for Education and Skills

2005 to 2006: Minister for employment and welfare reform, Department for Work and Pensions

2006 to 10 July 2007: Minister for industry, Department for Trade and Industry

2007: Minister for architecture, Department of Culture, Media and Sport



3.

3. Rick Mather Architects' masterplan for Barking



4.

4. Jestico and Whiles Architects' and Peter Barber's Tanner Street development

emissions. Architecture needs to do more each year.

What do you think architects building vast housing projects today can learn from the mistakes from the 1960s?

It's really important that what we build works for people. There is the Marquess Estate in Islington: I was at Islington Council at the time, and Harold Wilson gave it an award, but it's now being torn down. It was an absolute disaster. It was full of walkways: when people want streets, they want their defensible space, such as gardens etc.

Which current regeneration projects have impressed you most?

Well, what I would look at from my own constituency in Barking, is Jo Richardson's school and what is so great

about it, it's a school that's bang in the middle of a very difficult area. It's a community school and has within it a library, a police station, community facilities and children's centre. It works terrifically well.

On the other hand I have a new PFI hospital in Romford, and it was a real triumph getting it. But I think that demonstrates our design failures in the PFI programme – there's nine miles of corridor! Who goes to hospital? You're either old or unwell or on crutches! So I hope these new local walk-in centres do a better job.

Architecture is a very male-orientated profession, as is politics. From your own experiences how can women develop more of a foothold in the industry?

I didn't realise it still was. There has been a change in other

professions, medicine and law due to girls outperforming boys at school, but I wasn't aware there still was such a gap in architecture. It obviously isn't just young women not starting, there are glass ceilings, although I would have thought architecture ought to be something that you can do on a part-time basis to raise children or look after elderly relatives or whatever. That is a challenge for me.

What is your favourite city?
Siena. When you sit in the square at Siena, with the colour of stones and skyline, and the palace and the cathedral, there is nothing more delicious. It is also the flexibility of stunning heritage moving into modern architecture.

It's that integration of the past and present and looking

into the future. Just sitting in those restaurants and bars looking at the world go by.

What are your thoughts on the Mayor's public spaces programme?
I think they are hugely important – how we set up the legacy for future generations. But it's also people's sense of wellbeing and identity with space.

In my constituency, they feel they don't have affordable housing. While I value the public spaces programme, you must construct a consensus that it is a worthwhile investment.

What's your favourite building?
That's too difficult. There are far too many! What's yours?



Foster + Partners has designed this Thailand childrens' centre in memory of Louise Willgrass, a victim of the Boxing Day 2006 tsunami

FOSTER UNVEILS THAI CENTRE

By Max Thompson

Set within a tropical, sloping jungle valley in Kathu on the outskirts of Phuket – an island off the south-west coast of Thailand – this is Foster + Partners' design for a new childrens' centre.

The Louise Willgrass Centre, which will be built entirely of natural materials, is in memory of Louise Willgrass, a mother of four killed in the 2004 Boxing Day tsunami.

Keith Watts, a friend of the Willgrass family, is a trustee of the Louise Willgrass Tsunami Foundation, which organised the funding of the scheme in conjunction with charity The Asian Centre. He explained the background to the project:

'Nigel [Louise's husband] decided to raise some funds, not a huge amount, to help the couple that helped him and his family after the tsunami hit and

Louise was killed. They were poor and lived in the slums and Nigel wanted to thank them.

'But, the donations came in. We treated it like a business and upped the ante and started a trust with Nigel and me as trustees,' said Watts.

When completed, the terraced building, which will nestle in 12 rie (4.8ha) of tamed jungle, will cater for 500 school children aged 4-16 and will have facilities to care for up to 125 orphans. There will also be accommodation for 25 gap-year students.

The school will include a library and computer rooms on the building's second-level terrace; a general purpose hall on the third terrace level; three storeys of student accommodation on the fourth terrace; and staff areas on the uppermost level.

The buildings, said Foster + Partners, are 'flexible' in that brightly-coloured sliding partitions 'allow natural ventilation and provide access to external courtyards sheltered beneath canopies'.

Foster + Partners worked with Phuket-based practice East West on the scheme, and both practices donated their time free of charge to the project, and Watts said the trust has raised around £800,000 of the £1.3 million needed to build the facility.



CORRECTION

In AJ 28.06.07 and the RIBA Awards supplement, the project pictured on the front cover was a house for Nicole and Nadav Kandar in Hampstead, north London, by Jamie Fobert Architects. The client's name was spelled incorrectly.



1.



2.

1. Section showing pub, bottom left

2. The massive waterfront redevelopment, featuring SMC Alsop's Krusty building third from left and FAT's CIAC fourth from left

MIDDLEHAVEN RUNS TO FAT

By Richard Waite

London-based Post-Modernist practice FAT has been given the go-ahead for this residential cube – part of the ambitious Will Alsop/Studio Egret West-designed Middlehaven masterplan in Middlesbrough, North Yorkshire.

The practice's Community In A Cube (CIAC) building and SMC Alsop's neighbouring Krusty housing block are the first two projects on the massive waterfront plot to be approved by the Middlesbrough Council.

Backed by developer BioRegional Quintain and Tees Valley Regeneration, the £7.5 million FAT scheme will create 80 apartments over eight floors.

The flats will sit above a new pub which will be built on the north side of the site. The south side will feature an 'Italianate' stepped garden,

nestled between the U-shaped residential blocks.

On the top of the development will be a series of 'dinky' skyhomes, described by FAT co-founder Sean Griffiths as 'streets in the sky with the look of New England or New Urbanist houses.'

According to Griffiths, the two rooftop levels of housing will be clad in an 'imitation wood' cement fibreboard for ease of maintenance.

There will be two entrances into the development: one a route up through the building via the green terraces; another into a grand top-lit hall complete with giant chandelier.

The main block will have a concrete frame dressed in brick and the central courtyard will be clad in patterned wood – an interior likened by Griffiths to the lining of a 'flashy jacket'.

Comparing CIAC to the firm's other recent work, Griffiths said: 'The scheme is slightly different from our others in that there is not so much emphasis on the facade – unlike our other projects which played that card.'

'This is a much more sculptural project. There is a sense of grandeur.' He laughed: 'It's almost heroic'.

The FAT scheme will also house a biomass boiler which will serve another seven similar sized 30m³ cubes which have yet to be designed.

Work on CIAC is expected to start on site in December this year and complete before the end of 2008.



3. The main block will have a brick-dressed concrete frame, with patterned wood cladding around the courtyard

AJ 12.07.07

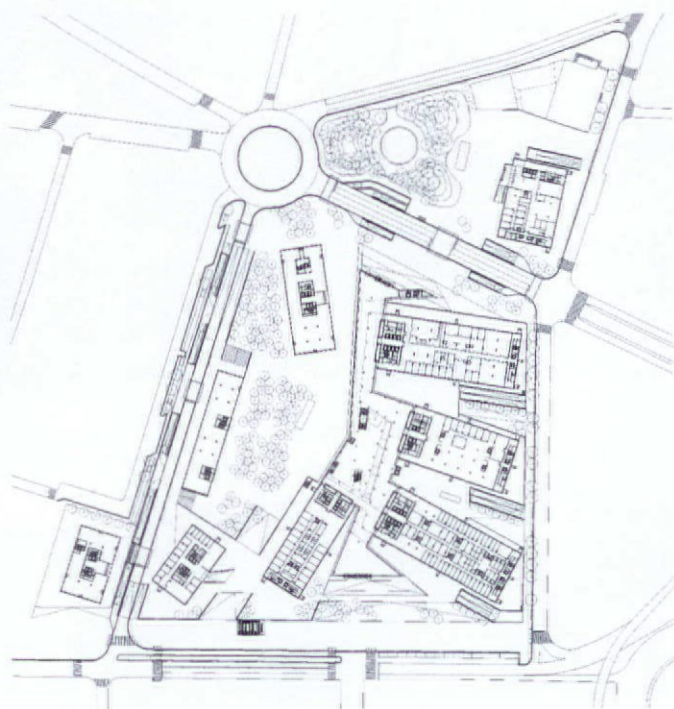
JUSTICE IS SERVED BY CHIPPERFIELD

This is David Chipperfield Architects' City of Justice complex, currently under construction in Barcelona, Spain. When complete next year, the scheme – for Catalonia's Departament de Justícia – will unite 17 judicial buildings previously scattered across Barcelona and its neighbouring city, L'Hospitalet. The 330,000m² City of Justice, situated at the border of the two cities on a site previously dominated by military barracks, spreads across the site into a series of separate, but interrelated, blocks set around a public plaza. According to Chipperfield, all nine of the complex's buildings are formed of 'restrained blocks with load-bearing coloured concrete "cage" facades'. The design, on which Chipperfield worked with B720 Arquitectos, achieves a 'spatial composition that attempts to break the rigid and monolithic image of justice', he said.

By Max Thompson



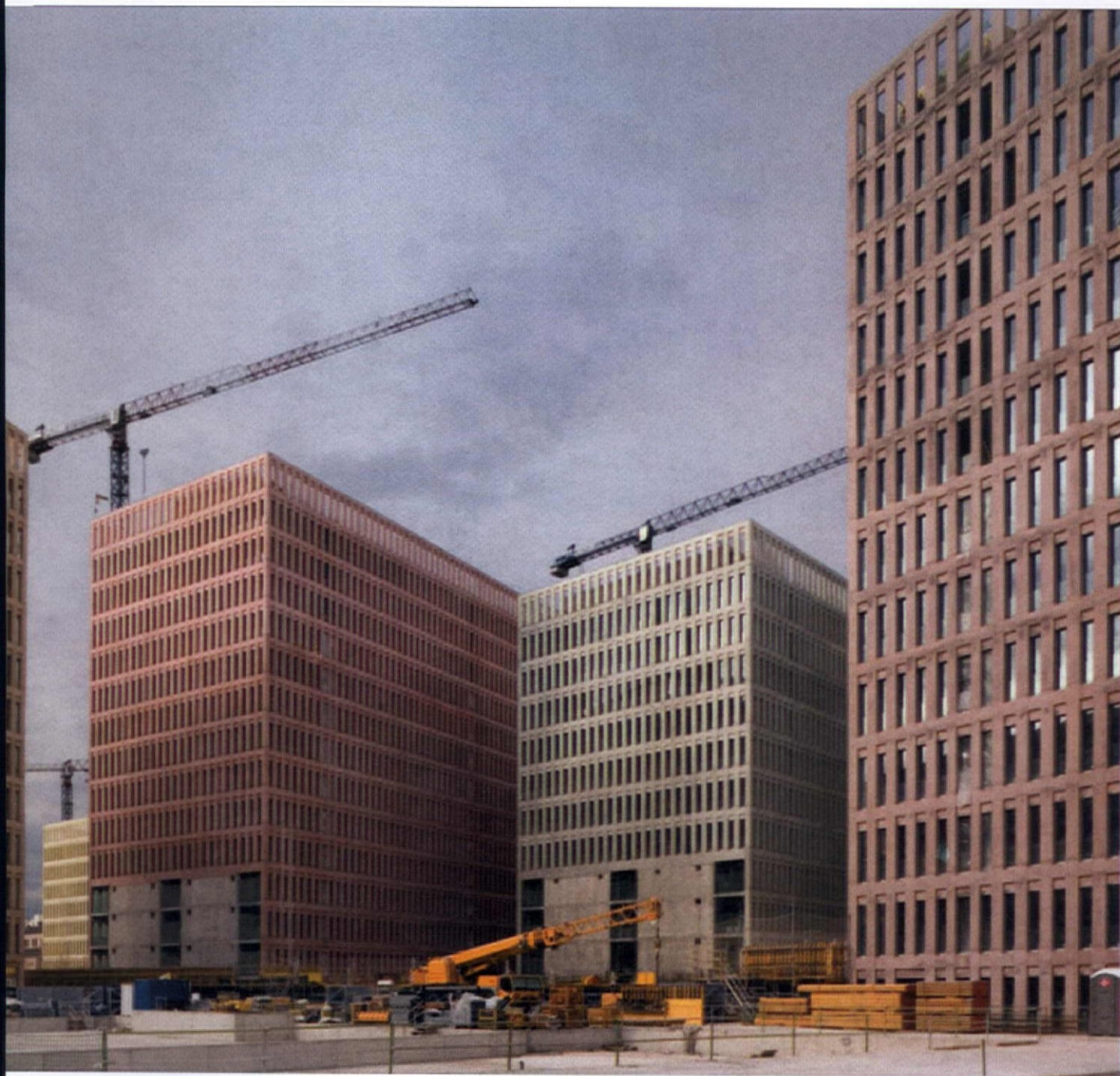
2.



1.



3.

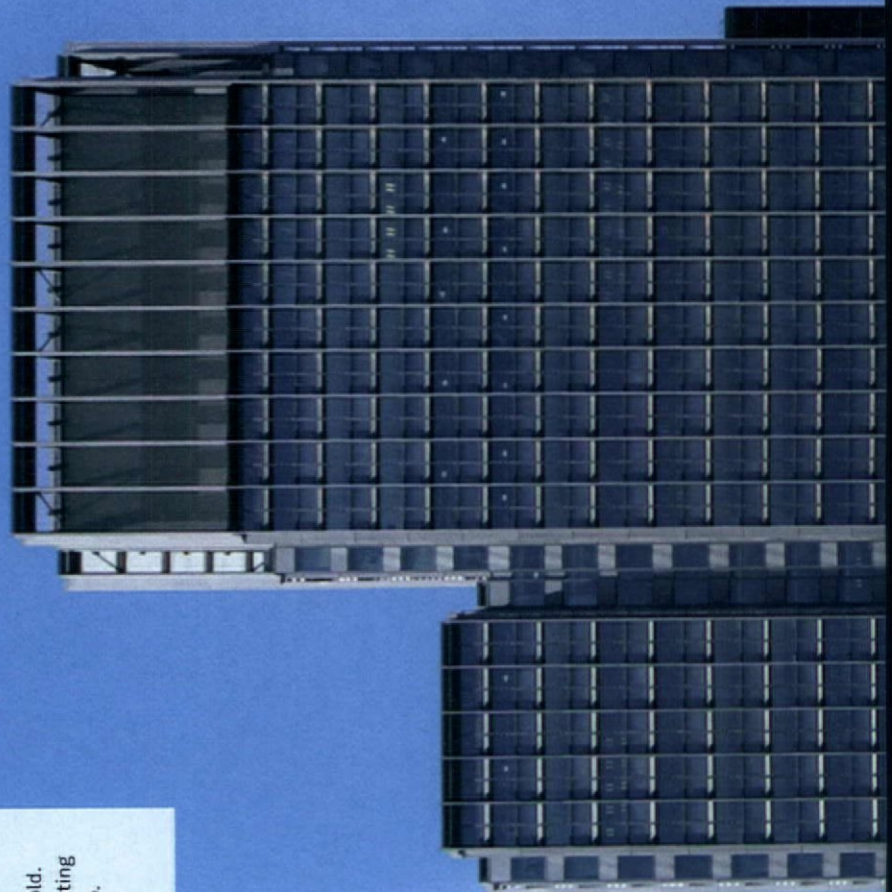


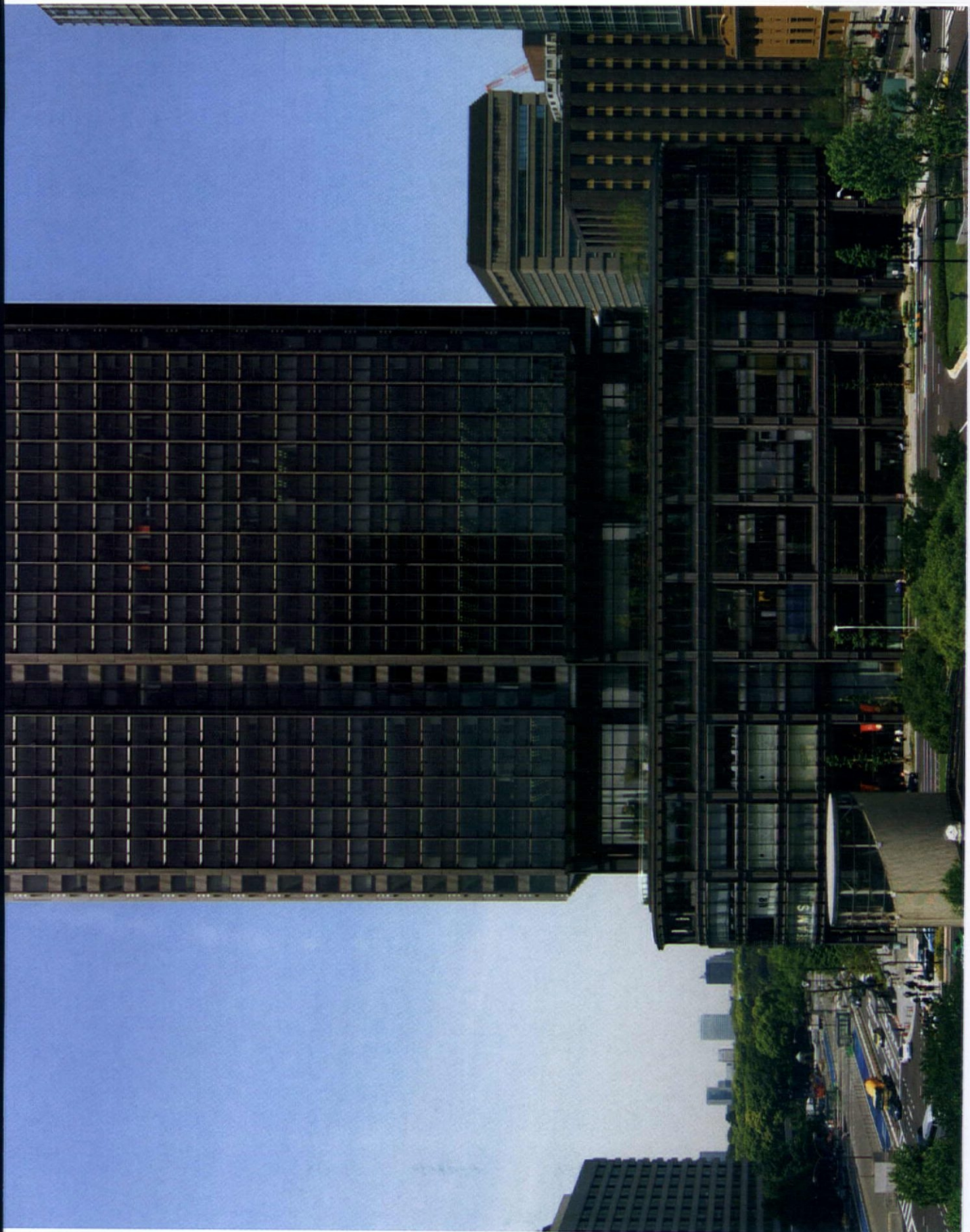
1. Plan of the complex showing the nine buildings arranged around a public plaza
2 & 3. The City of Justice under construction, with its coloured concrete facades

HOPKINS RAISES ITS PROFILE IN TOKYO

This image shows Hopkins Architects' biggest project to date: the 35-storey Shin-Marunouchi tower in central Tokyo. Bill Taylor, Hopkins' managing director, admitted the demands of the site coupled with tight financial constraints made the project particularly tough. He said: 'Building to the commercial demands of the budget was challenging, but the standard of craftsmanship in Japan was very high, which made it easier to realise a very well-constructed building out of a very restricted budget.' The building sits opposite Tokyo Station on the main ceremonial axis to the Imperial Palace and, controversially, overlooks the Emperor's residence. Due to its proximity to the palace, planning permission was only granted after sensitive negotiations between the client, Mitsubishi Estates, and the Imperial Household. Hopkins won the £198 million job in 2001, beating high-profile opposition including Renzo Piano.

By James Pallister







Viñoly's Walkie Talkie tower (right, with KPF's Helter Skelter to its left) gained planning permission this week

'WALKIE TALKIE' SIGNALS CHANGE

By Richard Waite

The decision this week (10 July) to allow Rafael Viñoly's controversial 'Walkie Talkie' office block to be built next to the Tower of London is important for two reasons.

First, the verdict effectively sidelines UNESCO in the debate about new developments near World Heritage Sites – a move which could also have an impact on proposed schemes in Liverpool, Bath and Edinburgh.

Secondly, it gives a vital and intriguing insight into the mind of Hazel Blears, the new Department of Communities and Local Government (DCLG) chief, who took over from Ruth Kelly in Gordon Brown's cabinet reshuffle in late June.

The proactive and can-do attitude demonstrated by Blears, even when facing a potential backlash from heritage bodies,

contrasts starkly with that of Kelly, who gained something of a reputation for quashing or stalling tall-tower schemes. Kelly not only called in the Walkie Talkie project, but also derailed Ian Simpson's Brunswick Quay scheme in Liverpool.

The installation of Blears will be welcomed by developers, which are proposing ever taller towers all over London, and the debate will only intensify when the Greater London Authority's new viewing corridors are unveiled tomorrow (13 July).

Viñoly's 155m-high, 39-storey tower split opinion across the capital, and was most famously derided by former RIBA-president George Ferguson, who branded the office project 'one of the ugliest in London'.

Yet the Land Securities scheme, in the City of London's Fenchurch Street, was unanimously given the thumbs-up by CABE, the City Corporation and London Mayor Ken Livingstone.

It was only when United Nations heritage watchdog UNESCO kicked up a fuss about what it regarded as threats to the Tower of London that Kelly decided to call the Walkie Talkie tower in for public inquiry.

Speaking moments after the tower's future was secured, chairman of CABE's design review panel, Paul Finch, said it would have been an injustice if the scheme had been scrapped 'as a result of one organisation's ramblings'.

'The decision shows that the government has taken the view that the planning system's

strict controls in respect of conservation matters have been sufficient to deal with these projects without the need for special consultations,' he said.

Furthermore, Finch believes that if the UNESCO appeal had been upheld, future development in the capital could have been stifled.

'If it was agreed that it was somehow wrong for modern architecture to be visible from a World Heritage Site, we would end up putting large chunks of the city in a spic,' he said.

'This is very, very dangerous. It's like turning the city into a museum.'

'My view is that the Tower of London is so robust that it doesn't need anyone else coming along to look after it,' added Finch.

Trimapanel®

the name on the envelope



The Corus name instills confidence. That's why specifiers trust Trimapanel® to deliver. Trimapanel® composite panel has the style and panache to help you create building envelopes with universal appeal, and the quality and pedigree to ensure exceptional performance and reliability.

- FM and LPCB approved
- Unique locking joint for enhanced performance
- Excellent thermal efficiency
- Reduces air permeability
- Attractive micro-rib external finish
- Platinum system warranty
- Up to 30 years Confidex® guarantee with Colorcoat HPS200® and 25 years with Colorcoat Prisma®

Corus Panels and Profiles

Severn Drive, Tewkesbury Business Park, Tewkesbury, Gloucestershire GL20 8TX
T: +44 (0)1269 853201 F: +44(0)1269 851081
contact@coruspanelsandprofiles.co.uk www.coruspanelsandprofiles.co.uk

Colorcoat, HPS200, Prisma, Trimapanel and Trisomet are registered trademarks of Corus.

Project featured

Hambleside Danelaw, Daventry

Architect

G4 Design

Sub contractor

Howard Evans

Cladding products

Corus Panels and Profiles
Trimapanel® insulated wall panel
and Trisomet® insulated roof panels

Colorcoat® products

Colorcoat Prisma® in Metallic
Silver Colorcoat HPS200®
in Goosewing Grey

'With hindsight I believe more openness and transparency may have prevented such a high level of suspicion'

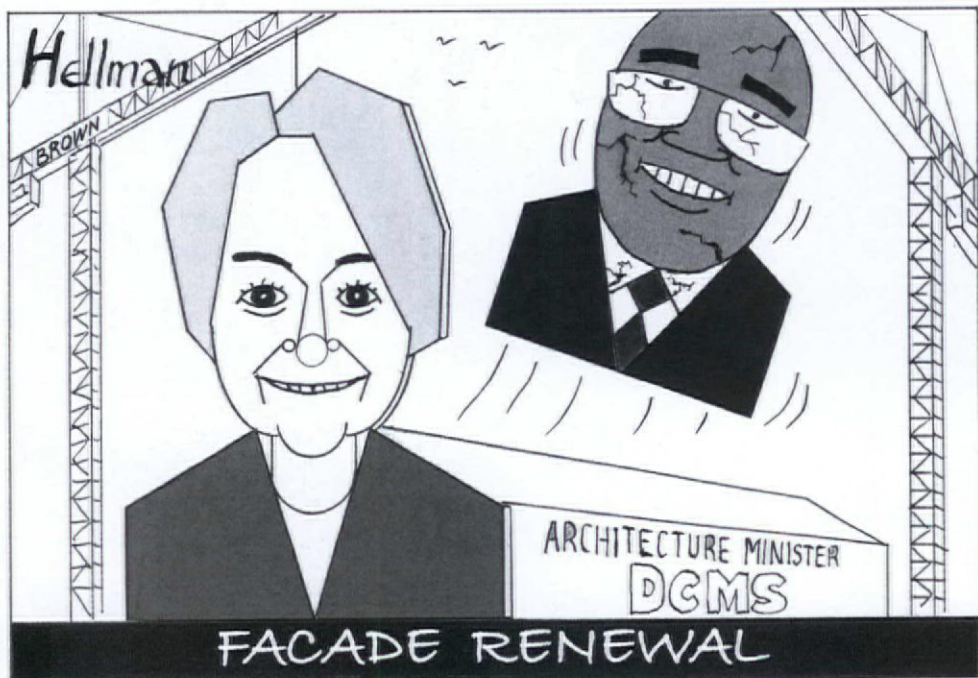
Brighton and Hove councillor Brian Oxley on Frank Gehry's Hove project. *The Argus*, 02.07.07

'We are building cells illuminated by pinholes, compared with which the much-reviled 1960s council flat seems a barely attainable ideal'

Rowan Moore on the impact of energy-driven building regulations. *Evening Standard*, 03.07.07

'This may be the first movement in architectural history whose followers are more famous than its leaders'

Christopher Hawthorne on green design. *www.latimes.com*, 04.07.07



TROUBLE IN STORE

Somebody in east London doesn't like **David Adjaye's** Stirling-shortlisted Idea Store in Whitechapel. Contrary to what the gossipmongers may tell you, the shattered pane of glass on the first-floor overhang of the green-and-blue striped library is not due to structural movement but to vandals. Police are looking for a villain with a very powerful throwing arm. Or an extremely tall Peeping-Tom-cum-bookworm with a large bump on his head.

ART FROM YOUR ELBOW

Ahh, the unfathomable cost of Modern Art these days. Compared to the price of a genuine **Jasper Johns, Herzog & de Meuron's** £10 million fee for the practice's underwhelming Tate Modern extension is a snip.

After all, it's only 6 per cent of the total project cost (£163 million). The Swiss duo would have to design another four extensions if they wanted to get their hands on **Damien Hirst's** £50 million diamond-encrusted skull. Actually, Astragal would rather have a whip-round.

KOOL FOR CASH

Despite **Rem Koolhaas'** new role masterplanning most of Dubai, we are reliably informed that the Dutch master will still build you a one-off, private house – just as long as you're willing to stump up a 100 per cent fee...

NEVER MIND THE RAIN

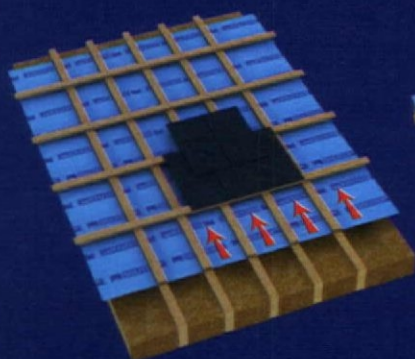
The summer party season is upon us, and the social calendar of this drunken old columnist has never been

fuller. But sadly, this year has been a soggy affair for all involved – quite literally a damp squib. Astragal, however, would like to point out that we have known the weather was going to be like this for quite some time. The very merry month of May was wet and windy, June has been the wettest on record and the helpful people at the Met Office have told us that more is to follow. Why then are people resolutely holding their parties in the damp outdoors? Why must this diarist endure his glass of Prosecco or his Champagne cocktail in the pouring rain? Have we lost our minds? Hull is under the Humber, Noah is sailing through Sheffield and Astragal is having to wear waders to fetch his next Bellini. We are not amused.

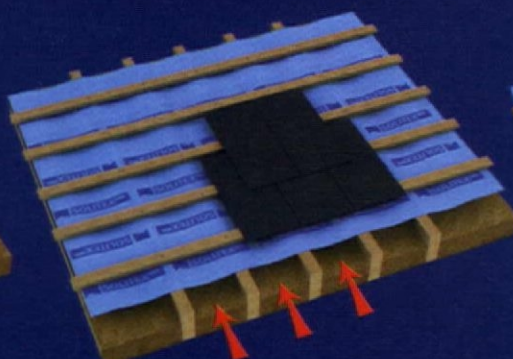
no.1 for Moisture Management

iab
Bord Agrement na hÉireann
Irish Agrément Board
Certificate No. 02/0138

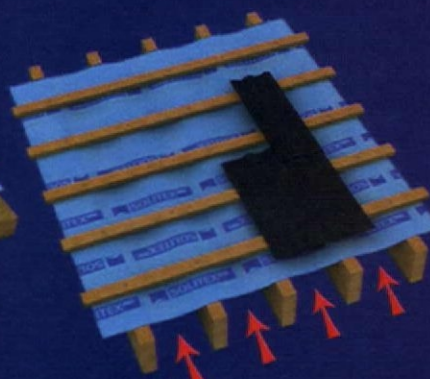
BBA BRITISH BOARD OF AGREEMENT
CERTIFICATE No 07 / 4432



Non-ventilated Warm Roof System



Ventilated Warm Roof System



Ventilated Cold Roof System

Strength & Protection From Structural Damage

due to moisture, condensation, mould, rot, damp & provides significant long-term energy-savings. Unlike conventional breather membranes which are micro-porous, solitexPLUS Breather Membrane, employs Closed Cell Technology which provides a combination of key benefits:

High Breathability

High Comfort

Light Weight

High Water Resistance

High Strength

High Thermostability

Minimizes condensation risk

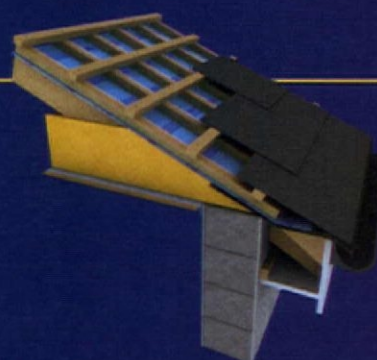
Non-slip, even when wet

Ease, speed & safety in use

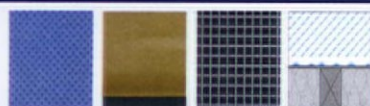
Extreme resistance to wind-driven rain

4 ply combination layers, ensure extreme nail-tear resistance

Safety, even at high temperatures



Non-ventilated Cold Roof System



Multi-layered to ensure maximum water-tightness & strength. solitexPLUS membranes prevent tenting & can be supported across the whole surface

	SOLITEX ^{PLUS} Breather Membrane Diffusion-Open	Standard Micro Porous Membrane
Total Resistance to Wood Preservatives	✓	✗
Total Resistance to Wood Resins (e.g. turpentine)	✓	✗
Total Resistance to Contamination On-site	✓	✗
Extreme Nail Tear Resistance > 300N	✓	✗
High Watertightness > 2500mm	✓	✗



Samples available exclusively from Ecological Building Systems UK LTD
The Manse High Street Creton Northants NN6 8NA
Tel.: 05600 758025 Fax.: 05600 758026
E Mail: ecologicalbuild@btconnect.com
www.ecologicalbuildingsystems.co.uk

ENQUIRY 17 ON CARD WWW.AJPLUS.CO.UK/AJDIRECT

SOLITEX^{PLUS}
Breather Membrane
Diffusion-Open

"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

Last year, the show attracted an ABC audited 44,436 visitors, with a combined buying power of at least £16.19 billion, over five days. So if you want to meet your market, make sure you're here. Call 020 7505 6783 now to reserve the stand that suits you best. Space is strictly limited and you simply can't afford to miss out.

For more information and to book your stand now call 020 7505 6783.



interbuild
the building show

28 October – 1 November 2007
NEC - Birmingham - UK

Sunday 28 Oct to
Thursday 1 Nov 2007
Birmingham NEC
www.interbuild.com

Ever fancied seeing one of your snaps in print?!

Would you like your photograph to feature in our 2008 calendar?

2008 Marley Plumbing & Drainage Calendar Competition

The theme is Water. We are looking for a wide range of images on the subject; it could be a river, the sea, a holiday scene, an abstract shot – the choice is yours!

The winner will receive a top of the range digital SLR camera and their image will feature both on the cover of the calendar and a month. Images from the 11 runners up will feature on a month of the calendar and will win a compact digital camera.

The winning image will also be featured on our website and in PR to the trade press.

For full details visit marley.co.uk
Closing date is 31st August 2007



MARLEY
PLUMBING & DRAINAGE

ENQUIRY 13 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

sikkens

Get to know the other side of Sikkens



Outdoor woodstain quality now available for interior finishes

If you appreciate the superior performance and translucency of our exterior woodstains, then you will be delighted with the choice and outstanding quality of our new interior systems - Alpha wall coatings and Rubbol opaque trim finishes. Formulated to the same high standard for which Sikkens is renowned, they have been launched in

conjunction with the 4041 Colour Concept. As well as a range of 1624 colours, the concept includes a unique package of tools and services to assist the specifier. To find out more about the new side of Sikkens, contact us on **0800 052 2121**.

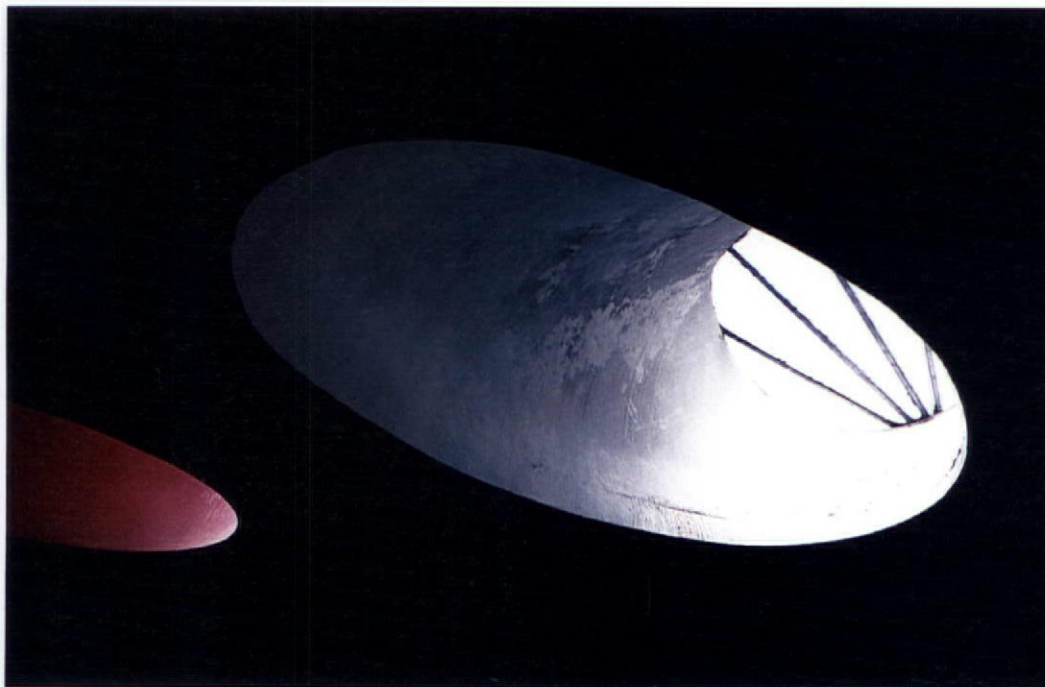


Akzo Nobel Specialist Coatings

Meadow Lane, St Ives, Cambs PE27 4UY Tel: 01480 484275 E-mail: sikkens@sis.akzonobel.com
www.sikkens.co.uk

ENQUIRY 18 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

LE CORBUSIER/ LA TOURETTE



1. Water penetration in one of La Tourette's skylights

TO PRESERVE IT IN ASPIC IS TO DENY IT A LIFE

By Helen O'Connor. Photography by Hélène Binet

For years, Le Corbusier's monastery of La Tourette (1953-9), near Lyon, has suffered the effects of time and the weather. Water has penetrated the building and concrete has spalled, while the cold has made it difficult to inhabit in the winter. Now Didier Repellin, Lyon's chief architect of historic monuments, is undertaking the first phase of a renovation that aims to tackle the most pressing problems and upgrade La Tourette for use as a cultural/conference centre. But can the essential qualities of the building survive intact?

La Tourette closed to residents last year, and will not be lived in for some while. Guided visits are possible, but you can no longer eat in the refectory or wander unaccompanied around the building. Just before the closure, some students and teachers of architecture at the University of Dundee made the pilgrimage to La Tourette. They went to study the building, to draw, measure and write, and to spend time understanding those subtle qualities of architectural space not visible through the pages of a textbook.

Because of the imminent renovation, the trip turned out to be more poignant than we could have anticipated. We felt we were witness to a crucial moment in the building's life. We became aware that it might never again be exactly the same as it was at that moment. Changes might be subtle, even unnoticeable – but it will never be quite as it was for us.

'The defects shout at one from all parts of the structure! Faults are human; they are ourselves, our daily lives. What matters is to go further, to live, to be intense, to aim high, and to be loyal,' wrote Le Corbusier in his *Oeuvre Complète 1946-52*. La Tourette is

rich and considered in detail, but this is not the polished and machined aesthetic of Corbusier's earlier works.

Perhaps it is this aspect of the building that visitors find most surprisingly beguiling, that quality of the roughly handmade; the touch of man on the building that leaves a trace. In an essay in 1977, Martin Purdy associated this aspect specifically with Le Corbusier's religious structures: 'The man-made image of imperfection appears to be the conscious choice of expression.'

There is evidence that the tight budget available for construction was one of those aspects that attracted Le Corbusier. He chose to emphasise as a positive those difficulties presented by financial restrictions, seeking to make an architecture that (as Alberto Pérez-Gómez says) 'revealed the potential spirituality of the technological world' through its *béton brut* approach to materiality. A letter in July 1953 from Father Couturier, the Dominican friar who acted as client for the monastery, states: 'I know, in advance, that in its poverty, it will be one of the purest and most important works of our time.'

We had warned the students that the quality of workmanship and materials used in the building is almost shocking, that it isn't comfortable, clean or polished. Services are not concealed, details are brutal, and few concessions to comfort have been made. The monastery was described by Colin Rowe as 'positive in its negation of compromise... a gymnasium for spiritual athletes' and indeed it is stripped of all superfluous decoration beyond the patterns of light and texture. Materials



2. The west face of La Tourette, scaffolded for the current renovation

and finishes appear almost defiantly poor. Perhaps our experience was conditioned by the blinding sunlight which highlighted those imperfections and made them appear rich, complex and often beautiful; in driving rain we might not have been so romantic.

This most problematic aspect of La Tourette is possibly also its most fragile – though it might seem strange to describe that massive, brutish concrete as fragile. It is the concrete which demands most attention, in that it's decaying, but it was meant to age and weather over time, which creates a certain beauty. In his text 'The Lamp of Memory', Ruskin says: 'It is in that golden stain of time that we are to look for the real light, and colour, and preciousness of architecture.' Ruskin was no doubt envisaging buildings of far greater age than La Tourette – he describes walls 'long washed by the passing waves of humanity' – but his argument still holds true for this Modern masterpiece.

Both students and staff felt privileged to be at La Tourette: to visit while it retains at least the vestiges of its purpose; to be able to stay in the building and be on our own in some of the most influential architectural spaces created in the post-war period; and to have seen those spaces at precisely the moment we did.

So what will La Tourette be when the renovation is complete? There's certainly a need to redress ad hoc repairs, some surprisingly heavy-handed, which have been carried out over the years. But it will be a major task to bring the building up to the standards required for a residential centre. When we visited, it was thought that one consequence might be the introduction of fire

doors into the upper corridor spaces – an intrusion which would destroy the proportions, continuity and character of the spaces. Happily the argument against that has now been won.

Another suggestion at the time of our visit was that the refectory windows, with their distinctive *ondulatoires*, might be double-glazed. These windows are perhaps the single most recognisable image of La Tourette, but photographs cannot capture the subtlety of detail, the tactile dimension, and the quality of light and shadow they produce – that 'Xenakis-drawn music of the shadow-strewn ramps', as Steven Holl describes it.

First developed by Le Corbusier and Xenakis at La Tourette, these *ondulatoires* were subsequently used in later projects in France, North America and Chandigarh. Here in the monastery's refectory they frame the landscape to the west and create a pattern of striped shadows across the space which maps the progress of the day. Single planes of glass are puttied directly between the concrete verticals. The mastic shows the finger marks of those who installed them; the concrete mullions are chipped and polished by the innumerable hands that have touched them.

Double glazing the panels would not be possible without fundamentally changing the character of the space. The concern is not only the precise nature of the relationship between concrete and glass (which would be lost through the introduction of a frame, however slender); it's the unrecordable quality of reflections and shadows which bounce around the space and appear unexpectedly on the wall of the cloister outside. Fortunately Repellin agrees –



3.

- 3. Works on the roof terrace include the installation of new concrete paving
- 4. Weathering and staining of the concrete

the glazing in the refectory is being replaced with 6mm safety glass, not double-glazed units.

La Tourette is however, comparable to one huge cold-bridge. The Dominicans can no longer afford (financially or ethically) to fire the huge boiler 24 hours a day during the winter; conversely, the spaces on the west of the building become practically unusable in summer. In his 1977 essay, Purdy wrote that La Tourette 'should have been double glazed' and that this omission, together with the poor quality of materials and workmanship, was largely a result of severe budget cuts once construction had begun, going beyond the financial limitations that Corbusier himself revelled in. The building is also in clear need of repair. Water cannot be allowed to continue to seep through the concrete, and areas of the insulation to the undercroft have deteriorated badly.

And attempting to avoid change would be to miss the point. The imminent restoration/renovation became the primary topic of conversation at every meal, with one student pointing out that 'this place teaches you that buildings have a life beyond their creators'. What fascinated him was the process of gradual change, seen both in the relationship between the building and its natural context – the places where it was being subsumed by moss and ivy, the cracks and fissures – and between the building and its inhabitants – the pencilled nameplates on the cell doors, the marks left by the cleaner's cloth. La Tourette is not yet wholly a museum, and to preserve it in aspic is to deny it a life; here I must agree

with Pérez-Gómez that 'the building is emphatically not an aesthetic object; it must be used'.

Indeed, the works to the fabric will incorporate changes that the resident monks have themselves requested: a small number of the cells will be joined two-into-one, in order to provide an office as well as a bedroom. This may not be the clear, simple logic of minimal linear space which Le Corbusier initially intended, but future residents will not be young novices studying for a defined period of time.

Whatever the rights and wrongs of restoration, it is clear that this is a building which cannot simply be allowed to crumble to a picturesque ruin. But its quality relies upon its rough, raw imperfections as well as on its proportions. It embodies an attitude to detail which celebrates flaws and delights in scuff-marks and chipped edges. It is not pristine, neat, ordered and tidy; it is a difficult building which has been affected (I would say enhanced) by the evident passing of time. To clean it too much would be to lose an essential element of what makes it La Tourette.

There is a place in the crypt chapel where moisture is leaching through the concrete surrounding the skylights, the so-called 'light cannons'. In the reflected blue light of the crypt, the salt deposits splattering the concrete surface have created a rich pattern of colour and texture.

While the skylight must, of course, be stabilised and repaired, I can't help hoping that the architect chooses to leave this stunning natural Rothko where it is.



4.



5.

5. The roof terrace in 1995,
with its original grass surface

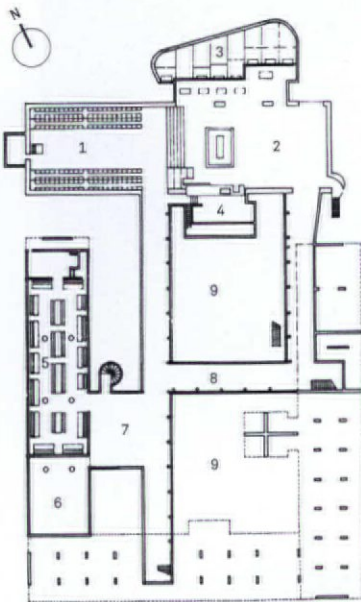


6.

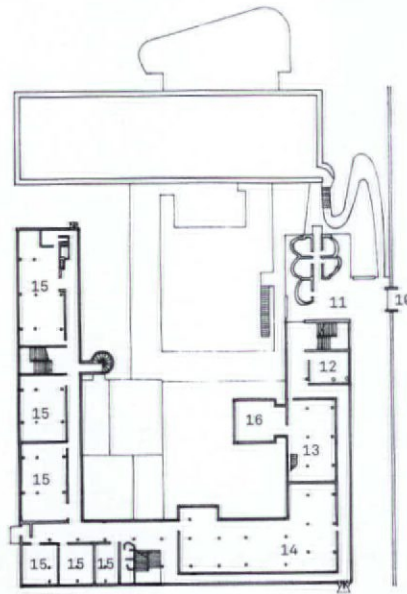
6. Aerial view with the church
and crypt chapel in foreground

KEY

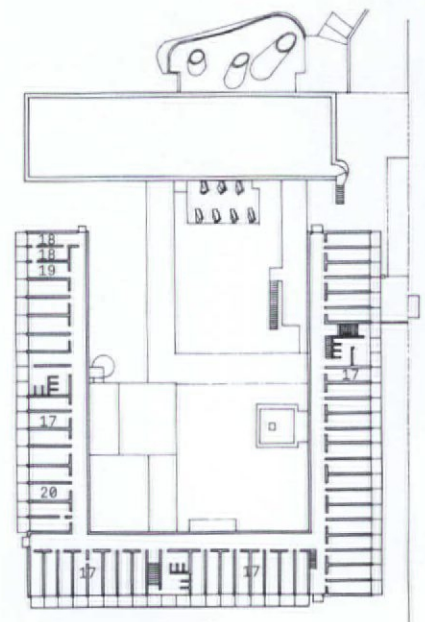
1 MONKS' CHURCH	11 PARLOUR
2 LAY CHURCH	12 LAY BROTHERS' COMMON ROOM
3 CRYPT CHAPEL	13 NOVICES' COMMON ROOM
4 SACRISTY	14 LIBRARY
5 REFECTORY	15 LECTURE ROOMS AND COMMON ROOMS
6 CHAPTER HOUSE	16 ORATORY
7 ATRIUM	17 NOVICES' CELLS
8 CLOISTER	18 SICK BAY
9 COURT	19 NURSE
10 GATE	20 VISITORS



7. Lower-level plan



8. Entry-level plan



9. Top-level plan



10. Electrical and heating systems are being upgraded



11. A few of the monks' cells are being combined two-into-one to create an office and bedroom



12. Detail of monk's cell and a glimpse of the view which La Tourette commands

ARCHITECT'S ACCOUNT

Since its construction, there has been no concerted restoration of the monastery of La Tourette. Tasks such as installing a lift, insulating windows, or renovating the monks' cells, have been dealt with on an ad hoc basis, according to the occupants' needs. Since the building was classified as a historic monument in 1979, the main works have comprised repairs to the terraces, most recently in 1998. In 1987, a revolving steel main door was set in the church, according to Le Corbusier's drawings. J G Mortamet, chief architect of historic buildings, also created a main door on the north of the church in 1993, pews and stalls in 1995 and a new kitchen in 1997. Sanitary installations were renewed in 2001 under my supervision, and in 2002 I undertook a preliminary study for a general restoration and development of the monastery. Now this general restoration has begun, dealing initially with the whole west wing and with fire security in the two other wings, south and east. The works involve:

- restoring the concrete. Its reinforcement, situated quite close to the surface, is exposed and rusting in places, both on the parapets of the terraces and on the facades generally;
- making the terraces watertight;
- restoring woodwork and glazing (using STADIP 6mm glass);
- installing firebreak doors; and
- normalising electrical distribution and heating.

This undertaking is a first stage, which should be completed in 2008, and will be followed by the restoration of the other wings and the church as funds allow. This restoration is particularly difficult because we are dealing with a 20th-century building. Do we want to keep the monastery exactly as it was originally or discreetly adapt it so that we can go on using it? If the latter, how do we incorporate the necessary provision for security, fire, services, etc, without distorting the spirit of this work? The architectural interest and universal influence of La Tourette demand that all means be spent to resolve these problems, so that using and occupying it become easier, while respecting the spirit and consistency of the building conceived by Le Corbusier.

Didier Repellin, chief architect of historic monuments, Lyon



13. The now empty refectory, where all the glazing is being replaced



A more flexible approach to copper roofing



Copper Art®



Silver Art®

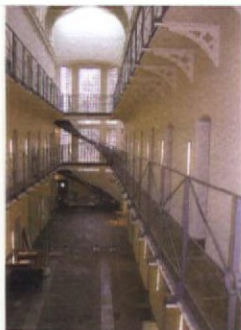
Flag Copper Art® roofing membranes incorporate fine copper powder for an aesthetically desirable metallic finish that will age like copper whilst offering all the benefits of a modern roofing material. With their excellent weldability, flexibility, low installation and maintenance costs, Flag Copper Art® membranes provide endless design possibilities.

For more information please contact us on
01428 604500 or visit www.flaguk.co.uk

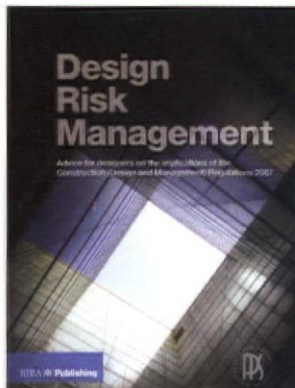


YOUR ROOFING AND
WATERPROOFING PARTNER

ENQUIRY 16 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT



1.



2.

1. Denbighshire Record Office in Ruthin, Wales, was converted from a former jail (Books)

2. The RIBA's take on the new CDM Regulations (Books)

THIS WEEK ONLINE

• Concrete is the latest topic to be added to our materials section, with links to a wealth of resources. The technology is changing fast and, with the sustainability agenda, its environmental credentials are the subject of debate. In particular, great claims are made for it as a way of enhancing thermal mass. See our collection of resources and concrete buildings at www.ajplus.co.uk/materials

TECHNICAL NEWS

• Want to get back into architecture after a career break? New in September, the RIBA/London Metropolitan University Returners' Course is aimed at qualified architects who have taken a break from the profession. ASD Projects, an architectural consultancy unit at London Met's Department of Architecture and Spatial Design, will manage the course. Developed partly in response to research by the RIBA/University of the West of England into why women leave architecture, the course will have strong links with architectural practices and the construction industry, and will include a live case study as a way for students to understand current procurement and building processes. The course is intended to provide skills and build confidence, as well as a peer group to support graduates returning to work. Log on to www.riba-cpd.com or email a.markey@londonmet.ac.uk

TECHNICAL EVENTS

Scratching the Surface: Peabody Housing
Cany Ash of Ash Sakula
18 July, 8.30-9.30am
Free, booking required
www.newlondonarchitecture.org/talks

Building Regulations Update (including Code for Sustainable Homes and Energy Performance Certificates)
18 July, 1.30-4.45pm
RIBA South, Oxford
amanda.hockley@inst.riba.org

Monitoring Progress and Managing Time on Projects
19 July, 1.15-5.00pm
Cambridge
jayne.ransom@inst.riba.org

Selling Design, Communicating and Presenting Effectively
26 July, 1.30-5.00pm
Santa Raymond Consultants, Birmingham
sue.spencer@inst.riba.org

BOOKS

Archive Buildings in the United Kingdom 1993-2005
Christopher Kitching
Phillimore & Co, 2007, £17.95
A sequel to an earlier volume (1977-1992), this book by the former secretary of the Royal Commission on Historical Manuscripts surveys the key issues of archive buildings: developing a brief, security, fire-prevention, environmental control, etc. 35 short case studies provide a brief overview of the surprising diversity of this specialised building type.

Design Risk Management: Advice for Designers on the Implications of the Construction (Design and Management) Regulations 2007
Association for Project Safety, edited by Nick Charlton Smith, RIBA Publishing, 2007, £40
Best-practice advice for architects on designers' duties, presented in simple language and a straightforward layout.



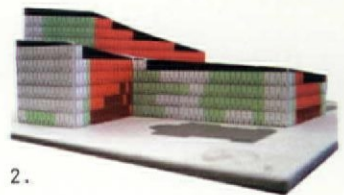
1.

1. Computer-generated elevation in context

2. Sketch model (1:500) with Excel spreadsheets applied as facades

A FACADE CLAD IN EXCEL DATA AND WRAPPED IN A SPREADSHEET

By Andy Macintosh, Richard Priest and Alex Whitbread



2.

A new academic complex for Leeds Metropolitan University gave Feilden Clegg Bradley Architects the opportunity to use computational modelling to optimise the building's facade design and even out daylight levels.

Feilden Clegg Bradley Architects' new academic complex for Leeds Metropolitan University, which will provide 10,000m² of offices and teaching spaces for four departments, including architecture, was conceived as a solid landscape form, drawing on Yorkshire's rich geological heritage. The scheme, which was granted planning permission in March 2007, also includes a new Baptist church, a café and exhibition space, and 240 student bedrooms/studios. These will be organised in two buildings of irregular massing and varying heights, ranging from three storeys adjacent to low-rise listed buildings to a maximum of 23 storeys. Rainscreen cladding of Cor-ten steel was selected as a solid, sculptural and weathering material, punctured by cascading glazing inspired by water flowing through a rock formation.

Early facade studies – using randomised, full-height glazing panels of varying width – explored the use of more glazing at the lower levels and progressively less transparency higher up. This was because upper storeys typically have greater access to light and so need less glazing, whereas lower levels, with more overshadowing from nearby buildings, need more glazing to achieve an equally bright interior. For ease of construction and to reduce costs, the cladding was rationalised to a grid of 1.5m-wide panels, and the facade design was developed through a process of

iterative computer optimisation by modelling overshadowing and solar orientation on each building elevation. This computational modelling allowed us to test and quantify our design intuition and develop the design accordingly.

Light levels were compared on the basis of 'average daylight factor'. Recommendations vary, but less than 2 per cent is likely to require artificial lighting and 5 per cent is generally perceived as very well lit. For the Leeds academic complex, a target of 3 per cent was agreed in order to provide adequate natural light, avoid overheating and maintain the desired solidity of the exterior.

An initial analysis of the amount of glazing needed on different floors and in different facades to achieve the 3 per cent average daylight factor showed that there was more variation horizontally around the building than there was vertically. The vertical gradation in the percentage of glazing needed was only evident on areas of the facade in close proximity to other buildings. Since the team was keen to progress the facade design on this basis, detailed data on overshadowing was commissioned from the BRE. This gave us a 'theta' value (a measure of the area of sky a window can receive light from) for every 1.5m module on every floor of the building, from which it was possible to calculate the optimum percentage of glazing for that module. This data was colour coded and applied as a scaled facade to a 1:500 model.

Overheating and orientation were studied in a similar modelling exercise. For the Leeds area, Part L recommends limiting heat gains to 41W/m² of floor area, counting only floor area

FINAL GLAZING RATIO



3.

CORE IS LOCATED
IN AREA OF LITTLE
NATURAL LIGHTAREA AT DANGER OF
OVERHEATING IS A
RECESSED ENTRANCEGLAZING RATIO TO ACHIEVE THREE PER CENT
DAYLIGHT FACTOR (DF) WITHOUT OVERHEATING

- DF<2%, OR OVERHEATING
- DF BETWEEN 2% AND 3%
- ALL PANELS GLAZED, DF=3%
- 3 OUT OF 4 PANELS GLAZED, DF=3%
- 2 OUT OF 4 PANELS GLAZED, DF=3%
- 1 OUT OF 4 PANELS GLAZED, DF=3%

3. Spreadsheet showing the final glazing ratio as a composite of glazing required to achieve the 3 per cent average daylight factor

4. Development of the facade from spreadsheet to finished elevation

within 6m of the facade. An assumption of $21\text{W}/\text{m}^2$ for internal gains left a maximum of $20\text{W}/\text{m}^2$ for solar gain. This detailed data was again converted into a coloured spreadsheet 'facade'. Comparison of the two sets of data showed that substantial areas of the building would be subject to overheating to achieve the desired daylight factor. The use of solar glazing – which transmits only about 40 per cent of solar gain compared to 70 per cent for typical double glazing – meant that it was possible to keep the required glazing around most of the building.

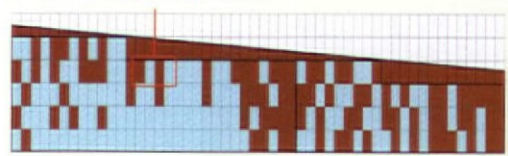
All calculations and analyses for the modelling were performed using Excel spreadsheets. With in-house computing expertise, this hard data was converted into a facade design using a Visual Basic for Applications (VBA) program within Excel. VBA was preferable to a standalone application, which would have required more extensive programming and might never have been used on another project. The VBA program could also be imported easily into Microstation, our primary CAD package.

The algorithm itself is a set of recursive conditional statements, making weighted decisions based on the numerical daylighting analysis and its design, at its current iteration. The user can define the way the algorithm responds to changing design requirements, using variables. The facade was divided into groups of four 1.5m modules. Each group was averaged to determine the amount of glazing required and assigned a number of glazed panels accordingly, which were randomly placed by the program. The randomised placing was then refined for aesthetic reasons,

A. FINAL GLAZING RATIO



B. COMPUTER-GENERATED FACADE



C. MANUAL ADJUSTMENTS TO ACCOMMODATE CORES, ENTRANCES ETC.



D. FINAL FACADE



4.

because the intention was that the Cor-ten – denser at the top of the building – would appear as if it were being weathered, thinning out as it came closer to the ground. The algorithm arranged the solid and glazed modules based on the surrounding panels, so that the probability of placing solid panels below or diagonally below other solid panels was increased. This created links between the solid panels at the top of the facade and those further down, giving the appearance of a 'cascade' of glazing down the facade. This was executed with a single button in Excel, meaning that many options could be created rapidly. Although it would have been possible to link the algorithm within Excel directly to Microstation to initiate the drawing, this was quick to achieve manually and time pressure meant that we opted for the safer route.

As a progression of these ideas, we have used radiosity renderer Maxwell to simulate the amount of daylight illuminating the proposed facades on another project. Renderings were made throughout a 24-hour period during summer and winter solstices, effectively giving a year-round analysis. A standalone program was then built to analyse the brightness of these renderings. The results replicated the daylighting analysis provided by the BRE for the Leeds academic complex, indicating a way forward for this type of analysis in-house, and bypassing many of the sums.

Andy Macintosh, Richard Priest and Alex Whitbread are, respectively, architectural assistant, architectural software engineer and partner at Feilden Clegg Bradley Architects.



SECOND LIFE: A VIRTUAL WORLD OF McMANSIONS

Virtual Internet world Second Life was billed as a major feature of the recent Architecture Week. I remained loftily uninterested, partly from laziness and fear of having to listen to a lot of self-indulgent rant, and partly from serious early disillusionment.

Getting involved in Second Life requires a total suspension of belief in all you ever believed about design, because, aiming for a global audience, Second Life has gone for a very low quality of detail. It's crude, clunky, early Lara Croft. As it's orthogonal, it's fine for pure Miesians, crap for curvy Zahaists.

Take a peep at the movie 'Mies on Architecture Island' at <http://tinyurl.com/2ly3na>. A black soutane-clad figure leads you to a representation of the Farnsworth House and then shows you around its interior. Fine. But dive into Second Life itself and it's the usual old dross – rather like what Jackie Craven at About.com calls the architecture of McMansion: 'large, showy Neo-eclectic... built without the guidance of an architect, with poorly proportioned and placed windows and doors... quickly constructed using mix-and-match details from a builder's catalog' (<http://tinyurl.com/2cn1q8>). Second Life architecture exactly. sutherland.lyall@btinternet.com

LAD CULTURE

Regular readers of this column will know that Liquidated and Ascertained Damages (LAD) are a good thing, writes *Kim Franklin*. The alternative to agreeing a liquidated, or fixed, sum payable for late completion is calculating the actual losses for delay – known as general (or unliquidated) damages.

If your development has a commercial use, demonstrating the rental income or profit you have lost while you waited for completion is a relatively straightforward business. The loss of use of a domestic building can be measured against the cost of providing alternative accommodation. But if the project was a non-profit-earning venture, for example new municipal offices, demonstrating actual losses is no fun at all, believe me.

Nevertheless, some people remain to be convinced. They don't like the sound of liquidated damages, believing them to be a penalty payable for late completion irrespective of the cause of the delay. Although most standard forms provide for liquidated damages at the rate of '£x per week', it is not unknown for these provisions in the appendix to be crossed out, ignoring the fact that the body of the contract still provides for damages for delay. When the project subsequently overruns and the employer wants to recoup its delay-related losses, it is a moot

point as to whether it can claim its actual losses instead. In *Temloc v Errill Properties* (1987), the parties famously agreed that LAD should be '£ nil'. The appeal court decided that the parties had made an 'exhaustive agreement' as to what damages were, or in this case were not, payable for the delay. The employer was precluded from claiming its actual delay-related losses. It had agreed 'nil' and would get nothing.

These issues arose in the case of *Chattan Developments v Reigill Civil Engineering Contractors* (Judgment 15.02.07). Chattan engaged Reigill for the construction of 14 homes in Trawden, Lancashire.

The parties agreed orally that the standard contractual LAD clause would not apply. When the project was delayed, Chattan claimed general damages of over £300,000. Reigill argued that the exclusion of the liquidated damages clause precluded Chattan from claiming any losses for delay.

The arbitrator agreed that while it was a surprising thing for Chattan to give up its right to damages, the site had been bedevilled by delay before Reigill's involvement and more delays were expected. There were therefore sound commercial reasons to agree to Reigill's terms rather than waste yet more time finding

another contractor. He concluded it was more likely that the parties intended there would be no right to damages at all for late completion rather than leave open a claim for unliquidated damages. He found that the exclusion of liquidated damages from the contract prevented Chattan from recovering any delay damages at all. The appeal judge agreed that the LAD provisions eclipsed all other delay damages.

If you really want to scrap LAD, but still claim actual losses, make sure your contract is in writing and that all references to liquidated damages are expunged.

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



Face

Facts



Inspiring architects,
designers and contractors
since 1947.



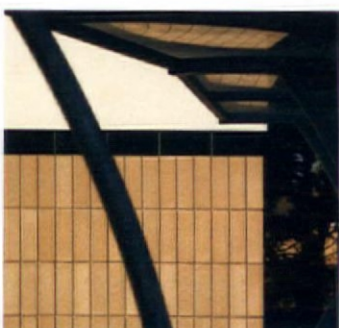
Lignacite facing masonry is
used in thousands of
buildings around the UK
from football stadia and
shopping precincts to
schools and family homes.



We have used recycled
materials in our products
for 60 years and we are
constantly looking for
ways to make our blocks
more sustainable.



Facing masonry gives you a
finished surface in one
operation and stays
looking good for years
with little maintenance.



ENQUIRY 20 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

Facing Masonry and Commodity Ranges from Lignacite

As a leading manufacturer of concrete masonry products, we are continually striving to build a brighter, better and more sustainable future.

Committed to customers; passionate about our products

LIGNACITE
CONCRETE MASONRY PRODUCTS

Lignacite Norfolk House High Street Brandon Suffolk IP27 0AX
t: 01842 810678 info@lignacite.co.uk www.lignacite.co.uk

Tuesday 18th September 2007
Barbican Centre, London EC2Y



Designing with renewable energy 2007

Policy developments, cutting edge technology and best practice in design

Featured speakers include:

Professor David Strong, Managing Director
BRE Environment

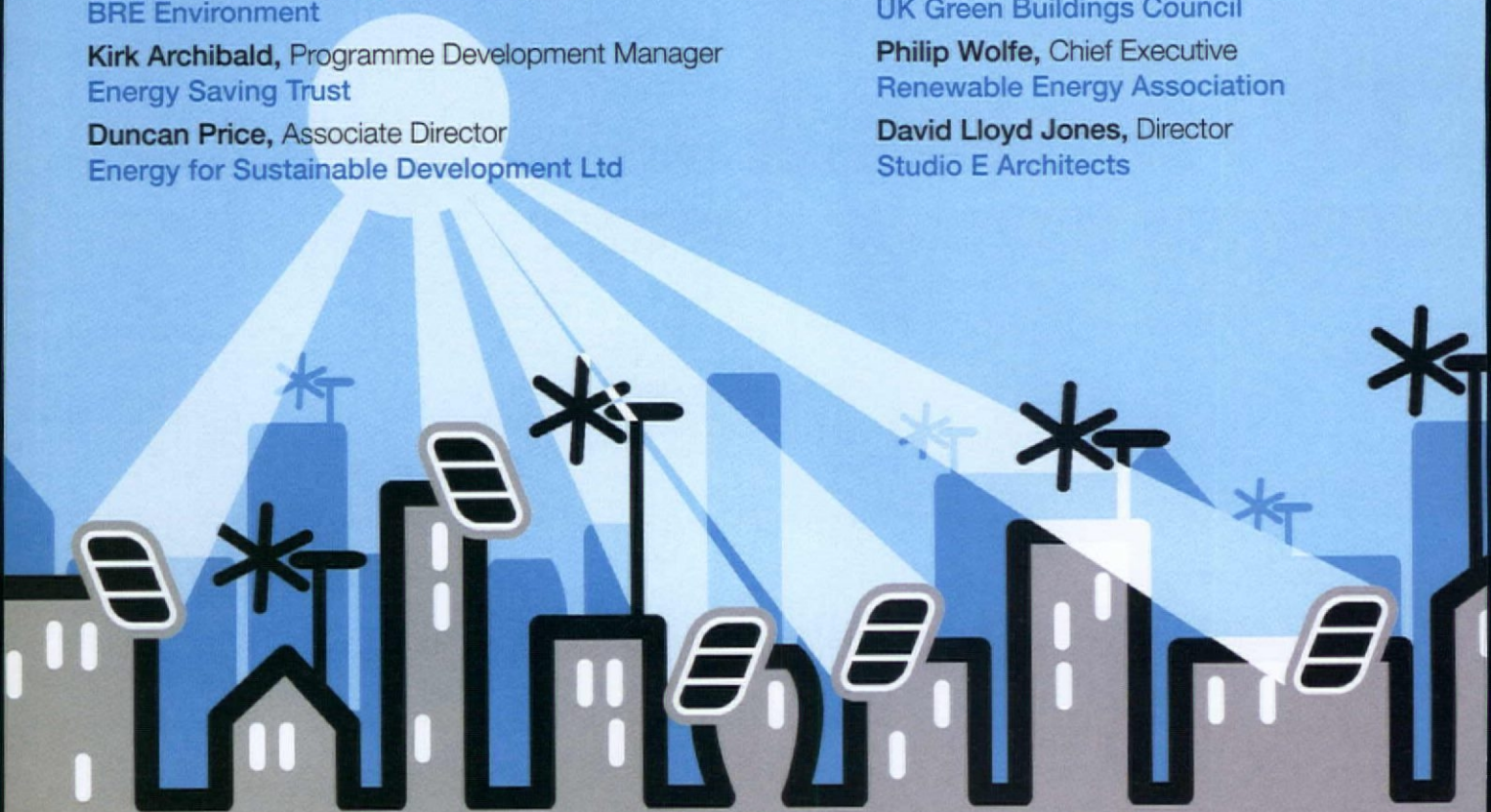
Kirk Archibald, Programme Development Manager
Energy Saving Trust

Duncan Price, Associate Director
Energy for Sustainable Development Ltd

Paul King, Chief Executive
UK Green Buildings Council

Philip Wolfe, Chief Executive
Renewable Energy Association

David Lloyd Jones, Director
Studio E Architects



To register - Call: 0845 056 8069 Fax: 020 7505 6001
Email: constructconferences@emap.com
www.ajrenewables.co.uk

Supported by:



energy saving trust®



EXHIBITION

By Jaffer Kolb

Scratching the Surface:
New London Facades by
London Architects
At New London
Architecture, 26 Store
Street, London WC1,
until 1 September



1.



2.

1. Ash Sakula's Peabody Trust Housing
2. Mangera Yvars' Gellatly Road house

With the rise of parametric modelling in architecture and use of new materials, now is an exciting time for facades – a moment appropriately explored by 'Scratching the Surface'. Unfortunately the exhibition does just that: while several of the 24 projects included have dynamic and imaginative envelopes, the exhibition suffers from lazy curation and a considerable lack of depth.

Each project is mounted on poster-board and affixed with screws to a clear, undulating plastic surface; itself a rather unsubtle facade over the white wall behind. Drawings, renderings and text describe the projects, elaborating on design and construction challenges. Mock-ups provided by the curators give the materials a tactile, three-dimensional quality.

The projects vary greatly in both size and visibility. Some, like the Richard Desmond Children's Eye Centre, by Penoyre & Prasad, are both high-profile and well-published (AJ 26.04.07); others more discreet. Several of the featured facades demonstrate the latest technologies and (sometimes literally) brilliant new materials, and in so doing distinguish themselves from their surroundings.

Ash Sakula Architects' Peabody Trust Housing in Silvertown, for example, employs transparent GRP sheets over silver reflective breather membranes to form a lightweight, rainproof surfacing that is both visually stimulating and inexpensive. Likewise, in the Gellatly Road house in Lewisham, Mangera Yvars Architects has designed a fractal

cladding structure that is geometric and complex.

Other projects more strongly connect with local context and carry less bang. Buildings such as Stephen Taylor Architects' three small houses on Chance Street are surfaced in glazed bricks, with explicit regard to neighbourhood vernacular. Similarly, muf used an innovative mathematical generation process to determine patterns in the bricks for its Lowe Building in Haggerston, creating surfaces that orient the building to its placement between a street and canal while maintaining a relationship to its surroundings.

Particularly delightful in the exhibition are the mock-ups, models and drawings that explain the designers' thought processes. In the Clapham Manor School, abstract

diagrams of the exterior panelling help demonstrate the care with which dRMM approached colour maps. A sample of the charred wood for DSDHA's Potters Fields kiosks in Southwark is necessary for viewers to experience their oily black richness.

Despite the inclusion of such helpful artefacts, the curation of the exhibition feels haphazard. Though the projects could easily have been organised by building type or dominant material, they're instead ordered alphabetically by architect. Ultimately, the title of the exhibition seems more an apology than a clever play on words. Happily the accompanying book (Springer, 304pp, £20) has a substance that the show itself lacks.

Jaffer Kolb is a writer in London

EXHIBITION

By Sutherland Lyall

Zaha Hadid:
Architecture and Design
At the Design Museum,
Shad Thames, London SE1,
until 25 November



LUKE HAYES

1.

There's a continuity in the Design Museum staging its Zaha Hadid show straight after its Luigi Colani exhibition. Colani is the master of organic, large-scale industrial design, his free-flowing, organic, (possibly) aerodynamic forms envelop vehicles for air, sea and land. You are particularly reminded of this (perhaps serendipitous) connection by Hadid's three-wheel hydrogen-fuelled Z Car for London art gallery owner Kenny Schachter.

It sits on the top floor of this show along with other Zaha things (a cutlery set, door handles, shapes to lounge on) and, in the brightly lit space overlooking the Thames, two rows of perspex-boxed models of buildings. The car's parallel in the Colani show was a two-person city runabout of roughly similar size, but that was

cheerful – where, if it's possible for a car to represent emotion, Hadid's broods.

On the floor below, though, everything is brooding. The whole of the second-floor gallery, now revealed as a huge, high black box, is gloomily lit; much of the ambient light reflected from the changing images projected on a 30m-long side wall. Down the middle is a giant amorphous Hadid shape dividing the space roughly into two and lying, as you might expect, slightly *aslant* the orthogons.

And greeting you is that entrancing *Swarm* chandelier for Established & Sons, made from some 1,000 nylon monofilaments weighted by small dark crystals, grouped to create an enigmatic Hadid form suspended in the space you're about to explore.

You have to go round the exhibition clockwise from the entrance – and you have to read the labels. Someone new to Zaha, whom I met at the show, complained of the irrelevance to the client of the giant abstractions of *The Peak* competition paintings. But if they'd gone round the right way, before the painterly abstractions they would have seen the conventional model and the plans and sections that persuaded the client that Hadid should be the winner.

Admittedly, the very first images in the show are also abstractions, without accompanying drawings, but you can't include everything. The point is that, like her old AA contemporary Will Alsop, Hadid uses painting as a means for getting to the heart of her various projects.

For puritan England there is more than something of the night about that approach to architecture. And there is no way of ignoring the genuine distaste with which a lot of architects view Hadid's work – along with Alsop's, Libeskind's, Tschumi's, Koolhaas', and those other participants in that extraordinary 1970s ferment brewed by chairman Alvin Boyarsky at the AA. Judging by negative comments on the exhibition's blog, there's clearly visceral feeling about her out there.

More considered is the argument that if you look at, say, that old Expressionist, Hans Scharoun, you get the dynamism and the extraordinary spaces without any part of the building becoming unusable – whereas Hadid is profligate with



LUKE HAYES

2.

1 & 2. The exhibition installation on the second floor of the Design Museum

unusable space. I suppose the response to that is that if clients are happy to 'waste' space in the Hadid fashion, so what?

Then, with her *Opus Building* in Dubai, she goes and designs a perfectly orthogonal commercial office building – except that she blasts an ugly molten hole right through the middle of its main elevation.

So *ugly* is the other issue with Hadid's forms. It should be said that there is often a distinct difference between the model, however accurate, and the reality. Take the Phaeno Science Centre, Wolfsburg, whose qualities the lumpy shape under the perspex can't possibly convey. But, so the argument goes, the faults with Hadid's forms is that they erupt from the turmoil of her imagination, which is why they are often brooding and heavy.

Some used to say unbuildable as well, but her favourite engineers, Adams Kara Taylor and Arup, have shown that's not so. And even if you don't respond to every Hadid shape here, she has not joined those 'blobbists' who – as Colani did with his streamlining – maintain that their forms are simply the result of rational computer-generated processes and not some ecstatic inner vision.

Moreover, when you exit the Design Museum and see the architectural dross across the river, an ecstatic inner vision doesn't seem a bad thing.



CRITIC'S CHOICE

By Andrew Mead

After a dire period in the 1980s and 1990s, when it was disfigured by the progeny of Philip Johnson's AT&T building, New York is again a destination for new architecture. One promising project in the current construction boom is on the Bowery: a seven-storey stack of slab-like volumes clad in zinc-plated steel, home for the city's New Museum of Contemporary Art (www.newmuseum.org). Its architect is SANAA: the Japanese practice headed by Kazuyo Sejima and Ryue Nishizawa, which last year completed its first European building – the Zollverein School of Management Design at Essen, Germany, an erratically perforated concrete cube.

SANAA's increasingly high profile is reflected in two new books – both intriguing and often beautiful, but raising as many questions as they answer. *Walter Niedermayr/Kazuyo Sejima + Ryue Nishizawa/SANAA* (Hatje Cantz, £30) features images of selected SANAA projects by Italian photographer Niedermayr, alongside a sample of his other work. Niedermayr is known for his panoramas of snowy Alpine landscapes, almost whiter than white, with skiers shrinking to tiny dots of colour in the distance. His SANAA photos tend to be similarly ethereal, uniting the buildings in a luminous white weightless world; the title of Milan Kundera's novel, *The Unbearable Lightness of Being*, suits them perfectly.

But in some shots you can't even be sure what materials you are looking at, let alone get a sense of inhabitation. The second book, *Houses: SANAA* (Actar, £24), although profiting from a number of detail drawings, doesn't really help. 'I think European people could not live in it. I also think some normal Japanese people could not live in it,' says Sejima of the House in a Plum Grove; you want to hear more. And while the photographs are not so rarefied as Niedermayr's, they still tend to idealise SANAA's buildings – an aestheticisation which the practice, for all its refinement and intelligence, seems to endorse.

People barely cast a shadow in SANAA's books. But a new show in Stanton Williams' gallery at Compton Verney, Warwickshire, takes *The Shadow* as its theme, with quite a strong cast of participants (www.comptonverney.org.uk). For forthcoming events visit www.ajplus.co.uk/diary



1.



2.

BOOK

By Kenneth Powell

Contemporary
Church Architecture
By Edwin Heathcote
and Laura Moffatt.
Wiley-Academy, 2007.
237pp. £45.00

1. Jensen & Skodvin's church at Mortensrud
2. Siza's Santo Ovidio Estate Chapel, Douro

This is a curious book – in fact really two books inside a single cover. The first 70 pages contain a highly competent and well-informed essay by Edwin Heathcote on the 20th-century church. Although broadly conventional in its approach, Heathcote's text is judicious and remarkably comprehensive. It roots the story of Modern church design firmly in the 19th century, with proper regard to the innovations, especially in the use of iron construction, achieved in France at the end of the century.

Ian Nairn, 1960s architecture critic, compared Zacharie Astruc's Notre Dame du Travail in Paris, completed in 1901, to a train-shed – it is a building that could not have been constructed in late-Victorian England. Yet, as

Heathcote points out, it was the English Arts and Crafts architect W R Lethaby who looked forward to a time when ornament 'will disappear from our architecture, as it has from our machinery'. In tune with Arts and Crafts thinking, the National Romantic movement in Europe produced some of the best churches of the early 20th century – not only in Scandinavia but in the former Hapsburg empire, with Hungary well represented here for once, alongside the work of Otto Wagner and Jože Plečnik.

Heathcote writes vividly, describing Gaudí's Sagrada Família, a potent symbol of Catalan identity, as resembling 'from some angles... the sticky mess of chewing gum on a shoe straining to stretch between the sole and the earth'. His understanding of the Liturgical

Movement, which gradually reshaped the face of church architecture, is sound – he recognises that modernity in church design is not simply a matter of style.

The later work of church specialist Ninian Comper focused on the centrality of the altar, but it was in Germany that the fusion of architecture and liturgy achieved its most creative phase in the work of those great, and here too little-known, architects Dominikus Böhm and Rudolf Schwarz. 'It is only out of sacred reality that sacred building can grow,' said Schwarz. It was Böhm's son Gottfried who created one of the greatest post-war churches at Neviges near Düsseldorf.

In the second part of the book, Laura Moffatt describes 28 church buildings of the past decade or so. Few are parish

churches. Some, like Tony Fretton's Faith House, are not churches in any normal sense of the word. They range in scale from Niall McLaughlin's tiny chapel for the Carmelite fathers in Kensington to Renzo Piano's pilgrimage church at San Giovanni Rotondo in Puglia, and Rafael Moneo's cathedral in Los Angeles. Most are reasonably well-known. The church at Mortensrud, near Oslo, by Jensen & Skodvin, was a discovery for me, though its qualities are poorly evoked by Moffatt's rather bland writing. The bibliography is so thin as to be worthless, while the text is printed densely, using a tiny font size I found trying.

Levolux

Organic Science



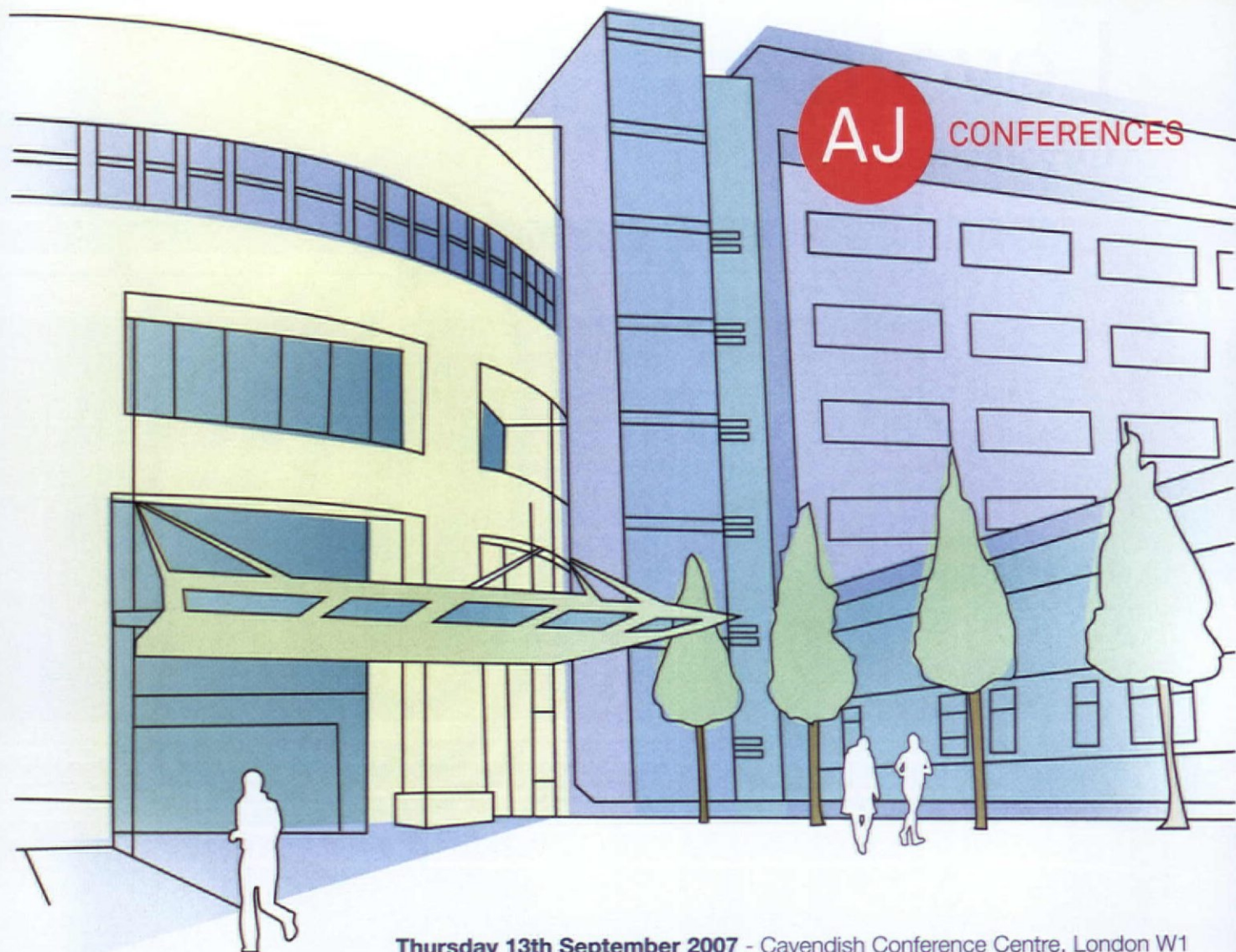
Inspired by Architects, Levolux innovates. From state of the art aluminium aerofoil fins to internal shading solutions, light, heat and glare are all controlled by effective, discreet and often unique solutions. Harnessing the emerging possibilities of building technology, Levolux pushes the boundaries to achieve your vision.

Kew Gardens, Jodrell Extension – WilkinsonEyre Architects
– curved timber fins and walkway

ENQUIRY 19 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT

BRISE SOLEIL ● AEROFOIL FINS ● LOUVRES ● EXTERNAL BLINDS ● INTERNAL BLINDS

LEVOLUX
DESIGNED TO CONTROL



Thursday 13th September 2007 - Cavendish Conference Centre, London W1

Community Healthcare Design

Achieving architectural success in the evolving healthcare sector

Expert speakers include:

David Colin-Thomé, National Clinical Director for Primary Care, **DEPARTMENT OF HEALTH**

Duane Passman, Director – New Programme Development, **PARTNERSHIPS FOR HEALTH**

Richard Mazuch, Director of Design, **NIGHTINGALE ASSOCIATES**

Susan Francis, Special Advisor for Health, **CABE**

Mungo Smith, Director, **MAAP ARCHITECTS**

Daryl Murphy, Director, **MURPHY PHILIPPS**

Martin Sutcliffe, Director of Healthcare Architecture, **BDP**

To register - **www.ajhealthcaredesign.co.uk**

Tel: 0845 056 8069 Email: constructconferences@emap.com

CPD
CERTIFIED
Construction CPD
Certification
Service

THE ARCHITECTS' JOURNAL
Emap Communications
Greater London House
Hampstead Road
London NW1 7EJ

Display advertising
020 7505 6823
Recruitment advertising
020 7728 3827
Advertising fax number
020 7728 3888

Deadlines
Bookings/copy 5pm Monday
Artwork 11am Tuesday
Cancellations 12pm Monday



Business opportunity in Devon

Architects office with
8 professional staff based in South
Hams, South Devon is looking for a
successor or merger.

The office has an established client
base with good mixture of work,
which responds to an increasing
migration to the South West and local
regeneration of the area.

All terms negotiable.

Please reply in the strictest confidence
to:
PO Box 3234
151 Rosebery Avenue
London
EC1R 4GB

rural design isle of skye

Senior Architect

Rural Design are a practice specialising in contemporary design
within a rural context. We require an experienced, qualified,
Senior Architect to assist with our growing workload. The position
will suit an architect with design skills, and an equal interest in
the realisation of projects on site. We operate apple macintosh
computers and vectorworks software.

Interested applicants should forward a CV together with A4 examples of
relevant projects to - employment@ruraldesign.co.uk, or by post to -
Alan Dickson - Rural Design 5 Lochside, Dunvegan, Isle of Skye IV55 8WA

www.ruraldesign.co.uk

KPF

Requires motivated Project Architects

for a number of existing and new long term projects in the UK and Overseas.
The successful applicants will be based in our London office and must possess
a relevant architectural degree and a minimum of 12 months experience and
have excellent drafting, design and drawing skills. Large scale project
experience is highly desirable as is knowledge of the necessary and relevant
building codes, practices and regulations. MicroStation skills are advantageous.

Salary: £20 - 25,000 depending on experience

CVs should be sent by post or email to:
HR Department
Kohn Pedersen Fox Associates (International) PA
13 Langley Street
London WC2H 9JG
Email: careers@kpf.com

MOSS URBAN SOLUTIONS

We want to be in the AJ100, do you?

We are expanding rapidly and have opportunities for
Associate Level Architects (with proven design
excellence), **Architects, Architectural Technicians**
and creative **Urban Planners**. If you would like to work
as a valued member of a dynamic, innovative team based
in central Richmond please email your cv and covering
letter to diane@studiomoss.com



**DON'T GO ANYWHERE UNTIL YOU GET
A BBT VIEW OF THE JOB MARKET**



The best view is always from the top, and BBT is perfectly
positioned to help you get there.

Architectural Technician

£27,000 - £35,000 - South Manchester

A long established architectural firm is looking for an accomplished Technician
with notable experience. Your background should include job running and
you will be able to demonstrate excellent software skills and proficiency with
AutoCAD. You will also be able to prove your skills with drawings or a portfolio
of your work. Benefits include contributory pension scheme and flexitime.

Katherine Jones t. 0161 831 5200 e. kjones@bbt.co.uk Ref: VP14893

Project Architect

£35,000 - £45,000 - Newcastle

A rapidly growing local practice requires a talented and fully qualified Architect
to work on the regeneration of urban areas throughout the North East and
Cumbria. Experience in the design of a number of building types, a thorough
understanding of recent updates to UK building regulations and the ability to
liaise confidently with clients at each stage of the projects is essential. Career
development is guaranteed given the profile of the projects available.

Mark Gardner t. 0191 227 6422 e. mgardner@bbt.co.uk Ref: VP29971



beresford blake thomas
global reach - local focus

www.bbt.co.uk

BBT operate as both an Employment
Agency and an Employment Business



MEPK
ARCHITECTS

**Busy Practice requires an Architect,
an Architectural Technologist and
an Architectural Assistant to join
its Bedford Office.**

Applicants should be talented and
motivated with experience in housing
design and an interest in sustainability.
Salaries are subject to qualifications
and are negotiable.



MEPK is an Equal Opportunities Employer.

5A Harpur Street, Bedford. MK40 1PE.
Tel: 01234 351221 bedford@mekp.co.uk Web: www.mekp.co.uk

ARCHITECT/BUILDING PROJECT MANAGER

To design,organise and supervise Building projects generally in the York
area. This is a permanent position offering the
opportunity to join a successful company established in 1972.
Attractive salary,company car and pension will be offered to
applicant with the necessary experience.

Apply with CV to Mel Brittain,
M.Brittain(York)Ltd, Northgate Lodge,Warthill,York
YO19 5XR or email melbrittain@dsl.pipex.com
or for further information
tel 01759 371472 or 07703 651414

NET DIRECTORY

Architects – online.co.uk
the world's leading architectural job site

adrem
www.adrem.uk.com

amsa www.amsa.co.uk

BARKER ROSS barkerross.co.uk
people@barkerross.co.uk
0115 948 3757

CHAMBERLAIN ASSOCIATES
ARCHITECTURAL RECRUITMENT IN THE NORTH
www.chamberlainassociates.co.uk

dg www.dgservice.co.uk

faststream
architectural recruitment
www.faststream.co.uk/aj

rd www.rdrecruitment.co.uk

Architectural Vacancies
www.siv.co.uk **SIV**

solution
solutionrecruitment.com

For Advertising Enquiries

Please Contact:

Senan Shamkhi

020 7728 3827

Email:

senan.shamkhi@emap.

com

Results

SEE 100% OF YOUR PROJECTS BUILT!

ASSISTANT DIRECTOR OF ESTATES

RIBA - £55000 + PACKAGE

The GDST is the largest group of Independent Schools in the UK. The group has commenced an exciting expansion programme which includes operations in the UK, China and India. There is a stimulating cross-section of projects to work on, the majority of which are new build, ranging from iconic performing arts theatres to entirely new schools. You will enjoy complete control over design and delivery of the projects and will have the satisfaction of knowing that your designs will benefit generations of students for many years to come.

Girls' Day School Trust

PACKAGE & BENEFITS:

- Prospects for promotion to director.
- Strategic input from day one.
- £75m capital projects budget over 5 years.
- Complete control over the design process.
- National and international projects.
- 30 days annual leave with flex time.
- Pension.
- Discounted gym membership.
- Season ticket and computer loan.
- Work-Life Support Programme.
- Excellent continued professional development.

REQUIREMENTS & DUTIES:

- Registered RIBA Part III.
- Excellent design skills.
- Confident and articulate communicator.
- Preparation and monitoring of budgets.
- Full responsibility for initial design briefs.
- Day to day management of ten in-house architectural staff.
- Design and project management of capital and maintenance projects.
- Development of international partnerships and projects.

Apply to Stephen Glands

E: sglands@macdonaldandcompany.com or dial 020 7318 5891 for a confidential discussion. You can also apply online at www.macdonaldandcompany.com. All direct or third party applications will be forwarded to Macdonald & Company.

RICS
The only RICS Approved Consultancy

40a Dover Street, Mayfair,
London W1S 4NW
T: +44 (0) 20 7629 7220
F: +44 (0) 20 7629 3990
www.macdonaldandcompany.com

MACDONALD & COMPANY

Feilden+Mawson

www.feildenandmawson.com

Post Part III Architect with 3-5 years experience
for an established practice's Cambridge office

Applications to Sarah Pain
Feilden+Mawson LLP, Horningsea Road, Fen Ditton,
Cambridge CB5 8SZ
sarahpain@feildenandmawson.com

Patel Taylor

Portland College - RIBA Awards 2007

We have a growing portfolio of unique urban design, architecture and landscape projects. To complement our ambitious and committed team, we are seeking:

Architects
with 2+ years Part III experience and knowledge of Microstation

Senior Landscape Architect
to lead, manage and expand our landscape portfolio

Part II & Part I Assistants
with 3D graphics skills

Please send CV and examples of work, by post only please, to:
Patel Taylor
53 Rawstone Street
London EC1V 7NQ
www.patel-taylor.co.uk

3D Architectural Visualisers

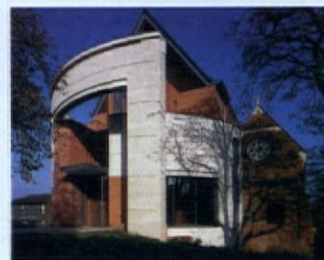
You have an in depth knowledge of:
3DMAX 9
VRAY 1.5
COMBUSTION 4
PHOTOSHOP
AUTOCAD

You have an Architectural, Design or Art degree
You have an interest in short filmmaking

We have vacancies at our Visualisation Studio
Lets Talk

glass canvas

Tel 020 7234 5910
email - careers@glass-canvas.co.uk
www.glass-canvas.co.uk/careers.pdf



Thomas Ford & Partners

We are seeking enthusiastic
and talented architects and
assistants to work on an
exciting variety of projects.

Apply in writing with CV to:

Daniel Golberg
Thomas Ford & Partners
177 Kirkdale, Sydenham
London SE26 4QH
tfp@thomasford.co.uk

LNT CONSTRUCTION LTD Architectural CAD Technologist

LNT CONSTRUCTION, part of the Leeds based LNT Group, is one of the market leaders within the Health Care Sector.

Architectural CAD Technologist -
Extremely Competitive Salary
- 2+ years experience
- Good knowledge of Construction
- Experienced in AutoCAD
- Excellent team player who works well under pressure



Please send your CV to, Stacey Crowther,
Unit 2, Helios 47, Garforth, Leeds, LS25 2DY
stacey.crowther@LNTgroup.co.uk
or call 0113 385 3870 for further details
(NO AGENCIES)
www.LNTconstruction.co.uk
www.LNTgroup.co.uk

CENTURION

www.4-architects.com

Part 1 & Part 2 Assistants Bermondsey / Fulham Up to £34k

Offering intricate and innovative designs, this award winning Central London based practice now has much sought after opportunities for Architectural Assistants looking to acquire, extend and expand their creative and technical skill base, furthering their career with a reputable and well established company. Ref: L416 (Hannah / Philip)

Architects / Technicians Guildford / Aldershot Circa £34k - £45k + Bens

A top architectural practice has openings for Architects and Technicians who would like to further their careers with one of the UK's premier practices. You will be involved on a wide range of schemes. Ideally you will be a clear thinker, self-motivated, computer literate and a good team player that can work in a multi-disciplinary environment. Excellent working surroundings and financial remuneration package will be offered to successful candidates. Ref: 3583 (Philip / Hannah)

Post Part 3 Architect Covent Garden / London Up to £45k + Bens

This is a key role alongside the Principal Director on major commercial schemes, working autonomously whilst taking responsibility for the projects. You will possess the confidence to liaise with contractors, clients and the design consultants, as well as having strong management and mentoring abilities for the team you will be leading. Full working knowledge of Microstation essential. Ref: L421 (Hannah / Philip)

Layout Architects / Urban Designers Kent c£45k - £55k + Car / Allow + Bens

Major blue chip company. Excellent opportunity to progress your career whilst being rewarded with fantastic working conditions and projects. Ref: 3607 (Philip / Hannah)

Interior Designer / Associate Covent Garden Up to £50k + Pkg

With vast and sound experience in the hotel and leisure sector, you will have a solid interior background, showing natural creativity, coupled with the extensive leadership knowledge required to become a key Associate member within this internationally renowned, award winning London based practice. Ref: L4422 (Hannah / Phillip)

Architects / Technicians Loughton / Essex Circa £24k - £42k

Founded in 1892, the Practice has been responsible for the design of many hundreds of projects demonstrating quality, creativity and an appreciation of the needs of their end users. The success of the partnership has always been based on an ability to keep at the forefront not only of changes in architectural style, the introduction of new materials and changes in regulations but also in embracing changes in culture. Ref: 3616 (Philip / Hannah)

London Bridge	Project Architects	(Microstation)	£21 - £28hr	Ref: L358
St Albans	Technicians	(AutoCAD)	£18 - £24hr	Ref: 3437
Pimlico	Technicians / Architects	(Microstation)	£18 - £28hr	Ref: L359
Brighton	Technicians / Assistants	(AutoCAD / ArchiCAD)	£18 - £23hr	Ref: 3600
Oxford Circus	Project Architects	(Microstation)	£20 - £30hr	Ref: L345
Surbiton	Architects / Technicians	(AutoCAD)	£18 - £28hr	Ref: 3393
Regents Park	CAD Technician	(Microstation)	£17 - £32hr	Ref: L365

Tel: 01323 749200
jobs@centurion-recruitment.com



adrem

creative recruitment consultants

Fast track to Director | £commensurate with experience

Design-led practice with significant national and international projects seeks to appoint an experienced Associate level Architect with first class leadership skills to play a key role in their specialist transport unit. You will have excellent design, technical and management skills and the ability to present ideas with passion and intellectual rigour. Detailed knowledge of the transport/infrastructure sectors advantageous. Perks include share options, pension, life assurance, private medical insurance and season ticket loan. Call Richard Ref: RJ033805.

Room with a view | £18-£25/hr | min 3 month contract

London based Australian practice with an international portfolio needs a number of talented Part 2 Assistants, Technicians and Architects. This is an excellent opportunity to work on one of the largest and most prestigious mixed-use developments in Europe. This role is based on site, so you have the opportunity to witness the construction process. You will have a mix of both natural design talent and sound technical knowledge to see concepts through to realisation. Call Hedeel Ref: BDHA034333

Architect | c£42,000pa + Bens

Join this London based international practice of talented designers to work on what will be one of London's most talked about, redevelopment projects. This is a chance to gain invaluable experience working with a talented Associate and Director on a potentially award winning job. You must have worked for a respected London firm and be keen to develop your client liaison skills. The scheme includes mixed use, retail, affordable housing and residential, so a sensitivity to the public realm is essential. This is a career move for a talented and ambitious individual. Call Tamsyn Ref: TC034450.

Architecture Division
architecture@adrem.uk.com

Check our website for a full list of vacancies at
www.adrem.uk.com or give us a call on 020 7562 8282

architecture | interiors | graphics | product | creative support

ARCHITECT & ARCHITECTURAL TECHNICIAN

This busy architectural firm requires an experienced architect and architectural technician to work on a wide variety of large residential and conservation projects in their Highland Office. Candidates must have design ability and good technical skills. Vectorworks experience preferred but not essential as training can be given.

Please send CV and examples of your work to Lachlan Stewart - lachie@anta.co.uk

ANTA Architecture

Fearn
TAIN
Ross-shire
IV20 1XW

Tel: 01862 850100
Web: www.anta.co.uk

PLEASE MENTION AJ WHEN REPLYING
TO A JOB IN THIS SECTION

AJ

A Clerkenwell based job agency set up by Architects for Architects



Think big! To £45,000 p.a.

One of London's most successful design companies are looking for an experienced Architect to run some of their most prestigious projects to date. You be working alongside the Principal Director both in the office & on site, as well as mentoring the less experienced members of the design team. Current projects include a new-build, cutting edge office building in the heart of the City currently at stage D & a huge mixed-use scheme incorporating ultra high efficiency housing. This is a high-level career opportunity for a creative, pragmatic Architect with extensive inner city experience. Microstation preferred.

Five star architecture in the Middle East! £50,000 to £55,000p.a.

A high-design practice of 45 in SE1 are looking for a high-calibre architect with extensive job-running experience. The successful applicant will be leading a team of 4-10 people working on an extraordinary boutique hotel in Abu Dhabi. Exceptional design ability, a thorough technical knowledge & experience working abroad is a must. This a superb job-running opportunity for an experienced, international Architect who is happy to travel & ready to work with some of London's most imaginative Architects!

Associate for Clerkenwell award-winners! £38,000 to £42,000p.a.

A well known, uncompromising practice of 50 based in EC1 are looking to appoint a new Associate. Successful applicants should be design-led, technically adept & confident Architects able to successfully present the team's work both visually & verbally. With an ever expanding portfolio of beautifully detailed, mid-size projects in the heart of the Capital, this is a great time to join one of London's coolest multi-disciplinary design practices.

To view a comprehensive list of vacancies & to register with us please visit www.bespokecareers.com or call us on 0207 24 24 909.



DESIGN MANAGER / ARCHITECT

Salary – circa £60k pa plus benefits

LONDON SW1P

We are looking for an experienced and talented individual to join our team at our Head Office in Westminster in the newly created position of Design Manager / Architect.

City Inn is a fast growing independent brand of modern, stylish, city centre hotels. All our properties are new builds and having opened our first property in Bristol in 1999, we now have a portfolio of 5 hotels with the most recent City Inn opening in Manchester in June 2007. Our City Inn Westminster property, with 460 rooms, was London's biggest new build hotel in 30 years and has won a number of awards since it opened in 2003: Architectural Award for Best New Hotel at the European Hotel Design Awards 2003, Best New Hotel at the International Hotel Investment Forum 2004, RIBA Award 2004, The Concrete Society Awards 2004 and the Civic Trust in 2004.

We are now looking to appoint an in-house fully qualified architect with an excellent portfolio of post qualification experience. The successful individual will have had experience of large scale construction projects; currently we have 3 live new build projects in the pipeline - Leeds, London and Amsterdam. The Design Manager / Architect will play an integral part in the success and delivery of these projects. Working closely with the Chief Executive the Design Manager / Architect will manage the delivery of the design process for new properties and will ensure City Inn design intent and brand standards are delivered. We are looking for someone passionate about delivering high quality contemporary design solutions, who is confident, articulate and an effective and proven project manager.

We have ambitious growth plans throughout Europe and each new hotel will be an internationally significant major landmark project. This is an excellent opportunity for someone looking to progress their career and looking for an exciting in house opportunity.

For further information about City Inn please log on to www.cityinn.com and to apply please forward your CV, covering letter, work examples and current salary package to: cityinn.recruit@cityinn.com.



www.burnley.gov.uk

PROPERTY CONSULTANCY

Architectural Assistant

£28,221 - £31,653, pay award pending



In this role funded via the Elevate Programme, you will join a small section of Architects dealing with a wide variety of projects. Initially your workload will primarily involve facelifting projects as part of our Elevate Market Renewal Housing Pathfinder scheme.

Experienced and fully qualified to MCIAAT or equivalent, you must be capable of undertaking schemes with the minimum of assistance, including administering major contracts on site. Experience of partnership contracts would be an advantage.

We offer a good team spirit and flexible working hours. Burnley has lovely surrounding countryside, good leisure facilities and competitively priced housing.

For an informal discussion, please contact Andrew Rolfe, Architectural Consultancy Manager, on 01282 477144 or Farida Ahmed, Head of Property Consultancy on 01282 477290.

For an application pack, please ring 01282 477289 (answerphone), leaving your name, address and details of the post, quoting ref: 3639. Alternatively, apply on-line at www.burnley.gov.uk

Closing date: 27 July 2007.

Interviews: 17 August 2007.

This post is suitable for Jobshare.



An Equal Opportunity employer.



CA ARCHITECTURAL RECRUITMENT CONSULTANTS

ARCHITECT - LONDON - To £40k

Having recently opened their London office, my Northern based client are looking for someone keen for a challenge but who can also spot an opportunity. If you have recently gained your Part 3 and are looking for something a bit different from the norm then this is the role for you. With an established London client base, you won't be wanting for work. Get in now and make a name for yourself!!!

ARCHITECTS & ARCHITECTURAL TECHNICIANS - LEEDS - £EXCELLENT

With new offices nearing completion in the trendy heart of Leeds, my client are looking to the future and a new phase of growth for the practice. With a strong London office and an extremely healthy portfolio of long term work, they need some new talent to join the team. They are looking for both Architects and Technicians/Technologists of all levels of experience and with varied backgrounds.

SENIOR INTERIOR DESIGNER - SHEFFIELD - To £35k

A truly fantastic opportunity to join a dynamic, progressive practice with some truly outstanding projects on their books. You must be comfortable running a small team and dealing with clients.

This is a small selection of our current vacancies. To discuss these, or any of our other vacancies call Andy Chamberlain anytime on 01200 425996 or visit our website for a more detailed job description at: WWW.CHAMBERLAINASSOCIATES.CO.UK



T: 01200 425996 F: 01200 427781

E-mail: info@ca-uk.co.uk

Website: www.chamberlainassociates.co.uk



leeds metropolitan university

an equal opportunities employer

Faculty of Arts and Society
The Leeds School of Architecture,
Landscape and Design

Lecturer/Senior Lecturer in Architecture

(1 FTE or 2 x 0.5 FTE posts)

Ref: FAS/LSL/ARCH/AD/AJ

Lecturer: up to £31,587 pa pro rata, Senior Lecturer: up to £34,687 pa pro rata (bar) to £39,033 pa pro rata

Due to the growth of our successful undergraduate and postgraduate Architecture programme, we require a highly creative designer to contribute to courses within the School, to participate in a lively studio culture and to undertake leadership responsibilities.

You will be an RIBA/ARB registered Architect and will be able to demonstrate evidence of a high standard in architectural practice. You will also be able to demonstrate experience of relevant teaching in higher education or equivalent.

Application forms and further details can be downloaded from <http://jobs.leedsmet.ac.uk>. Alternatively, please telephone 0113 812 5917 or e-mail: artsandsocietyapplication@leedsmet.ac.uk

Closing date: Noon - Thursday 26 July 2007



<http://jobs.leedsmet.ac.uk>



We are an award winning, design conscious practice with varied projects and clients.

We offer strong support for professional development, a broad range of experience, and the expanding practice provides opportunity for progression.

We require, to join our energetic and creative studio team:

Assistants Part 1 and Part 2

Please apply with CV to: David Davis, DJD Architects, 2 St Oswald's Road, Worcester, WR1 1HZ
More information at www.djdarchitects.co.uk



**PLANNING AND
TRANSPORTATION**

Street Scene Enhancement Officer

Up to £35,990 pa (subject to review)

2 years temporary contract

A vacancy has arisen for a Street Scene Enhancement Officer in the City of London's award winning Planning and Transportation Department's Street Scene Enhancement Team. The role involves, identifying opportunities, negotiating and consulting on enhancement proposals, including the City's Street Scene Challenge initiative, Section 106 related schemes as well as other major capital street improvement projects.

A qualification in Town Planning, Architecture or Urban Design is required. The post involves street scene design work, cross-disciplinary working, negotiating with developers and consulting on proposals. You will also be expected to take responsibility for large budgets and projects, experience within these areas is essential. A passion for the subject and bags of enthusiasm are non-negotiable requirements. The initial contract will be for a period of two years, to be reviewed for renewal annually.

The City of London Corporation is the local authority for the City of London, providing a wide variety of services to a unique mix of customers.

Our range of benefits includes 28 days' holiday, final salary pension scheme, flexi-time, season ticket loan and a variety of discounts on Corporation services and local shops.

For an informal discussion, please contact Melanie Charalambous on 020 7332 3155.

For an application pack please contact the Corporate Recruitment Unit on 020 7332 3978 (24 hour answerphone) or email cru@cityoflondon.gov.uk quoting reference number PLN034. Alternatively, apply online at www.cityoflondon.gov.uk/jobs. Minicom service for the hearing impaired available on 020 7332 3179.

Closing date: 4pm, 31 July 2007.

Interview date: 15 August 2007.



The City of London Corporation is committed to Equal Opportunities and welcomes applications from all sections of the community.

A no smoking policy is in operation.



www.ajplus.co.uk/jobs

For advertising

enquiries

Please contact:

Senan Shamkhi

020 7728 3827

Email:

senan.shamkhi@emap.com

**Experienced Project Architects, Architectural Assistants and
Interior Designers required for contract and permanent positions.**

PRINGLE BRANDON

We are a leading Architecture and Interior Design practice based in the city and are looking for talented architects to work on a number of prestigious projects. Successful candidates will be enthusiastic, a good communicator, enjoy working as part of a team, possess excellent technical and/or conceptual design skills, AutoCAD skills are essential and in the case of project architects; sound project running experience is imperative.

The majority of our work is in interior architecture therefore experience in this field is a must however we also work on some base build projects.

Salary negotiable and a competitive benefits package offered.

Please forward your CV, covering letter, work examples and current salary package to: niki-winsor@pringle-brandon.co.uk



PRINGLE BRANDON LLP IS AN EQUAL OPPORTUNITIES EMPLOYER.

RECRUITING? CALL US ON 020 7505 6826

No harm in looking

Find your next job on the Industry's original
job board careersinconstruction.com



careers
in construction 
www.careersinconstruction.com

AJ CLASSIFIED

CLASSIFIED ENQUIRIES

Abi Reed: T 020 7505 6662 F 020 7505 6750

abigail.reed@emap.com

MODEL MAKERS



KANDOR
KANDOR MODELMAKERS

Tel 020 7251 6366
Fax 020 7608 3356
email: kandor@kandormodels.com
www.kandormodels.com

COMBER
MODELMAKERS 020 8533 6592
LONDON • MAIDSTONE • INVERNESS



www.combermodels.com combermodels@btconnect.com



**BULLFROG
MODELS LTD**

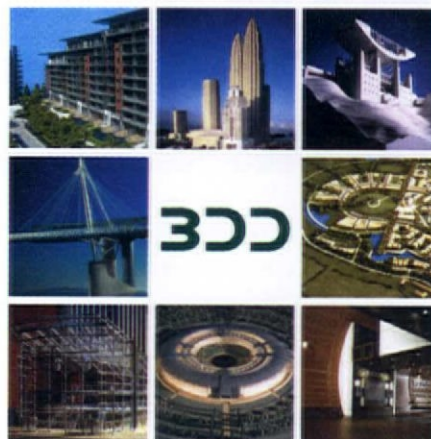
Contact
STAN AUBERTIN

20b Tower Workshops
58 Riley Road, London SE1 3DG
Telephone: 020 7394 7866
Facsimile: 020 7394 6798

AJ

To advertise here
please contact
Abi Reed on:
020 7505 6662
Email:
abigail.reed@emap.com

MODELMAKERS



t: 020 7739 7195

f: 020 7739 7195

3dd.co.uk

**FLIC
MODELS**

Architectural Models
Product Models
3D Computer Visualisations
Fly-throughs

020 7377 6127
www.flicmodels.com

PIPERS

CONCEPT, PLANNING & MARKETING

FOR ALL YOUR MODELMAKING NEEDS,
CONTACT CARLOS SOUSA.

PIPERS MODELS LTD
27-35 BEVENDEN STREET,
LONDON N1 6BH

020 7250 0530
STUDIO@PIPERS.CO.UK
WWW.PIPERS.CO.UK

MODEL MAKERS

PIPERS FOOKS

CONCEPT, PLANNING & MARKETING

FOR ALL YOUR MODELMAKING NEEDS,
CONTACT STEPHEN FOOKS.

PIPERS FOOKS LTD
UNIT 2, CAPEL CLOSE, LEACON RD,
ASHFORD, KENT TN23 4GY

01233 63 68 68
STUDIO@PIPERSFOOKS.COM
WWW.PIPERSFOOKS.COM

3D COMPUTER VISUALISATION

PIKCELLS
VISUALISATION STUDIOS

T: +44 (0) 870 990 5279

E: info@pikcells.co.uk

W: www.pikcells.co.uk



VVM's, Photomontages, Animations & Film for Planning and Marketing

Contact Andrew Goodwin +44 (0) 20 7234 5910

www.glass-canvas.co.uk

info@glass-canvas.co.uk

glass canvas



t 020 7613 5530 www.thedigitalimageco.com



www.d3v.co.uk

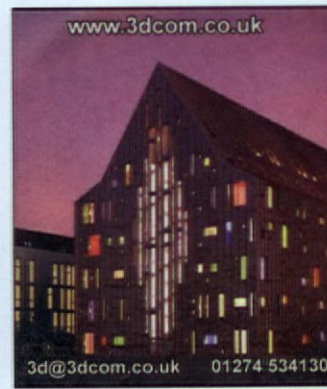
020 7060 2973

Inspirational images for - design & development - space communication - property marketing



www.visual-eyes-media.co.uk

020 7613 1777



www.3dcom.co.uk

3d@3dcom.co.uk

01274 534130

3D COMPUTER VISUALISATION



+44 (0) 1252 711 700 www.circlecreative.co.uk
sales@circlecreative.co.uk

thorp
visualisations

f. +44(0)1344 876583
t. +44(0)1344 876776
e. thorp@atomltd.com
i. www.thorpmodelmakers.com



www.ajplus.co.uk

SURVEYORS



Montana

Land/Engineering Surveys

www.montanalandsurveyors.com

Topographical Surveys • GPS Control Networks

• Volumetric Measurements • Setting Out

T 01304 373014 F 01304 380772

20 Queen Street, Deal, Kent. CT14 6ET

callidus

measured land and building surveys

the true measure of excellence

t 020 8543 8884

e info@callidussurveys.co.uk

f 020 8543 6664

w www.callidussurveys.co.uk

Land & Measured Building Surveys

London

17 Cavendish Square London W1G 0PH

T: 020 7665 8628 F: 020 7665 8629

E: london@apexsurveys.co.uk

Manchester

12th Floor Portland Tower Manchester M1 3LF

T: 0161 238 4973 F: 0161 238 4974

E: manchester@apexsurveys.co.uk

www.apexsurveys.co.uk

Apex Surveys



Land & Measured Building Surveys

Established over 14 years

- Measured Building Surveys
- Setting Out
- Topographical Surveys
- GPS Surveys

3 Galena Road,
Hammersmith, London.
W6 0LT

Tel: 020 8741 4699

Fax: 020 8741 6442

email: info@metroplans.com
www.metroplans.com

LETTINGS

fereday pollard

SPACE AVAILABLE NOW

Fantastic 350 sq ft good quality studio space to share in architect's central Clerkenwell office. 2nd floor, very well daylight with extensive built in storage and desking. Share of kitchenette. Negotiable rent, short (3 months) or long term let by discussion.

Contact Hannah on 020 7253 0303

SURVEYORS

Michael Gallie & Partners

Chartered Measured Building Surveyors

1 New Concordia Wharf, Mill Street, London SE1 2BB

T: 020-7394-1111 F: 020-7394-2499

THE ONLY PROFESSIONAL SURVEY
PRACTICE SPECIALISING IN
MEASURED BUILDING SURVEY FOR
OVER 40 YEARS

E: enquiry@michalgallie.co.uk W: www.michaelgallie.co.uk



apr services

+44(0) 208 447 8255

land & measured building surveys
laser scanning & visualisation

mail: mail@aprservices.net

www: www.aprservices.net



POINTTOOLS VIEW

pointcloud & model viewer www.pointtools.com

KINGS

Land and Architectural Surveyors

FIRST CHOICE FOR ALL YOUR SURVEY NEEDS

- Topographical Surveys
- Measured Building Surveys
- Underground Utility Surveys
- Photogrammetry
- GPS Control Surveys
- Engineering/Setting Out Surveys
- River & Railway Surveys
- Boundary Disputes
- National Grid Qualified Staff
- AutoCAD Office Services

KingsLand Surveyors Limited

The Coach House, 24 Bridge Street

Leatherhead, Surrey KT22 8BZ

Tel: 01372 362059 **Fax:** 01372 363059

E-mail: mail@kingslandsurveyors.co.uk

Web: www.kingslandsurveyors.co.uk



REPROGRAPHIC SERVICES

The new Océ Arizona
high definition flatbed printer



Print onto virtually any media or surface:
foamex, glass, perspex, dibond, wood,
correx, ceramics, canvas up to 2.5 x 1.2m
full bleed.



It's only limitation is your imagination

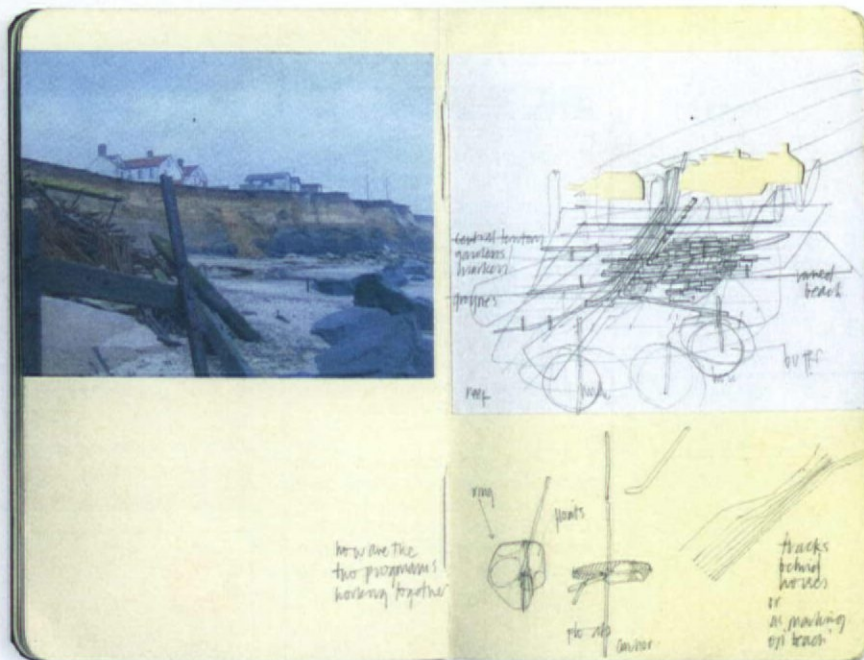
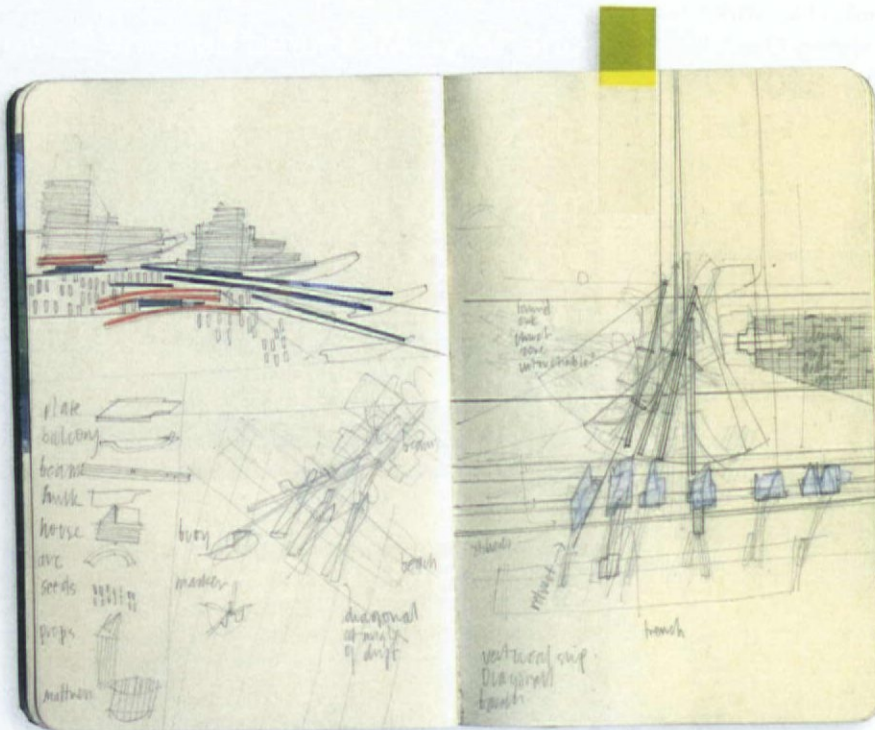
020 7336 0880 | www.mj.uk.com

AJ

To advertise here
please contact
Abi Reed on:
020 7505 6662

Email:

abigail.reed@emap.com



Concept sketch for Retreating Village, a research project on the design challenges posed by coastal collapse, based in Happisburgh, north Norfolk. Drawn in preparation for Smout Allen's book *Augmented Landscapes*, published in May 2007. By Laura Allen of Smout Allen

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

Readers may also obtain information about these products by filling in the enquiry numbers on an AJ enquiry card. Advertisers wishing to promote their products on these pages should contact Abi Reed on 020 7505 6662.

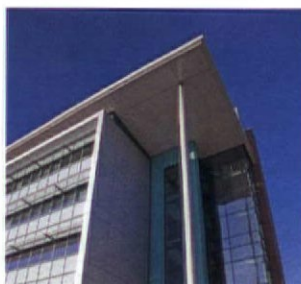
CORUS



AJ ENQUIRY 201

Kembrey Business Park, Swindon, has been clad using premium products from Corus. Colorcoat HPS200 and Colorcoat Prisma prefinished steel were specified as part of a Corus Panels and Profiles cladding system. Thorpe Wheatley Architects chose the products for their quality and longevity.

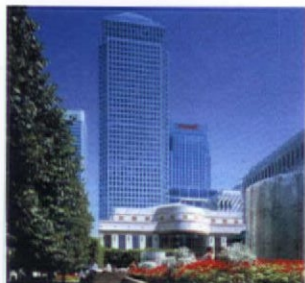
METAL TECHNOLOGY



AJ ENQUIRY 202

A hub for bioscientists and entrepreneurs, the five-storey £6.9 million Bioincubator at the University of Sheffield has two Metal Technology curtain-walling systems: System 17 High Rise and Silicone Pointed. The Bioincubator was designed by architect Bond Bryan with main contractor Kier.

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

KINGSPAN OFFSITE



AJ ENQUIRY 204

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.

WHEELABRATOR



AJ ENQUIRY 205

Wheelabrator Group has completed regeneration work at one of London's Metropolitan and Circle line underground stations. The station's stainless-steel cladding now boasts a finish resistant to scratching, and has a potentially indefinite life-span thanks to Wheelabrator's finishing.

GOODING ALUMINIUM



AJ ENQUIRY 206

Gooding Aluminium's new 172-page 'Let There be... Aluminium' handbook is packed with new-generation aluminium products, fixing solutions and materials, as well as photographic examples of built projects. Specifiers can apply now for their free copy at www.goodingalum.com

HÄFELE



AJ ENQUIRY 207

Sales of glass splashbacks and upstands for kitchens and bathrooms – and of larger one-off bespoke decorative panels – are taking off at Häfele with the launch of a new range of colours. A total of 16 shades contrasts and complements today's fashionable fascia colours.

WARD



AJ ENQUIRY 208

Ward Topdek, the all-in-one, insulated single-ply roofing system, has been installed on a prestigious five-star hotel project in Christchurch, Dorset. The development has an unusual angled footprint design – a roofing challenge that was solved using the style and versatility of Ward Topdek.

Efficiency

TS 3000 B: The slim cam closer

Automatic Door
Systems

Window
and Ventilation

**Door
Technology**

RWA and
Safety Technology

Glass
Systems



Probably the slimmest most effective surface-mounted door closer in the marketplace today, the TS 3000 B combines aesthetics and functionality as well as assisting with the demands of the DDA and approved document M of the Building Regulations.

With fully adjustable closing force, closing speed, hydraulic latching action and back check, the independently tested TS 3000 B is a remarkably efficient door closer.

For more information please call our customer helpline on 01543 443000, email info@geze-uk.com or visit www.geze-uk.com

GEZE

the art of function & design

ENQUIRY 11 ON CARD
WWW.AJPLUS.CO.UK/AJDIRECT