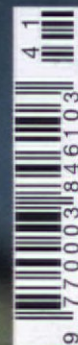


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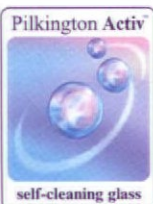
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WHAT CRITERIA SHOULD WE USE TO JUDGE ARCHITECTURE?

By Kieran Long

There is little doubt that Edward Cullinan's victory in the Royal Gold Medal is in large part due to his pioneering work on sustainable architecture. You would not judge his work by the same criteria as previous winners (Le Corbusier, Mies etc.) – his victory is as much a political statement about the profession today as a recognition of his achievements.

When the Stirling jury met for the final time on Saturday before awarding the prize to David Chipperfield Architects' Museum of Modern Literature in Marbach am Neckar, its members were handed a piece of paper with the RIBA's prize criteria written on it. They run to an A4 page of bullet points, and although the jury didn't refer to them very much, they are an interesting definition of what the establishment thinks is a great building.

For instance, one of the qualities to be taken into account is a building's 'design vision'. The criterion asks: 'Is this reflected in all aspects of the

design, including the detail?' This presumably means no contemporary housing scheme, hospital or school could win, given the architect's lack of control over details. It is also a tricky criterion by which to judge the Young Vic theatre, which ran Chipperfield close for the prize. That project is much more about a social idea than a constructional one, and the details recede in importance next to its success in other ways.

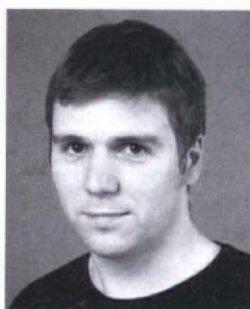
Another thing the RIBA aims to reward is 'the extent of innovation/invention/originality'. It doesn't say whether the prize is intended to reward a small or large extent of those attributes. It also presumably refers to 'innovation' in the architect's own work, and that probably means making a shape no-one has seen before.

To describe this year's winner as 'innovative' is ridiculous. It did not win for the quality of its concrete. It won for its historical literacy, experiential power and theatricality. And those criteria divide the brilliant and the mediocre.

CONTRIBUTORS



Robin Hayes, whose photographs of the Bernie Grant Arts Centre are in the Building Study on pages 27-33, is a photographer in London who has also worked for Channel 4



Richard Waite, who writes about regeneration in Hull on pages 18-22, is the AJ's northern correspondent and previously worked on television's Challenge Anneka



Antony Oliver, who writes the British Construction Industry Awards 2007 feature on pages 37-75, is the editor of New Civil Engineer magazine

CONTENTS



P.37 BCI AWARDS



P.27 ADJAYE ASSOCIATES/ BERNIE GRANT ARTS CENTRE



P.14 GOLD MEDALLIST EDWARD CULLINAN

NEWS

7
Weekly digest/online news

9
Client counters *Foster + Partners* over Egypt lawsuit

16
The RIBA's Special Award winners

AGENDA

10 – 11
The AJ talks to *David Chipperfield* just minutes after his Stirling Prize win is announced

14 – 15
Edward 'Ted' Cullinan on winning the Royal Gold Medal

18 – 22
A look at how new schemes are regenerating Hull

BUILDING STUDY

27 – 33
How *Adjaye/Associates'* Bernie Grant Arts Centre in Haringey, north London is reclaiming, space for the public

34 – 35
Working detail: An auditorium with a decorative rainscreen to walls and roof

TECHNICAL & PRACTICE

37 – 75
The British Construction Industry Awards 2007

77
Update

78 – 80
Architects are learning to skirt around watered-down fire regulations

82
Legal/Webwatch



P.10 CHIPPERFIELD SPEAKS AFTER STIRLING WIN



P.18 REGENERATING HULL



P.84 REVIEW: ARCHITECTURE & AUTHORSHIP

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REVIEW

83

Exhibition: Barcelona 1900
at the Van Gogh Museum,
Amsterdam

84

Book: *Architecture and Authorship*

85

Critic's choice

REGULARS

24

Astragal and Hellman

26

Letters

98

Sketchbook: The seating plan
from the Stirling Prize awards
dinner at the Roundhouse,
north London

JOBS & CLASSIFIED

86

Top five jobs:

- *BBT* – project architect
- *Centurion* – design managers
- *Zara* – junior architect
- *Redrow* – design associate
- *Bespoke* – architects

92

Classified advertising

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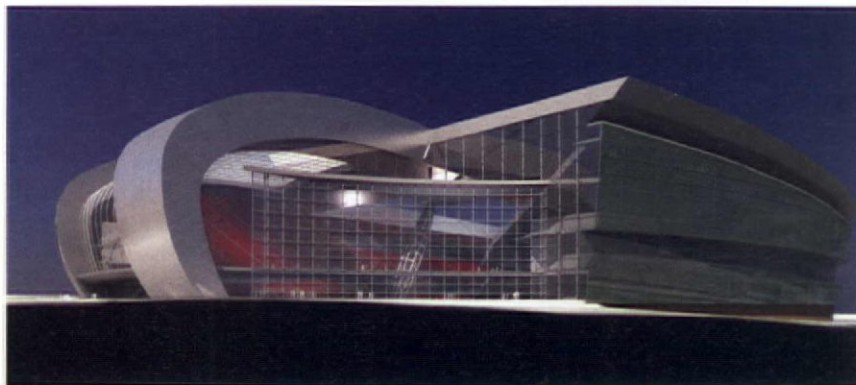
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FRIDAY 5 OCTOBER

- CABE refuses to support Liverpool FC's stadium bid (right)
- More strife for Zaha's Olympic Aquatics Centre as construction firm pulls out
- Chippo attacked over Pisa scheme
- Jestico + Whiles/Avanti consortium wins Hackney Building Schools for the Future contract



THURSDAY 4 OCTOBER

- Duggan Morris builds house on site of Watford's Frobisher Studio
- **Snook to change Art Deco Liverpool cinema into '1920s-style venue'**
- Next year's London Festival of Architecture boasts wide range of events
- Gillespies' Bradford park wins planning approval

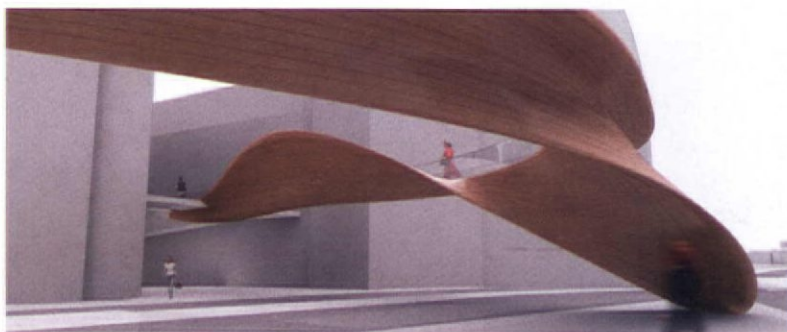


MONDAY 8 OCTOBER

- German architect Oswald Mathias Ungers dies aged 81
- **David Adjaye's Stephen Lawrence building targeted by vandals (left)**
- Good news for Zaha as work on Transport Museum looks set to begin
- Cartwright Pickard wins planning for mixed-use Doncaster scheme

TUESDAY 9 OCTOBER

- Dutch firm UNStudio claims Jencks Award
- **Zaha pushes the boat out with plans to transform Spanish peninsula into an island**
- High Court victory for Thames Gateway scheme as government opposition is quashed
- City Quay developer AWG claims 'there are no structural issues' with Dundee development



WEDNESDAY 10 OCTOBER

- Heatherwick named as one of 10 new RIBA Honorary Fellows
- **Hakes Associates wins Colchester competition (above)**
- Planning application submitted for the second phase of Hull's Humber Quays
- ODA announces preferred bidder for Olympic Park Energy Centre



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The Serrenia resort, in Egypt, is at the heart of the legal spat

CLIENT HITS BACK OVER FOSTER WRIT

By Richard Vaughan

An Egyptian client of Foster + Partners has accused the practice of purposefully avoiding mediation after it emerged that Foster is suing the client for £2.3 million.

The outburst follows an AJ exclusive (AJ 20.09.07) which revealed that Foster was taking the Shaheen Business and Investment Group (SBIG) to the High Court over unpaid fees accrued on the Serrenia resort scheme on the Red Sea.

But SBIG has hit back, claiming Foster has ignored a contractual obligation to enter into mediation – leaving the firm in breach of contract.

In a statement, SBIG said: 'It has been reported in the press that Foster + Partners has issued legal proceedings against [SBIG subsidiary] Bruges Tozer Limited [BTL] and SBIG in relation to unpaid invoices.

'The proceedings claim amounts payable to Foster + Partners which are in dispute. Despite numerous requests by BTL and SBIG, Foster + Partners has been unwilling and unable to demonstrate what it is charging for.'

The statement continues: 'Although the contract between Foster + Partners and BTL provides that the parties will enter into mediation to resolve any dispute, Foster + Partners has, to date, ignored that repeatedly.

'BTL and SBIG have offered to create an escrow account to be held pending resolution of the dispute through the contractual mediation process, but [Foster + Partners] remains unwilling to proceed in accordance with its obligation to mediate.'

According to SBIG's London solicitors – Squires, Sanders & Dempsey (SSD) – the contract was drawn up 'in-house by Foster'. A solicitor added: 'There is a clause saying that both parties have to mediate before any action can be taken in the High Court.'

SSD said it would continue to push for mediation, but confirmed that at the time of writing Foster was still not willing to sit down at the table.

When asked to comment, Foster + Partners said: 'We do not feel that it is appropriate for us to comment on this matter, which is the subject of legal proceedings instigated by Foster + Partners.'

The Serrenia resort will provide 736 holiday homes, as well as a 200-room 'seven-star' luxury hotel, spa and an 18-hole golf course.



1.

1 & 2. David Chipperfield and ponytailed project architect Alexander Schwarz are grilled by the AJ's Max Thompson (above) and get to grips with the Stirling Prize (right)

2.

CHATTING WITH CHIPPERFIELD

By Max Thompson

Just minutes after the Chipperfield team learned that they had won the Stirling Prize at the ceremony at north London's Roundhouse on 6 October, Max Thompson interviewed David Chipperfield and Museum of Modern Literature project architect Alexander Schwarz. Chipperfield was clutching the foot-long metallic rectangular box that is the Stirling Prize and the pair were not impressed by it...

Chipperfield: It is not tectonic enough.

Schwarz: It should have the capacity to age with dignity. Well, at least the names are great.

Do you have a favourite past winner?

Chipperfield: I think Laban is the best. I'm not a great fan

of Wilkinson Eyre because there is a type of English architecture which is little bit expedient.

What was your client's (The German Archive of Literature) brief?

Chipperfield: The client is well known among academics and researchers, but not well known by the public, and this building was an attempt to build a bridge between the public and the work of the institute.

The exhibits are not very easy to show. They are pieces of processes that are not designed to be looked at.

The building has been described as fascist.

Chipperfield: There is not a link with fascism, there is a strong link with Classical architecture. In Germany the Classical

tradition was hijacked by Nazis, so there was a period where architecture had to look much more informal and casual.

I think the one thing we have done that has been picked up is a legitimisation of a modern Classicism.

The column is a Classical measure of man.

Schwarz: But somehow it is not even columns, it is sticks that allow voids next to them. It is the sticks and the gaps.

Why do you think you won?

Chipperfield: I have a feeling there is an agenda here. The jury is saying: 'I know there are sexy buildings, but this has a material and experiential and atmospheric quality which is difficult to put in a photo and encapsulate, but it is there.'

Now, if that is the case then I am turning from an English architectural pessimist to an optimist, because that is what we have been saying for 20 years: make quiet, well done, clear buildings and let physicality and atmosphere become convincing.

Do you now feel accepted – are you in from the cold?

Chipperfield: There are still no real competitions in England. We are not building houses, we are a commercial culture.

Germany, Spain, France and even Italy, have the remnants of a public system that feels it is responsible for things that sit in the public realm. We are a hard, cold commercial culture.

What we have is rich people building a lot of things



with great enthusiasm and it is difficult to criticise as the rest of world is saying: 'Wow! London is amazing.' But is it good for the built environment? No.

One of the big problems is to persuade people that small things matter. I am not anti-English project managers, but project management is a shared responsibility.

It is very difficult to fight for the subtle things, to say we want to do this – maybe it is a little more expensive, but we will solve it in another way. In Marbach we were not one euro over budget.

The pathetic thing in this country is that developers dictate that an office like mine does not get work, because we do not work in the private sector.

Can we go back to the party now?

Of course, but first; if you could have a dinner party with any three architects who would you invite?

Schwarz: Louis Kahn.

Chipperfield: What, dead ones?

Schwarz: Dead ones is easier. Mies van der Rohe.

Chipperfield: It depends, are you looking for a good dinner? Mies would not be great fun.

Schwarz: I think [Karl Friedrich] Schinkel is a nice person.

Chipperfield: And on a night like this you should invite Stirling. So, we'll have those three and Stirling. I've been to dinner with him and he was great fun.

Read the full interview at www.ajplus.co.uk/stirling

STIRLING PRIZE REACTIONS

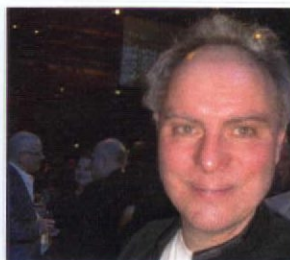
WHAT THE AUDIENCE THOUGHT OF THE WINNER



ED VAIZEY

Shadow architecture minister

'It's a fantastic building, and I'm really pleased for David Chipperfield. It is a wonderful design, and fantastic public space, and it shows what can be achieved with relatively low budgets.'



JEREMY TILL

Former head of the RIBA awards committee

'I thought it was a disaster. Stirling should be for the best building in Britain. This makes architecture into this thing where a bunch of judges go round and have a nice time.'



HANIF KARA

Founder of Adams Kara Taylor

'I had money on both Rem and Chipperfield – I'm a gambling man. What made it for me was Chipperfield's speech. Rem wouldn't have said that... But the Casa da Música is a better building for an engineer.'



STEPHEN HODDER

Winner of the first Stirling Prize

'It was absolutely the right choice. Sometimes Stirling has gone to a winner because it was news-making. This year it has gone to the right one.'

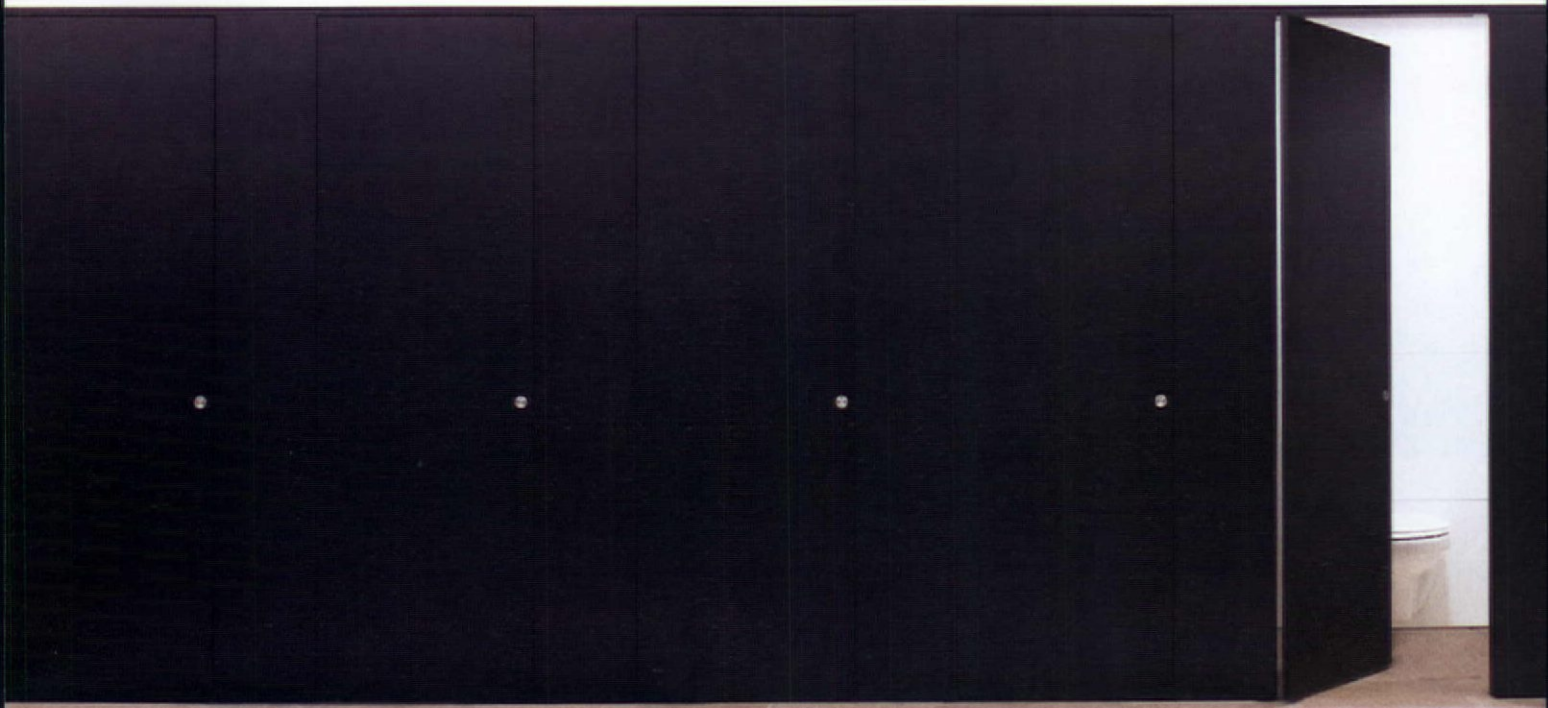


ANNA LIU

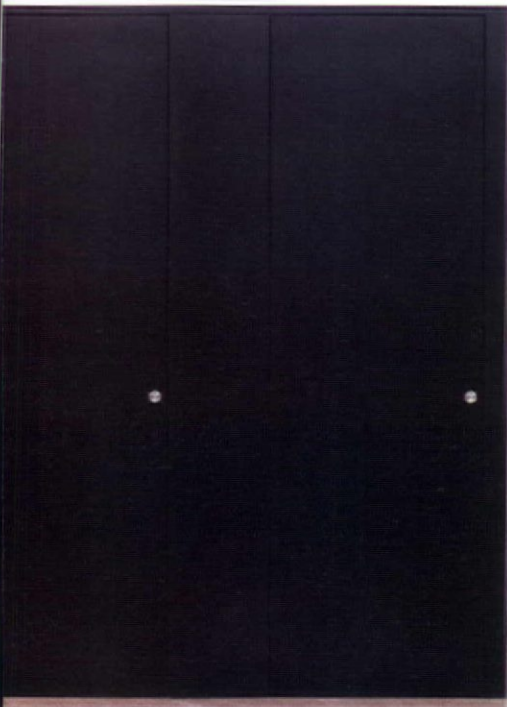
Partner, Tonkin Liu

'I am glad David Chipperfield won. He is a great architect. But I prefer the America's Cup Building in Valencia.'

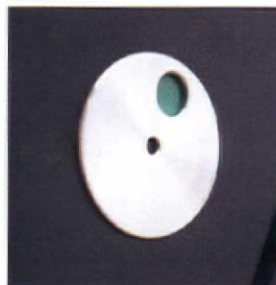
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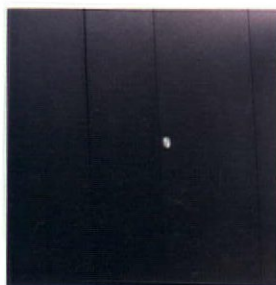
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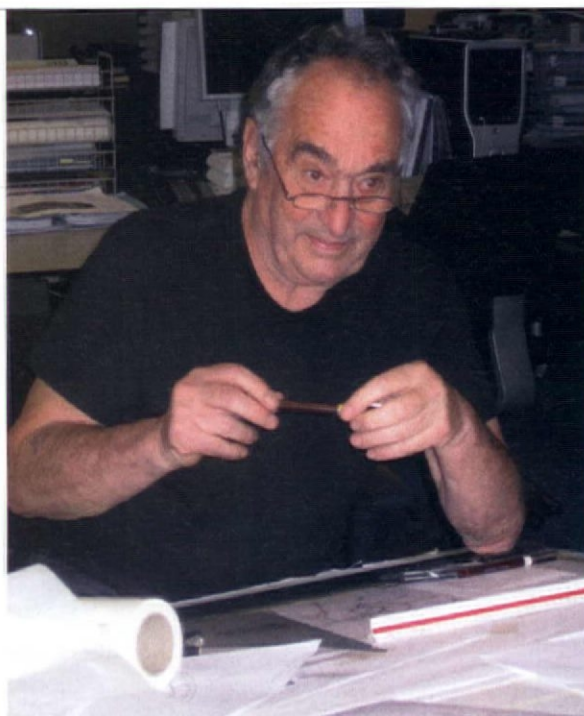
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'I STILL HAVE MASSES TO LEARN'

By Richard Waite

Earlier this week Edward 'Ted' Cullinan, 76, was awarded the RIBA Royal Gold Medal in recognition of his lifelong contribution to architecture. The award, personally approved by the Queen, places Cullinan among such esteemed company as Mies van der Rohe, Le Corbusier and Louis Kahn. Hours after the announcement was made (on Tuesday 9 October) the AJ caught up with Cullinan to discuss how he felt about finally receiving the accolade.

After all this time – and talk – did you ever think you weren't going to get the medal?

I always thought I'd get it in the end. Voysey and Lubetkin didn't win it until they were in their 80s. [In general] it's a reward for early or international success,

and, for some, a lifetime's work. I guess I must fit into that last category.

I don't think this is in any way a consolation for not winning the Stirling Prize. What it does recognise is that I've got 55 years designing buildings, building them myself and teaching.

It's for the practice. We've done churches, housing, visitor centres, health centres – we are like a general practice in medicine.

Do you still think you could win the Stirling Prize?

I'm sure we could and will win it at some point. Our Centre for Mathematical Sciences at Cambridge won an RIBA prize but didn't make the list for Stirling, and that was a great tragedy.

When did you first find out that you had won the Gold Medal?

I've known since July so obviously it has not come as a surprise. But it is like jumping into a cold pond. You know you are going to do it, yet it's still a shock when it happens. It's still amazing.

In the past people have won it for different things. I don't consider myself a Mies or a Corb. Certainly not a Corb.

Would you ever consider designing a skyscraper?

We are doing one actually. We've just finished a 50-storey scheme in Birmingham. It's quite easy to argue for them in terms of exploiting the world's surface.

You once worked for Denys Lasdun: what was that like?

I helped design the Ziggurats [at the University of East Anglia]. The student accommodation was a big building [on the out-of-town campus] and as such could be much more radical. My buildings after that were mostly in conservation areas and were much smaller – like my own house, which I built 40 years ago. But in terms of materials it was just as radical as those student rooms.

I loved working with Denys – he taught me along with Peter Smithson at the AA. But Denys could also be extremely difficult. He liked time to design things – he was absolutely obsessive, even depressive. He would struggle and struggle.

Have you learned from that in setting up your own practice?



Royal Gold Medallist Edward Cullinan's Stirling-nominated Weald and Downland Museum

| | |
|-----------------------|--|
| NATIONALITY | British |
| BORN | 17 July 1931 |
| EDUCATED | Cambridge University, Architectural Association and UC Berkeley |
| PRACTICE | Worked for Denys Lasdun; set up Edward Cullinan Architects in 1965 |
| BUILDINGS | |
| 1958-1960 | Horder House, Petersfield, Hampshire |
| 1963-1964 | Cullinan House, Camden Mews |
| 1978-1984 | The Parish Church of St Mary's, Barnes, London |
| 1986-1990 | International Headquarters for RMC, Surrey |
| 1988-1992 | Fountains Abbey Visitor Centre, Ripon, Yorkshire |
| 1996-1999 | Docklands Campus, University of East London |
| 1996-2002 | Downland Gridshell, Weald and Downland Museum, West Sussex |
| 1996-2003 | Centre for Mathematical Sciences, University of Cambridge |
| 2001 | Canon's Marsh, Bristol Harbourside masterplan |
| Present | Edinburgh's Botanical Garden Visitor Centre |
| PROFESSORSHIPS | |
| Present | Visiting professor at University of Nottingham |
| 1978-1979 | The Bartlett |
| 1985-1987 | Sheffield University |
| 1985 | MIT |

Yes, that's why this office is a co-operative. Everything is open, including money. Denys' had a destructive atmosphere.

I still have masses to learn, that's why they call it architectural 'practice.' You never get there.

Now you have won the medal would you consider hanging up your boots?

I have never once thought of calling it a day, although I don't get into the office until 11 in the morning. I'd really still love to design a big public building.

Do you think that might happen?

Someone might ask I suppose. But the way you get jobs is not like it used to be. It's all very committee-ridden, with limited

competitions judged by inexperienced people. I completely agreed with what Chipperfield said at the Stirling Prize [about problems with design competitions in the UK].

Have you thought of how the practice will continue in the future?

Robin [Nicholson] is always suggesting a termination plan – sorry, I mean a succession plan. He once said we should plan to resign at the same time, but that hasn't happened.

I still teach at the University of Nottingham and for the last four years I've organised a 'Le Tour de Pasenville' design race. It's like a Tour de France for 340 students.

You have been covered extensively over the years – what don't people know about you?

I have a huge following in Canada and the US. I recently did a tour of Canada and I was not aware how well known I am there.

And although the architecture we do tends towards expressionism we are very serious Modern architects in this office.

How do you see the evolution of eco-architecture?

Sustainable design has to get much more serious; for example, in the whole Peak District National Park there is only one wind generator.

In the 1950s we built 17,000 pylons without anybody knowing. With wind power we have to get beyond the shock of the new. It's calling for a new architecture and I would love to be involved. It demands an

extremely elegant architecture to rise to the occasion.

How did you feel about Chipperfield winning the Stirling?

I thought Valencia would win. The building is so cool, it's a definite reaction away from the flamboyant – such as Barajas – towards the cool and calm. But I would have to go and see it before I could say much more about the building. Like Corb's Ronchamp. You know it is great without going to it, but it's greater when you get there.

NEWS IN PICTURES

RIBA SPECIAL AWARD WINNERS UNVEILED

Alison Brooks Architects picked up its second consecutive RIBA Special Award at the Stirling Prize ceremony on 6 October. The practice won this year's Manser Medal – sponsored by the Rooflight Company and awarded to the best one-off house – for The Salt House in Essex. Last year Brooks picked up the Stephen Lawrence Prize for her Wrap House. This year's Stephen Lawrence Prize, sponsored by the Marco Goldschmied Foundation and given to the best building with a construction budget of less than £1 million, went to Wooda in Cornwall, by David Sheppard Architects. The RIBA Inclusive Design Award, sponsored by CABE, was won by Patel Taylor's Portland College New Learning Centre, Mansfield. The Crown Estate Conservation Award was awarded to the SS Great Britain and Historic Dockyard, Bristol, by Alec French Architects. Upper Twyford Barns, Hereford, by Architype, won the RIBA Sustainability Award, sponsored by English Partnerships; and Marlowe Academy, Ramsgate, Kent, by BDP, picked up the RIBA Sorrell Foundation Schools Award.

By Angus Montgomery



CRISTOBAL PALMA

Alison Brooks Architects,
The Salt House



CHARLOTTE WOOD

Patel Taylor, Portland College



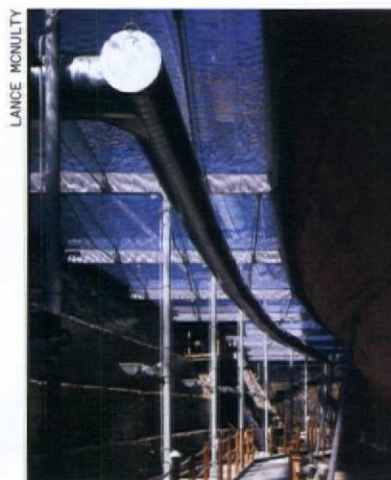
LEIGH SIMPSON

Architype, Upper Twyford Barns



DAVID BARBOUR

BDP, Marlowe Academy



LANCE MCNULTY

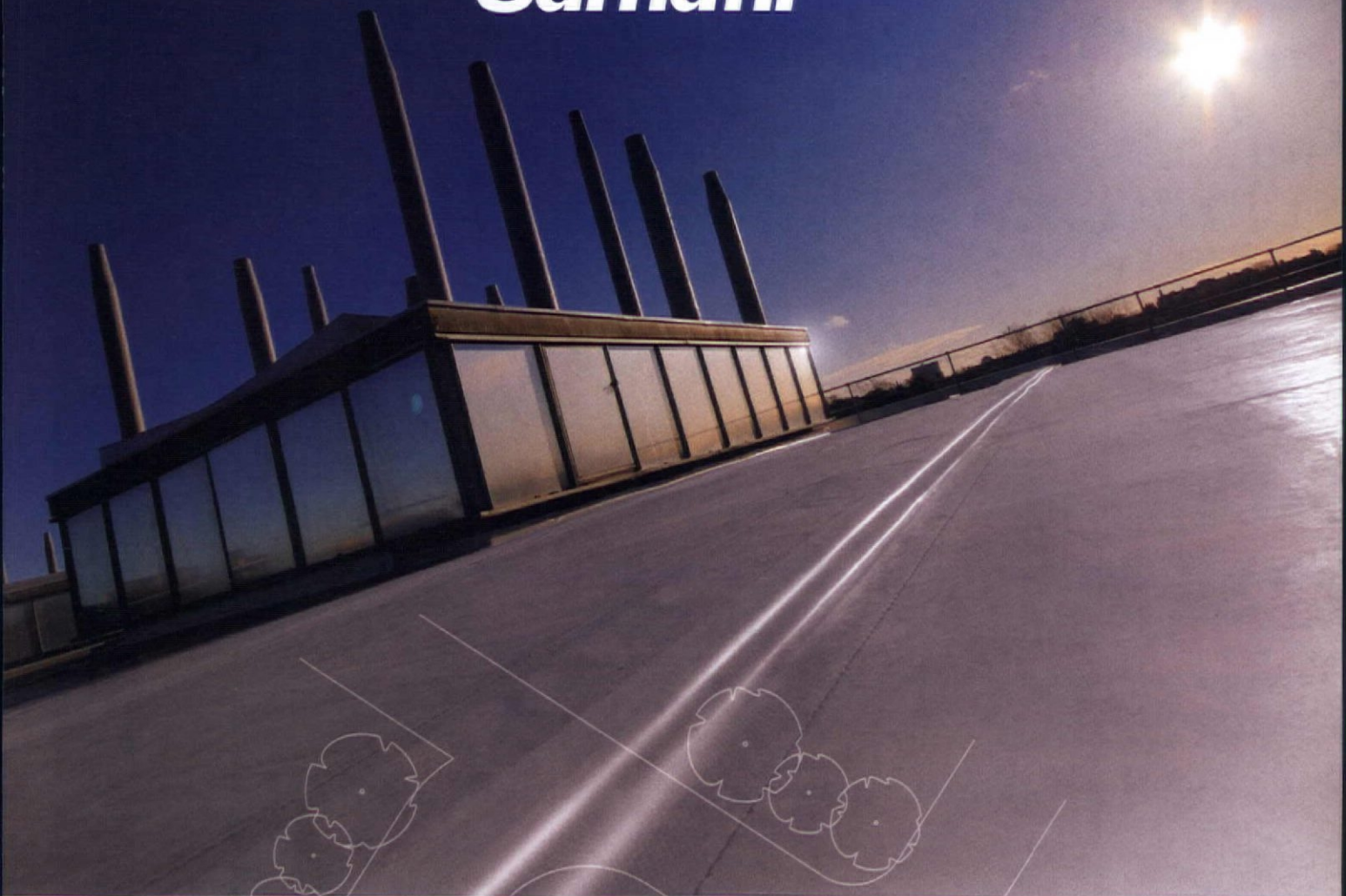
Alec French Architects,
SS Great Britain



JOAKIM BOREN

David Sheppard Architects,
Wooda

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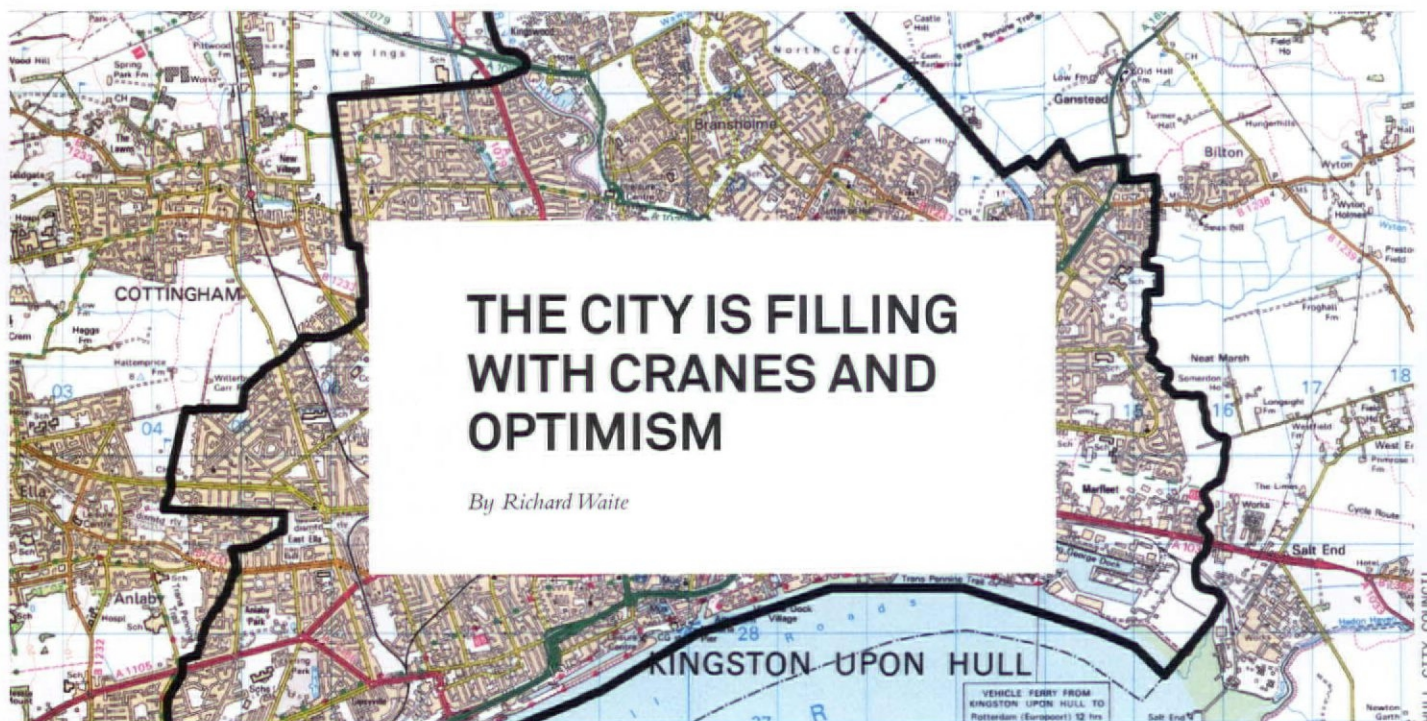
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THE CITY IS FILLING WITH CRANES AND OPTIMISM

By Richard Waite

Hull has many problems, not least its out-of-kilter ferry timetable. At 7.30am most mornings, while the city sleeps, the Dutch pile off the overnight boat from Rotterdam. With nothing open, an hour later they've made their way 70 kilometres down the road and are spending their euros in the gift shops around York Minster.

Besides The Deep, Terry Farrell's famous aquarium, which opened in 2002, the East Yorkshire city has little to offer those tourists who do choose to stay, despite its ideal location as a major port. Combine this with massive housing problems, a disjointed city centre split by a dangerous dual carriageway, a lack of major blue-chip employers and an underwhelming public realm, and it becomes clear there is a significant rebuilding task ahead.

John Pringle, of Pringle Richards Sharratt, who is currently working in Hull, likens the city to 'an edgeless Reykjavik without the corrugated iron'. It is perhaps no coincidence that Hull is twinned with both Freetown – the recently war-torn capital of Sierra Leone – and New Haven in Connecticut, USA, which has a long history of social problems and poor affordable housing schemes. Yet if Hull's issues are ever going to be tackled, it seems now is the time, as two large projects have opened in the past month – Hull's World Trade Centre on 7 September and Saint Stephen's retail centre on 24 September. After years lying dormant, the city is filling with cranes and optimism.

Hull native Richard Scott, of London-based Surface Architects, is confident about the city's prospects. 'Unlike failed initiatives in the past, I believe the current regeneration process

offers the city the best chance in living memory for Hull to achieve its potential,' he says.

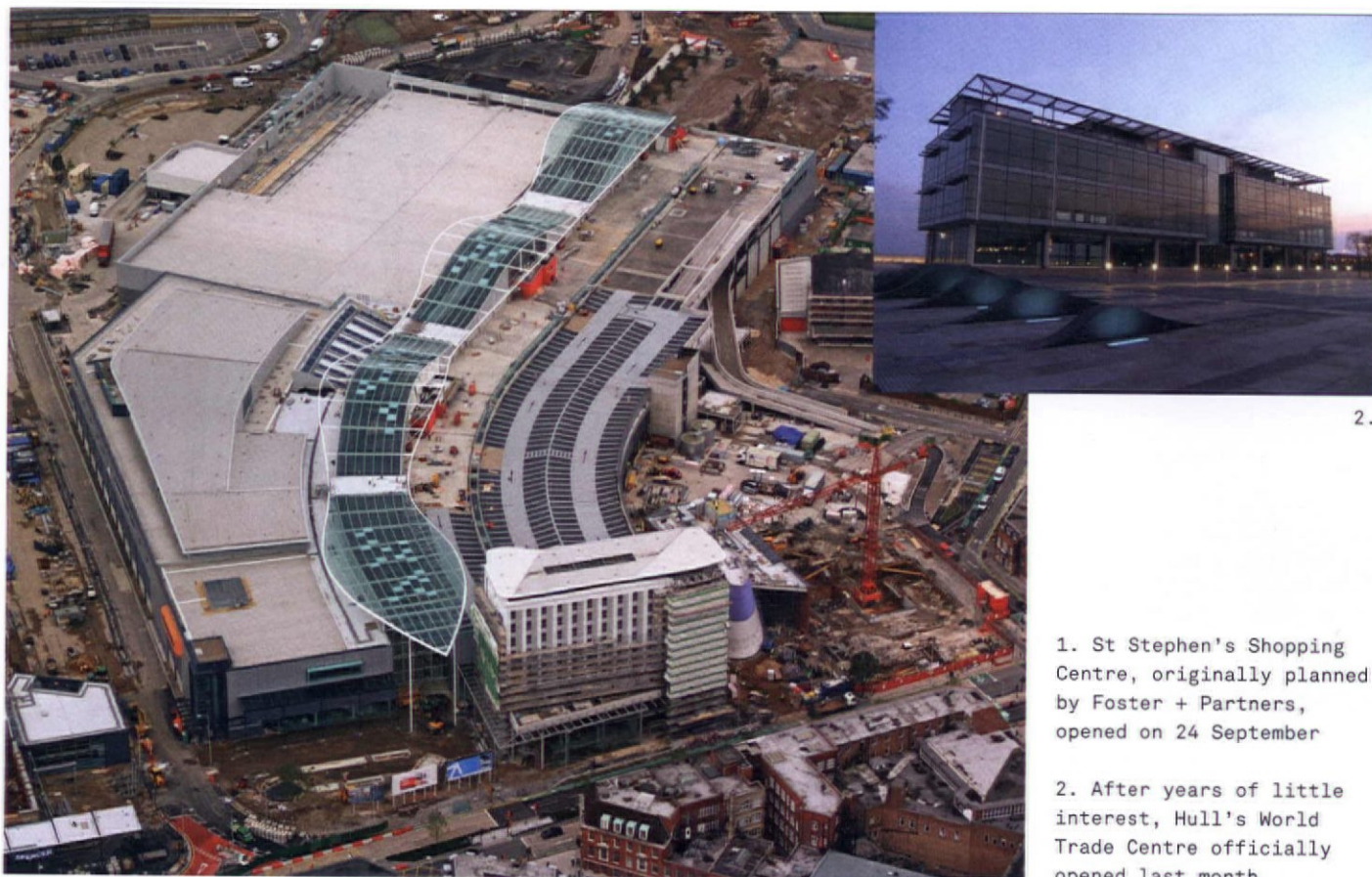
Before it does, Hull has to take on the transformation of troubled areas like Bransholme, the UK's largest council estate outside London, which was recently nominated for the online title of 'Chav Central' (www.chavtowns.co.uk).

Built in the 1960s, this area highlights the acute housing-market failure in the city that led John Prescott's Pathfinder housing regeneration circus to turn up in 2002, in the form of Hull's Gateway project. With a surplus of council-housing stock, mainly due to the population slump of seven per cent between 1991 and 2001, the Gateway project takes in 115,000 homes across the city. The controversial 10-year programme, to refurbish, flatten and rebuild, received £35 million from central government in 2006.

However, despite these housing horrors on the edge of the city, last year there was a net increase in people living in the centre; a signal of a returning confidence.

Perhaps the most telling sign of Hull's accelerated and coming growth was the formation of regeneration manager Citybuild in 2002. The organisation, headed by arch-regenerator David Taylor (of East London's Silvertown Quays fame), is a conduit for a significant amount of public money and backed by regional development agency Yorkshire Forward, the city council and English Partnerships.

As with all regeneration companies it has set its stall out on land assembly, investment in infrastructure, and funding site



KARL ANDRÉ SMIT

2.

1. St Stephen's Shopping Centre, originally planned by Foster + Partners, opened on 24 September

2. After years of little interest, Hull's World Trade Centre officially opened last month

clearance and remediation. The organisation has also acted as a branding agency: around the city 'site acquired by Citybuild' boards are popping up.

But the bedrock of Citybuild's mission is a masterplan which emerged from an economic strategy drawn up by London-based town planner Roger Tym & Partners in 2001. It has five key Strategic Development Areas: Albion Square and the Heart of the City, where the agency hopes to focus on public spaces; the East Bank of the River Hull, a mixed-use, edge-of-city zone across the water from the old town; Quay West, an extension to the Princes Quay Shopping Centre; the marina-side former Fruit Market, part of the Old Town Conservation Area; and the Humber Quays, a waterfront business and trade district.

John Haymes, development director at Citybuild, says: 'For the first time [the masterplan] set a clear agenda about what sort of development would be encouraged.' And schemes are now coming out of the ground all over the place (see map on page 21).

Elsewhere in the city, demolition has started to make way for the £300 million Quay West shopping mall extension to the Princes Quay shopping centre, backed by the centre's owners, Henderson Global Investors and Invista Real Estate.

A developer competition has also been organised by Citybuild for the rundown Fruit Market area of the city. The contest to design the £100 million mixed-use development has attracted a wealth of out-of-town architects, including Bauman Lyons Architects, BDP, and a team including Surface, Sarah

Wigglesworth and Jan Gehl. A winner is expected to be announced next month (see competition entrants on page 22).

On the waterfront, the Hull World Trade Centre, initially designed by Hopkins (albeit carried out through a Citybuild Design and Build contract) was officially opened by EU Trade Commissioner Peter Mandelson two weeks ago. The event overshadowed the fact that the glorified business centre, originally hailed as a 'flagship office development' has sat empty for almost two years, after the hoped-for top-end client failed to materialise.

Yet despite its successes, Citybuild cannot claim credit for everything that's going on in the city. Former Hull mayor and chairman of the planning committee John Fareham, said: 'It is hard to think of what Citybuild has brought to the table, other than polish what is already there.'

And two of Hull's most important new projects fall outside Citybuild's sphere of influence. Pringle Richards Sharratt's £9.8 million Hull History Centre, on the northern edge of the city, is not in the masterplan. The 3,500m² facility, which is Heritage Lottery-funded, will house the city archives, the local studies library and the University of Hull's archives, including original speeches by abolitionist William Wilberforce and the papers of Hull poets Philip Larkin and Andrew Marvell. It is due to open in 2009.

Furthermore, the sadly dumbed-down St Stephens Shopping Centre, which was originally masterplanned by Foster + Partners but taken on by Holder Mathias, was begun before Citybuild came on the scene. The newly opened 50,000m² scheme

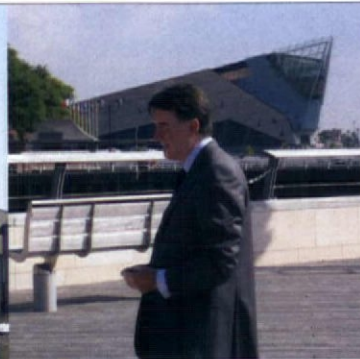


3.

3. The modest back of the Princes Quay Shopping Centre hides its £300 million extension, under construction
 4. EU Trade Commissioner Peter Mandelson in front of Terry Farrell's The Deep

5. Arc's Niall McLaughlin-designed headquarters

6. Hull's numerous empty council estates attracted John Prescott and his Pathfinder regeneration engine



4. 5.



6.

PHOTOGRAPHY BY RICHARD WAITE

includes a transport interchange by Wilkinson Eyre and sits close to the Hull Truck Theatre, by Wright & Wright.

Although it now falls within Citybuild's remit, the project, with its wavy glass roof, was almost wholly funded by developer ING Real Estate.

The value-engineering of this scheme echoes wider concerns from architects. One out-of-town practice working in the city said: 'good architects' schemes [are] being dumbed down and carried out by others – quality practices abandoned in favour of local Design and Build. This needs to stop.'

Before this latest surge it is fair to say Hull wasn't thought of as a 'sexy' location. As councillor Fareham says: 'The city wasn't going to get top-flight designers coming to the back water of a back water.'

It was Fareham's planning committee which recently rejected Chetwoods' mixed-use Boom scheme on the East Bank, 12 to nil, with one of the members likening part of the development to the 1960s concrete block the city was trying to knock down. The three-block hotel and residential scheme on the east bank of the River Hull, next to the McDowell + Benedetti bridge, was itself a replacement for ditched sail-like proposals by Benoy.

Additionally, since 2002, the city has had its own design watchdog called arc (architecture, regeneration, communities) which, from its Niall McLaughlin-designed home, has tried to raise the bar in design terms to ensure schemes that come before the committee have been previously vetted by an independent body.

The watchdog has the full support of CABE and, although reviews are not mandatory, many practices have sought its advice. Among the design reviewers are Irena Bauman, Tom Lonsdale of the national CABE Panel, Marcus Wilshire of Urban Initiatives, Dipesh Patel from Arup and Ian Todd from Leeds-based Allen Todd.

Headed by Chris Lamb, arc also runs an outreach programme to educate the city about urban design, which includes visiting schools and conducting training for council members and organisations including housing associations about design-quality issues. Lamb says: 'We have a similar mission [to CABE] but we are local and focused on public engagement and local delivery.'

Councillor Fareham, however, is not a fan. He says: 'I have little to do with arc as humanly possible. We thought this would be a well-funded government quango which could assist us in our development. Instead it seems to be struggling to get its finances together and does things merely to perpetuate its own existence.'

Lamb claims Fareham's criticism is unjustified and points out that the outreach programme has visited 70 schools in four years and that 'the panel is raising the quality of design'. But the ex-mayor's comments show there is still some distance between the aspirations of the council and those of Citybuild and arc.

As Philip Bintliff of Studio Baad, which designed the BBC's Hull offices in 2003, says: 'Since the demise of its fishing industry, Hull has had lots of assets, from [indie band] The Housemartins to the Deep, but what it lacks is a coherent identity.'



Hull city centre's key regeneration areas

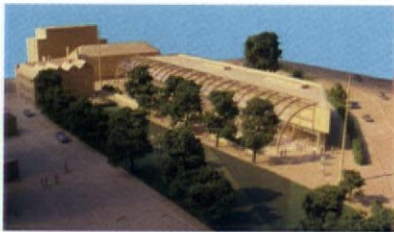
- ST STEPHEN'S
- QUAY WEST
- ALBION SQUARE AND HEART OF THE CITY
- EAST BANK OF THE RIVER HULL
- FRUIT MARKET (SEE OVERLEAF)
- HUMBER QUAYS DISTRICT

1 ST STEPHEN'S SHOPPING CENTRE

Holder Mathias Architects (original concept by Foster + Partners) for ING Real Estate. Opened 27 September 2007, £200 million, 30,000m².

2 WORLD TRADE CENTRE

DLA (with lead consultant William Saunders Partnership) for Hull Citybuild. Originally designed by Hopkins. Officially opened on 7 September 2007, 500m².



3 HULL HISTORY CENTRE

Pringle Richards Sharratt for Hull City Council and the University of Hull. Estimated completion May 2009, £9.8 million, 3,500m².



4 TWO HUMBER QUAYS

DLA for Priority Sites. Office development. Estimated completion November 2007, £4.5 million, 4,000m².



5 QUAY WEST

Chapman Taylor for Henderson Global Investors. Mixed-use development. Estimated completion 2012, £300 million, 81,100m².



6 THE BOOM

Chetwood Associates for developer Pure Urban. Residential scheme. Rejected by planners, a new proposal is currently being put together.



7 FREEDOM QUAYS

Shepherd Epstein Hunter for Nikal Paloma. Residential development. Estimated completion late 2007. Being used as a Pathfinder by Hull Citybuild.



8 HULL RIVER FOOTBRIDGE

McDowell + Benedetti for Hull Citybuild on behalf of Yorkshire Forward. Estimated completion 2009, £4 million, span 60m, width (at widest) 25m.

REGENERATING HULL



Developer CTP St James & Wright Group with architect BDP



Developer Ispace & Wykeland & Quintain with architects Chetwood Associates and Whitelaw Turkington



Developer Gladedale Group (Reland) with DLG Architects

DESIGN TEAMS BATTLE FOR KEY HULL SITE

The historic Fruit Market is among the most important development sites in Hull. Earlier this year regeneration company Hull Citybuild launched a two-stage competition to find a developer-led team to transform the waterfront plot, in the Old Town conservation area. Lying between the Rivers Hull and Humber and adjacent to the marina, the 6.75ha site is littered with abandoned Georgian, Victorian and 20th-century brick buildings. Most of the properties have been acquired by Citybuild and the organisation has asked English Partnerships to buy the remaining plots using Compulsory Purchase Orders. The four shortlisted teams were asked to create a 'vibrant community', mixing 400 new homes with restaurants, a hotel, shops and 10,000m² of office space. A developer backing a team featuring Fat and Birdjohnson decided to pull out.

By Richard Waite



Developer Igloo with architects Surface, Bauman Lyons, Hodson Architects, Sarah Wigglesworth, and Jan Gehl

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'In the best possible sense, the Museum of Modern Literature looks set to last a thousand years'

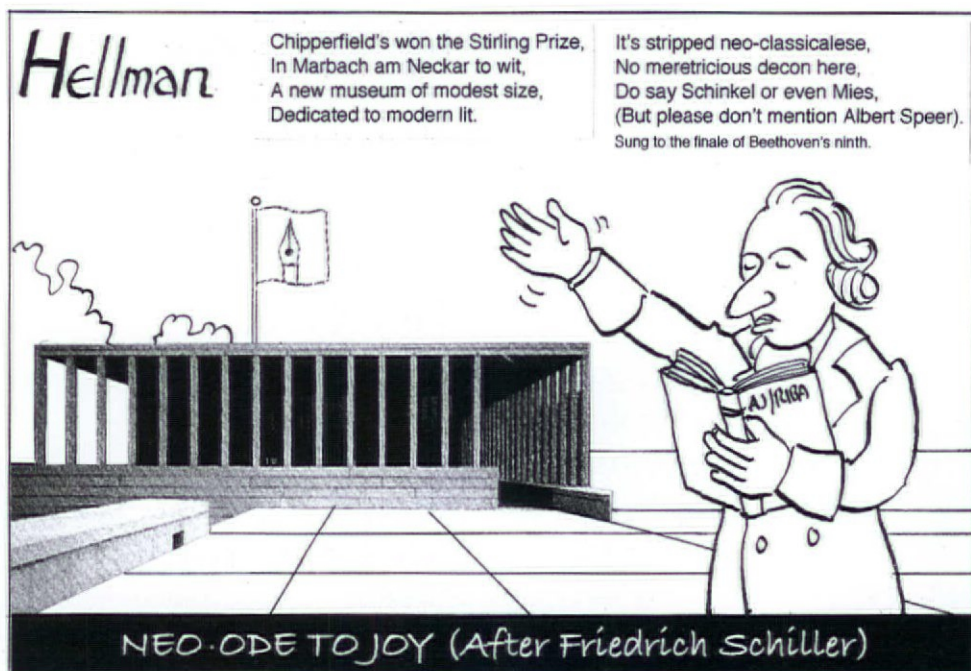
Jonathan Glancey on this year's Stirling Prize winner, *Guardian*, 08.10.07

'He maintained that it was not just possible but crucial to declare that one building is better than another. This is not a popular notion, but real criticism is impossible if you think otherwise'

Christopher Hawthorne on Herbert Muschamp, who died last week. *www.latimes.com*, 05.10.07

'How did an intellectual purist become a developer's pet?'

Justin Davidson on Daniel Libeskind. *New York Magazine*, 08.10.07



ROLL WITH IT

The lobbying of bread rolls is not the sort of thing one expects at such an august occasion as the Stirling Prize, held in north London's Roundhouse on Saturday 6 October, but it was done by no less a figure than the evening's presenter, **Kevin McCloud**. He stood up on the stage to introduce the event and ask for good behaviour – then tore open a packet of buns and threw one at **Ted Cullinan** (narrowly missing one of Astragal's colleagues), saying that it was a punishment for the time that the Royal Gold Medal winner had tried to grab him at the event last year while he was presenting.

GATECRASHING THE GIRLS

During his speech, RIBA president **Sunand Prasad** made a slightly patronising reference

to there being a table full of women at the event, which he evidently saw as a good thing. It was a table featuring Caro Communications' **Carolyn Larkin**, **Deborah Saunt** of DSDHA, **Liza Fior** of muf, and *BD* editor **Amanda Baillieu**. However, there was one male interloper – *AJ Specification* editor **Will Hunter**.

TOO MUCH LOVE

Stirling nominee **Glenn Howells** met his number one fan at the award ceremony. As Astragal tried to chat to the Savill Building designer, Howells was manhandled by architect **Peter King**. King lavished Howells with praise, stopping just short of kissing his hand. 'Phew!' Howells said, 'Hope he hasn't got a room full of pictures of me at home, like that **Alan Partridge** episode!'

NO PRESS PLEASE

Astragal found himself pinned up against the wall by Foster + Partners' **Stefan Behling**. Behling, it seemed, had had enough of the media after his recent press conference in Libya, and Astragal caught the wrong side of the Bavarian bear. But after a few reassuring words Behling loosened his grip and chatted amiably. Good job Astragal didn't tell him what he really thought of Dresden...

LITTER LOUT

The Roundhouse's bouncers were intent on keeping everybody in order, which was death to spontaneous gestures. When one member of the *AJ* team decided he didn't want to go to the after-party, and threw his ticket exuberantly on the floor, two bouncers appeared and told him to pick it up.

[Between us, ideas become reality.]

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STIRLING WINNER HAS AN ITALIAN INFLUENCE

I write regarding this year's RIBA Stirling Prize, which was awarded to David Chipperfield Architects for its Museum of Modern Literature in Marbach am Neckar, Germany.

I have no difficulty with the judges' decision. However, in a world where everything goes, and where architectural styles and languages are frequently mixed up, we do at least expect those who have risen to the level of such prizes to remember a little history.

At the presentation dinner on Saturday, the influence of Nazi architecture on the museum was cited, and even Chipperfield himself failed to correct this misinterpretation. It would have been more correct to admit that the building drew extensively on those marvellous examples of Italian rationalist architecture that appeared under the Fascists. Yet, no one mentioned Adalberto Libera, Giuseppe Terragni, Marcello Piacentini or even the theories of Eduardo Persico.

While it is perfectly clear why Chipperfield and his project architect chose a grammar where time is suspended, allowing the mind to find space for contemplation, it is equally obvious that the concept and the grammatical poetics of the building are those used by the Italian architects mentioned earlier.

Koolhaas, on the other hand, tries to dilate space and time in his Casa da Música. His building belongs to a contemporary language that does not disdain a brief glimpse into the past – by paraphrasing Einstein – but nonetheless lives in the future while enriching the present.

Giorgio Granozio, Edinburgh

SUSTAINABILITY REMAINS ON THE FRINGE OF AWARDS

Congratulations for your thorough and entertaining coverage of the Stirling Prize, which left me with only one unanswered question: did the judges consider sustainability in assessing the entries?

In the wake of the Stern Report, and in the year when we have seen the launch of a UK Green Building Council and increased commitment from central government on climate change, it would seem that the profession's most prestigious architectural prize should address this issue.

For years, juries have sidelined sustainability as a fringe movement of sandal-wearing construction professionals in the West Country. Surely the time has come when environmental responsibility should be discussed at the Roundhouse, not as a token Sustainability Award, but as part of mainstream architectural discourse.

Jonathan Chisholm, Hastings, East Sussex

PEOPLE MAKE PLACES – AS THE STIRLING ISSUE SHOWS

I was impressed with your Stirling issue (AJ 04.11.07), particularly with its wonderful front cover, but I gained an unexpected amount of pleasure from looking at the 'extras' in your photographs of the judging process.

CALL FOR SMALL PROJECTS ENTRIES

Entries are sought for the AJ Small Projects Awards, sponsored by Rambøll Whitbybird. Submissions must be projects completed between 1 November 2006 and 1 November 2007 with a total project value of less than £250,000. All projects must be unpublished. Send a 150-word description with images and credits to: AJ Small Projects, Greater London House, Hampstead Road, London NW1 7EJ, or email james.pallister@emap.com by Friday 26 October 2007.

First, there's the sad-faced, cherubic-looking woman who appears in the airport lounge on page 34. Opposite, on page 35, a man [Tony Chapman, head of awards at the RIBA] looks about to make a move on a blonde lady as he prepares to disembark the plane at Dresden. Then there's the superb shot of the attendant at the Museum of Modern Literature on page 41; the two bored-looking horses outside the America's Cup building on page 62; the man with the short shorts, bicycle and brilliant mullet in Dresden Station on page 79; and the woman who looks like she's just discovered the meaning of the word 'freedom' in the shot of Casa da Música on page 96.

It just goes to show how enlivened architectural photography can be with the inclusion of people. Keep it up.

Joanna Walker-Wood, Amersham, Bucks

IT'S BLACK AND WHITE IN THE ARCHITECTURAL WORLD...

I enjoyed the coverage on your website of the Stirling Prize, and what a great win it was by David Chipperfield.

But why oh why does the architectural profession have to conform to such stereotypes – I see one woman in a brightly coloured dress, and everybody else is a sea of black and white. This was a celebration, for heaven's sake. How can we be impressed by the imagination of the profession, when they don't even dare break out a coloured frock?

Edith Marshall, London NW3

...OR IS IT IN THE PINK?

I have always felt that architecture shouldn't just reflect the evanescent whims of fashion, but looking at page 25 of your Building Study on Bourbon Lane (AJ 20.09.07) I wonder which came first – the building or the outfit.

The young lady in the pink leggings and accessories seems to have made every effort to coordinate with the building. She'll be feeling pretty fed up with her 'look' by the time the first repainting cycle comes around.

Maureen Masters, London SW12

Please address letters to: The Editor, The Architects' Journal, Greater London House, Hampstead Road, London NW1 7EJ, fax 020 7391 3435, or email kaye.alexander@emap.com to arrive by 10am on the Monday before publication. The AJ reserves the right to edit letters.

ADJAYE ASSOCIATES/ BERNIE GRANT ARTS CENTRE



LYNDON DOUGLAS

1. The performance centre's foyer looks on to the
administration building, with the town hall to the right

THE HOOD IS CLAD IN PURPLE-HEART TIMBER, COMMON IN GUYANA, WHERE BERNIE WAS BORN

By James Pallister. Photography by Robin Hayes

A listed town hall that's up for sale, some condemned outbuildings, and a sprawling Po-Mo leisure centre: not the most auspicious setting for any scheme. It's among this bunch in the north London Borough of Haringey that Adjaye/Associates has now built the Bernie Grant Centre. The project is made up of three separate parts: the Hub (an administration building), the performance centre, and a set of studio spaces the firm has dubbed the enterprise unit – an incubator for creative businesses.

MP, shop steward and black activist, Grant achieved tabloid infamy after the Broadwater riots of 1985, when he remarked that the police had 'got a bloody good hiding'. By the time of his death, after 13 years in parliament, Grant had been accepted by the political establishment. The centre was built in memory of his belief in education and Tottenham's heritage of producing entertainers like actor Leslie Phillips and EastEnders star Mike Reid.

Along with Rivington Place and the Stephen Lawrence Centre, this is the practice's third public building to open this autumn in London. Given the site and brief, it's a project where the question of how to define public space loomed large.

The centre, which sits just south of Seven Sisters Tube Station, fronts Town Hall Approach Road. Walking up the street from the south, there is little to indicate the presence of the centre. The first building passers-by see is the administration building, which is a refurbishment and extension of an existing Grade II-listed Victorian bathhouse.

To make the centre more visible, the architect removed the wings of the original bathhouse, which was tightly sandwiched between a town hall and university (the College of North East London). 'We really opened up this space,' says project architect Josh Carver, describing the informal entrance and view points from street to the courtyard of the centre.

Slate flooring, spanning the width of the entrance, extends from the interior of the administration building, past the 2m-deep porch and onto the street. Plate glass and sliding doors bring visitors in, and are copied on the opposite wall leading to the courtyard. These windows give a clear view of the performance centre, and are interrupted only by the low O-shaped information desk. The building contains offices and teaching rooms over three storeys, which are accessed by a small staircase to the left of the entrance.

On the other side of the administration building a footpath, which is generous enough for a couple of people to stand and chat without blocking the way, connects to the performance centre. Straight ahead is the canopy – a giant hood that extends beyond the volume of the performance centre to provide shelter and an intermediary space between footpath and atrium.

The hood is clad with horizontal battens of purple-heart timber. 'It's hardly used in the UK except for harbour walls, where it's prized for its durability, but they use it a lot in Guyana; where Bernie was born', Carver tells me. Each batten is a different shade, and the innumerable pieces form a rich pattern of reds and purples.



2. The performance centre's facade reflects its neighbour, the administration building

In contrast to the rough finish of the wood, a facade of reflective glass panels and sliding doors forms the threshold into the lobby of the performance centre. During the day the facade reflects the back of the administration building, with its slate-like ceramic-panelled rainscreen, while at night interior lighting makes the windows transparent and emphasises the activity within.

Once inside, the batten-faced canopy becomes the ceiling of the three-storey atrium. Its rich colours are amplified by light reflected from the white concrete walls and stairwells. The performance centre is divided into three sections from front to back: the reception, the theatre and backstage areas. When I visited, the perimeter seating around the exterior walls had yet to be installed and workmen's clutter dominated an empty DJ booth in the lobby, which will double as an extension to the bar at its north-west corner and a venue of its own.

Above the DJ booth is a mezzanine floor with doors to the theatre. Two corridors run along either side of the theatre and provide six points of access to the seating, which is retractable and can accommodate both in-the-round and end-of-stage productions.

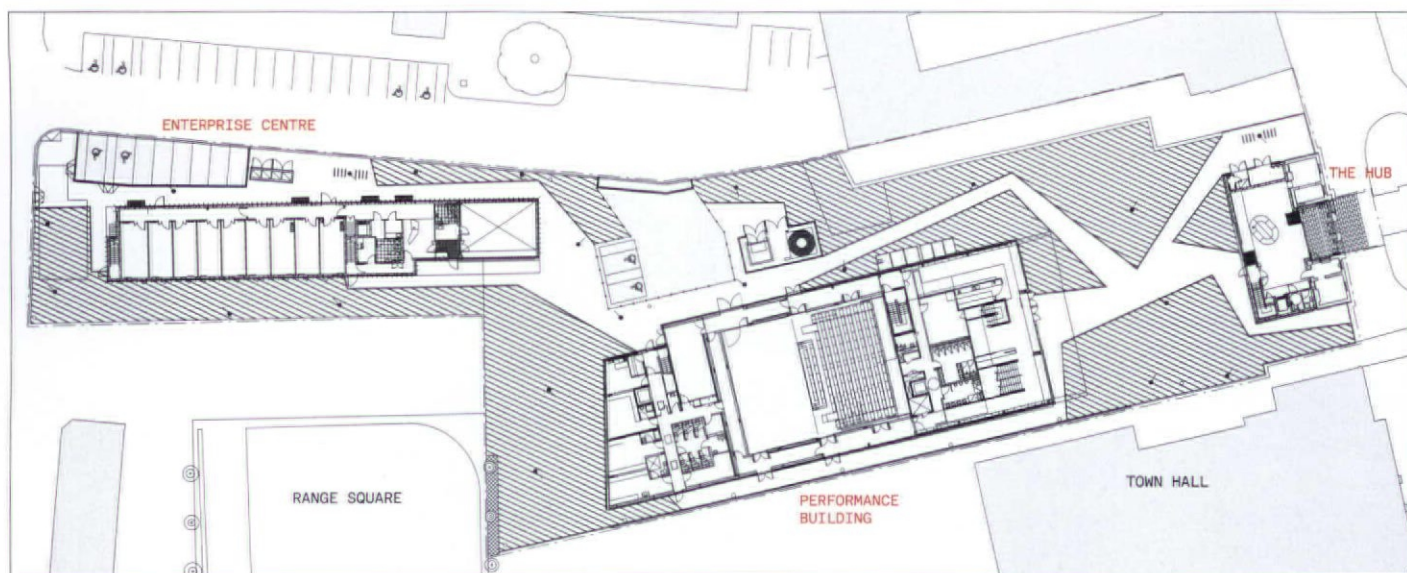
The centre runs five BTEC courses focusing on performing arts, and teaching was designed into the theatre. The sound booth, which is situated between the first and second storeys to maintain sightlines to the stage and lighting rigs, is large enough to accommodate students. More spectacularly, on the third floor a tight steel mesh has been stretched over the void above the raked

seating as an alternative to a gantry. This allows a group of students, equipped with a harness and a head for heights, to step out and learn to operate the lighting. There was a bit too much give for this writer's liking, and my tentative steps stayed close to the edge.

In addition to teaching, the centre is designed to work with the community through incubating businesses. The enterprise building juts out to the north-west of the performance centre. From afar, the cladding and proportions in the building connote light-industrial use, though at closer inspection the brown aluminium panels suggest great refinement.

Inside the building feels like a university residence hall – a reception area with security guard leads on to a long corridor the length of the building. Nine uniform doors line this corridor, each leads to a studio space measuring approximately 3 x 7m, and lit by a window and skylight. People from various creative industries occupy the offices. We poke our head round the door and meet a dressmaker. In another unit the waist-height cutting table and dressmaker's dummy is replaced by a couple of computers, a synthesiser, keyboard and some music magazines neatly arranged on a wooden coffee table.

West of the enterprise centre lie the physical limits of the site: a line of dilapidated council outbuildings belonging to the town hall and running parallel to a railway cutting, currently being sold to Newlon Housing Association. The Bernie Grant Centre site will become a thoroughfare connecting the estate to



3.



4.

3. Site plan

4. Aerial view of bathhouse site

5. The Grade II-listed bathhouse before the architect removed its wings

6. Previously dark alleyways (shown here before) have been widened considerably

Town Hall Approach Road, bringing users over a footbridge into the new centre. A boarded-up corner shop with long-dead neon lettering hanging precariously off the tatty fascia is announces the dereliction of the area's surrounds.

Walking back from the railway bridge makes me realise that although there is a definite formal street presence at one end, talking about the 'front' and back makes little sense. Adjaye/Associates has created a thoroughfare with multiple entry and exit sites. Carver tells me the practice wants to open up a pathway on to the space from the leisure centre, though the pedestrians' experience may be marred slightly by the tinge of chlorine hanging in the air. It's a nod to the underdog – accidental or otherwise – and I'm sure Grant would appreciate that one of the best views of the set of buildings is when approached from the footbridge at the northwest corner. Street lighting along the routes through the site is planned, Carver says, to reclaim this area as a safe place to pass through. 'A long time ago this was a shortcut people used to get to Seven Sisters station,' he adds.

Adjaye/Associates' legacy to Haringey is not merely a theatre with enviable facilities. It's a collection of small spaces for gathering placed within a wider piece of land that has been reclaimed, and through its relationship with its boundaries, been turned it over to the public.



5.



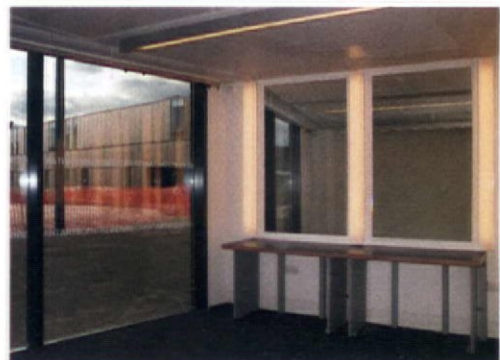
6.



7.



8.



LYNDON DOUGLAS

9.

7. The performance centre and enterprise building viewed from the site's north-west corner
 8. The administration building sports a black ceramic rainscreen, which contrasts with the red brick of the original structure
 9. Dressing rooms at the rear of the performance centre look on to the enterprise building



10.

10. The rehearsal room has a full-length mirror and ballet bar

11. Steel mesh provides free access to the auditorium's lighting

12. The performance centre's foyer

13. The weave-patterned aluminium profiles of the performance centre's exterior, with the administration building in background



11.



LYNDON DOUGLAS

12.



13.

Cost summary

| | Cost per m ² (£) | Percentage of total |
|------------------------------|-----------------------------|---------------------|
| DEMOLITIONS AND ALTERATIONS | 139.79 | 4.7 |
| SUBSTRUCTURE | 209.28 | 7.0 |
| SUPERSTRUCTURE | 1,011.37 | 34.0 |
| INTERNAL FINISHES | 165.28 | 5.6 |
| FITTINGS AND FURNITURE | 56.39 | 1.9 |
| SPECIALIST THEATRE EQUIPMENT | 99.82 | 3.4 |
| SERVICES | 767.22 | 25.8 |
| EXTERNAL WORKS | 182.38 | 5.7 |
| PRELIMINARIES | 578.46 | 19.5 |
| TOTAL | 3,209.99 | 100 |

Cost data provided by Davis Langdon

Credits

Client

Bernie Grant Centre Partnership (an organisation with joint representation from the Bernie Grant Trust and London Borough of Haringey)

Architect

Adjaye/Associates

Client representative and funder

London Borough of Islington

Funders

LDA, Prince Research Consultants, Fisher Management & Consultancy, Government Office for London, Arts Council of England, Millennium Commission, Ranasco, Cabe, Fund Monitor

Contractor

Mansell

Theatre consultant

Carr & Angier

Acoustic consultant

Sound Space Design

Services engineer

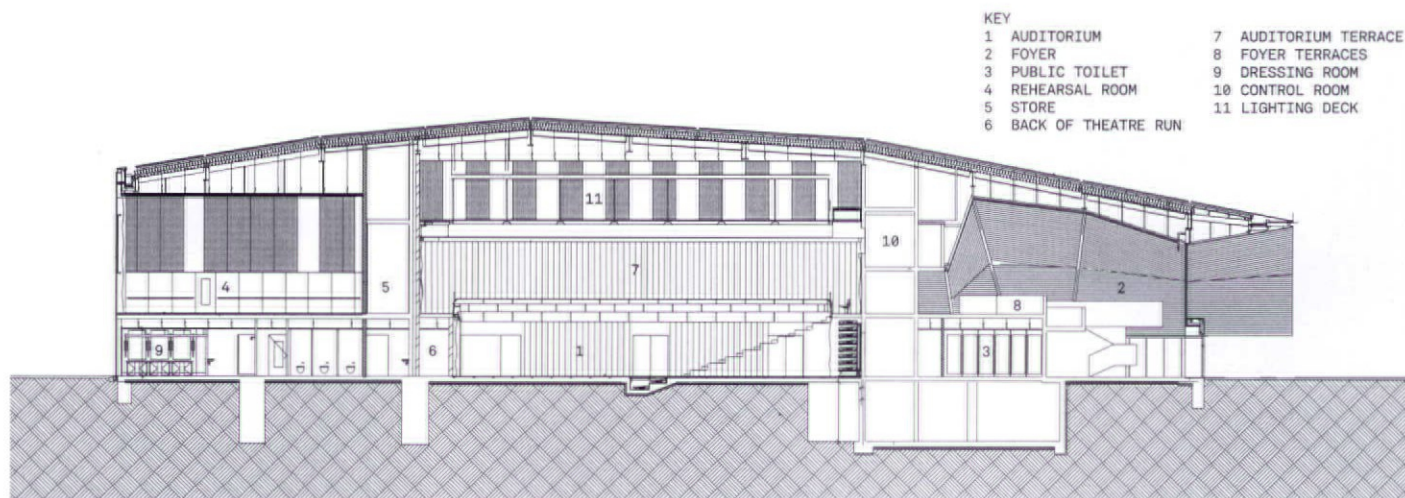
Faber Maunsell

Structural engineer

Halcrow Yolles

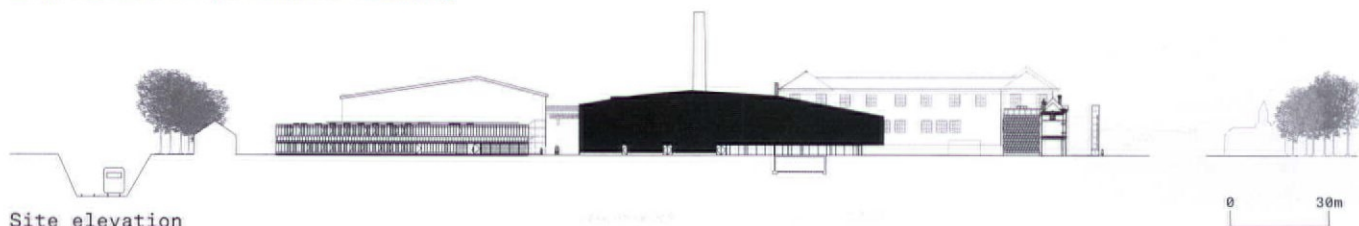
Quantity surveyors

Davis Langdon & Everest



- KEY
- | | |
|-----------------------|----------------------|
| 1 AUDITORIUM | 7 AUDITORIUM TERRACE |
| 2 FOYER | 8 FOYER TERRACES |
| 3 PUBLIC TOILET | 9 DRESSING ROOM |
| 4 REHEARSAL ROOM | 10 CONTROL ROOM |
| 5 STORE | 11 LIGHTING DECK |
| 6 BACK OF THEATRE RUN | |

Long section of performance building



Site elevation

AN AUDITORIUM WITH A DECORATIVE RAINSCREEN TO WALLS AND ROOF

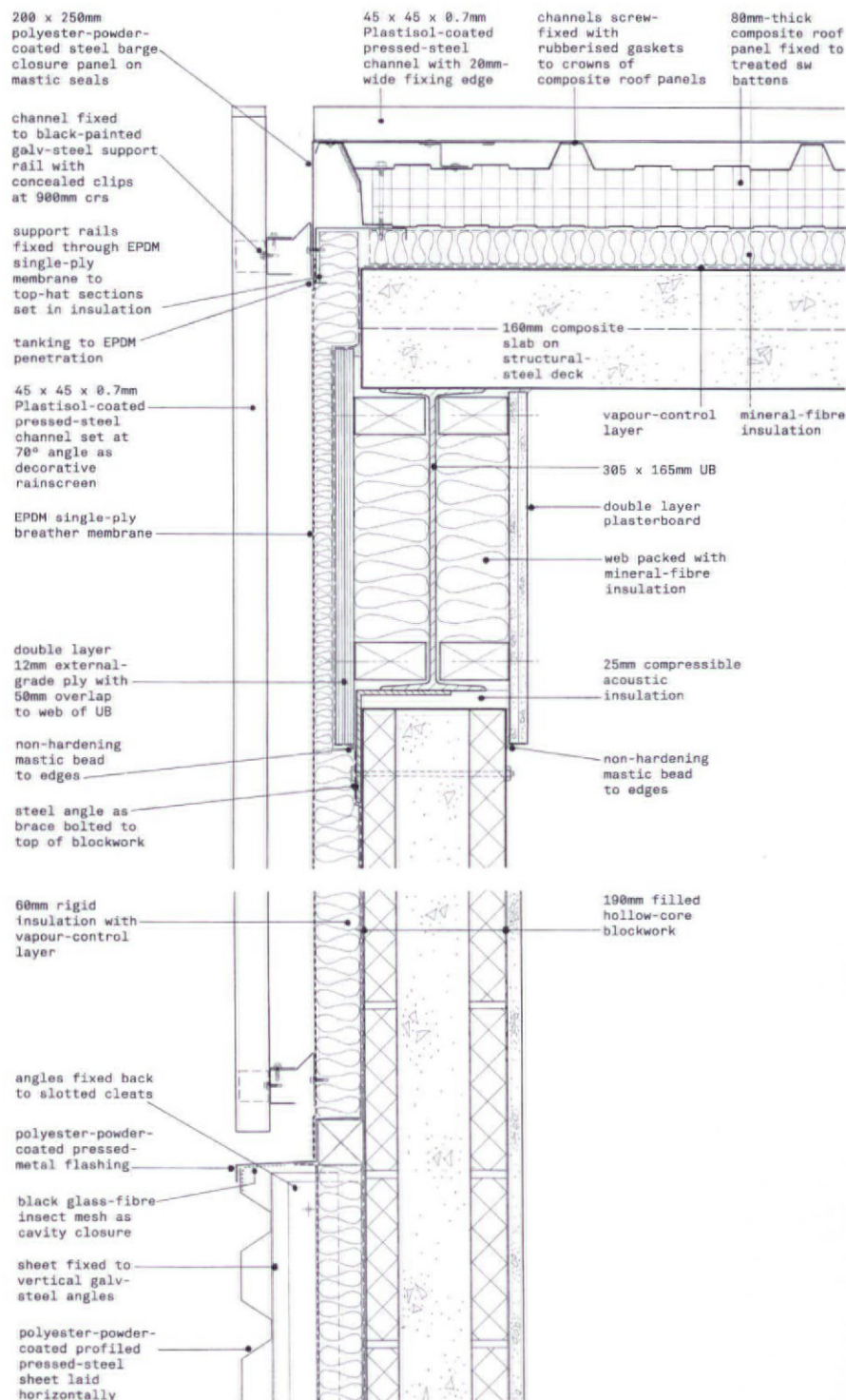
The auditorium has a steel-frame structure with infilled hollow-core blockwork walls and a roof of 80mm-thick composite panels on a composite concrete/steel slab. The blockwork walls are clad with insulation, an EPDM single-ply breather membrane, and a rainscreen of 3m-long steel channels set in rows at a 70° inclination for a herringbone pattern. The roof is also covered with a rainscreen.

The 45 x 45 x 0.7mm channels are Plastisol-coated on the outside and polyester-powder-coated on the inside. The roof channels were produced with a 20mm-wide edge through which they were fixed to the crowns of the composite roof panels.

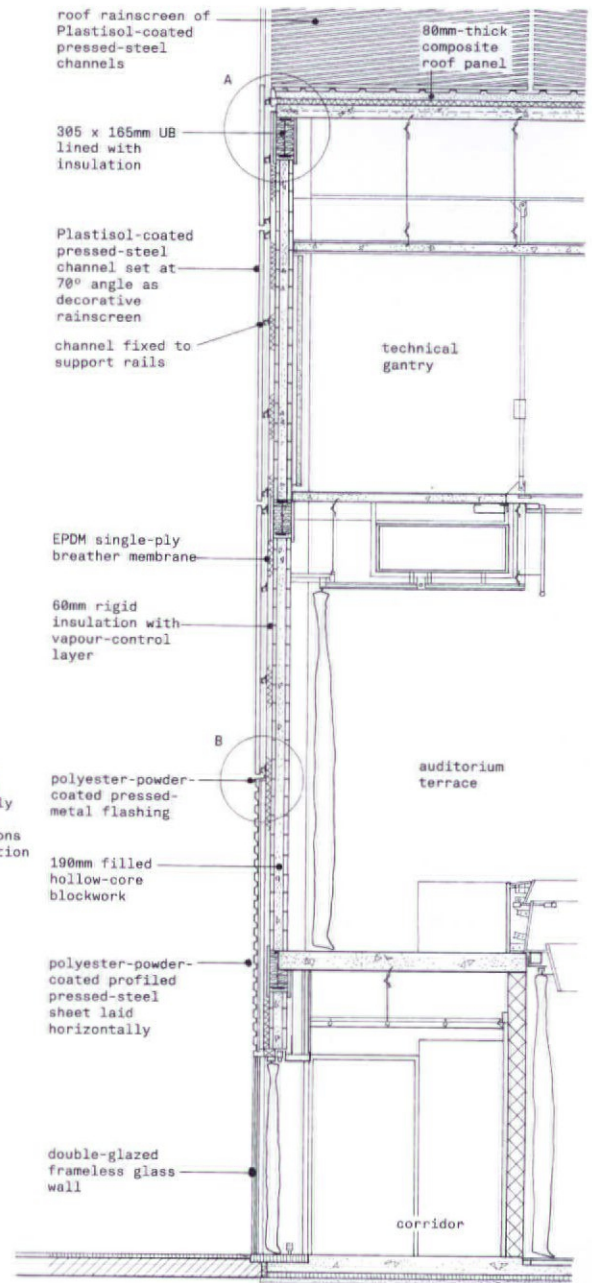
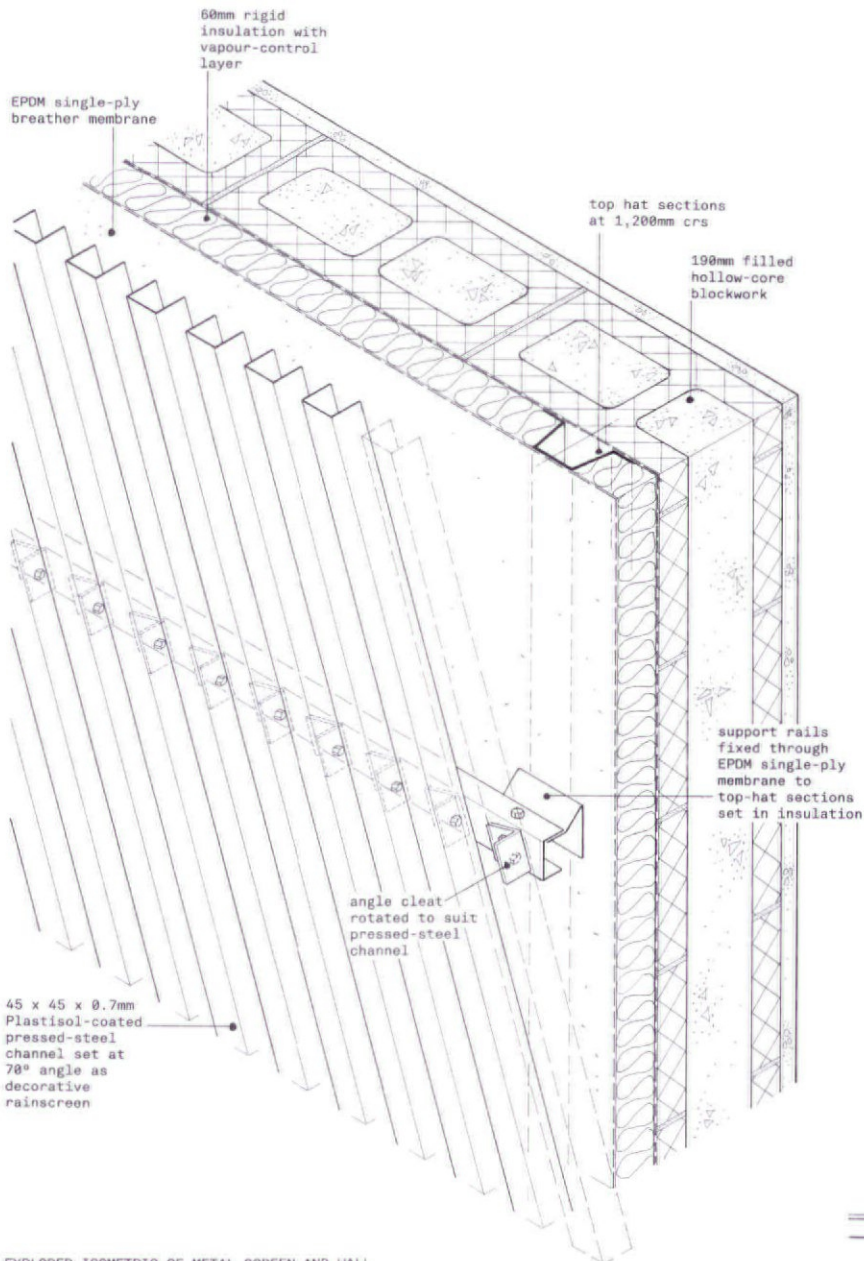
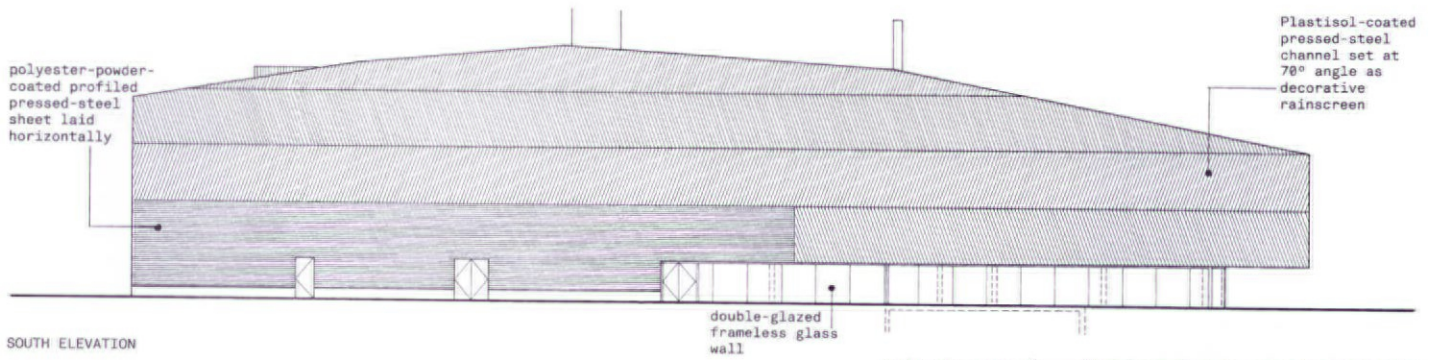
As this edge would have been visible at lower levels, a concealed fixing was devised for the wall channels. They are supported on a series of horizontal black-painted galvanised-steel support rails attached to support cleats fixed back through the EPDM single-ply membrane to top-hat sections set in the insulation, with local tanking to the EPDM penetration. A set of clips is fixed to the rail at 900mm centres; they can be rotated to the correct angle and slotted into the Plastisol-coated channel.

At ground level the wall is clad with a polyester-powder-coated profiled pressed-steel sheet for protection.

By Susan Dawson



DETAIL SECTION AT A AND B THROUGH SOUTH WALL





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BRITISH CONSTRUCTION INDUSTRY AWARDS/ 2007



UK AWARDS

David Shaw (chairman)
Head of retail portfolio, The Crown Estate

Quentin Leiper
(deputy chairman)
President, Institution of Civil Engineers

Ivor Catto
Group managing director, Design and Engineering Solutions, Atkins

Gordon Clark
Chairman, Gifford

Hugh Ferguson
Deputy director general, Institution of Civil Engineers

Paul Finch OBE
Editorial director, Emap Construct

Antony Oliver
Editor, New Civil Engineer

Jane Priestman OBE
Design management consultant

Deborah Saunt
Partner, DSDHA

Philip Singleton
City design advisor, Birmingham City Council

David Sterry OBE
Chief executive, May Gurney

Rick Willmott
Chief executive, Willmott Dixon

Assisted by Ruth Slavid
Online editor, 'The Architects' Journal

INTERNATIONAL AWARD

Bob McGowan
Independent consultant, and former chairman, Scott Wilson Group

Alan Crane CBE
Constructing Excellence and 3Cs Consultants

Assisted by Hugh Ferguson

SPECIAL ADVISORS TO THE UK JUDGES

John Ioannou
Assistant director, OGC

Stephen Williams
Chief inspector of construction, Health and Safety Executive

David Helsen (awards coordinator)
Helsen Corporate Communications Consultants

BCI AWARDS / CONTENTS

| | |
|--|---------|
| Introduction | Page 40 |
| Mike Winney, a tribute | Page 41 |
| <hr/> | |
| <i>Winners of the British Construction Industry Awards 2007</i> | |
| Prime Minister's Better Public Building Award | Page 43 |
| Small Building Project Award | Page 45 |
| Small Civil Engineering Project Award | Page 47 |
| Building Award | Page 49 |
| Civil Engineering Award | Page 51 |
| Major Project Award | Page 53 |
| International Award | Page 54 |
| Local Authority Award | Page 57 |
| Environmental Award | Page 59 |
| Regeneration Award | Page 61 |
| Conservation Award | Page 63 |
| Judges' Special Award | Page 65 |
| Best Practice Award | Page 67 |
| 20th Anniversary Awards | Page 68 |
| <hr/> | |
| Shortlisted projects for the British Construction Industry Awards 2007 | Page 72 |
| <hr/> | |
| Supporters and sponsors | Page 75 |



1.

1. RNLI Padstow Lifeboat Station, Cornwall
2. Dalby Forest Visitor Centre, Yorkshire
3. Lower Witham Flood Defence Scheme, Lincolnshire



2.



3.

INTRODUCTION

In this, the 20th year of the British Construction Industry Awards, the judging panel once again set out to celebrate the projects that really stood out from the norm by delivering high-quality infrastructure that truly delights its clients and users.

Each year the task seems to become harder, as the overall quality of UK construction continues to climb to meet the increasing demands of clients. Judges were presented with an outstanding 180 entries, and worked hard – with much

debate – to find the shortlist and then the winners.

While quality, cost certainty, safety and team delivery remain at the heart of the successful projects, sustainability and 'green issues' were highlighted by many more entries this year.

The Prime Minister's Better Public Building Award saw a record shortlist of 18 schemes qualifying out of the overall total of 30.

The judges, led this year by David Shaw, head of retail portfolio at The Crown Estate,

put each entry through detailed scrutiny and visited every one of the 30 shortlisted projects to interview the project teams – a hallmark of the BCI Awards.

The international category was judged by a separate team, which shortlisted five projects and visited one before making its decision.

In all categories, the final decision takes into account a range of factors including the quality of design and construction, value for money, the application of quality management, performance

against prediction, and client satisfaction.

Finally, to celebrate the 20th anniversary of the BCI Awards, the judges also considered a 'best of the best' shortlist of past winners drawn from the Major Project awards categories of the last two decades. With assistance from votes cast by *New Civil Engineer* readers, the judges named the best building and civil-engineering projects since the BCI Awards began.

Antony Oliver



4.



5.



6.



7.

4. Aurora, Manchester
 5. Cleveleys Coast
 Protection Phase Two,
 Lancashire
 6. The Johnson Building,
 Sweeps Apartments, London
 7. Channel Tunnel Rail
 Link, London

MIKE WINNEY / A TRIBUTE

It is the rigour of the judging process that makes the British Construction Industry Awards so prestigious. Mike Winney, who died very suddenly in March, was a key part of this process virtually from the start.

For the last 15 years, Mike went on every judging site visit as the moderator of standards across the judging panel. He loved these awards – loved the judging, the scrutiny and the celebration of great engineering and architecture.

As former editor of *New Civil Engineer* and, more

recently, the magazine's editor emeritus, Mike was the man with the tricky question that so often exposed the real projects from the PR spin. And he was the man with the camera, whose pictures and video formed the backdrop to the awards night and decorated the awards supplement.

Throughout his life, Mike was an absolute enthusiast for good design, and a passionate and extremely knowledgeable advocate for engineers and engineering. He was equally comfortable talking about

bridges, buildings, engines, aircraft or cars.

As he so often explained, good engineering is vital to society, underpinning our lives, and is something that really has to be protected and encouraged in the UK.

Mike was an outstanding judge and servant to these awards. Particularly this year, as we celebrate the BCIA's 20th anniversary, his encyclopaedic knowledge, energy and friendship will be missed.

Antony Oliver



8. Mike Winney



Something new

A building that could change the way people think. Architecture that's determined to protect what it was built to celebrate.

The Dalby Forest Visitor Centre, winner of the Prime Minister's Better Public Building Award, has lessons for us all. Because when it comes to climate change, how we lead our lives matters even more than how we live in our homes.

At least a third of carbon emissions is currently generated from the building and running of schools, hospitals, museums, libraries, town halls, roads, airports — and, yes, visitor centres!

Public building should lead the way in tackling climate change, not drag its feet. It should start with assessing expenditure against whole-life value, not capital costs. And continue with post-completion and post-occupancy evaluations. Want to hear more? Read our new briefing, **Sustainable design, climate change and the built environment**. It could help you see the wood for the trees.

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Commission for Architecture
and the Built Environment

The government's advisor
on architecture, urban design
and public space



Exterior images © Paul White Photography
Interior image © White Design



WINNER / DALBY FOREST VISITOR CENTRE, NORTH YORKSHIRE

Commissioning authority: Forestry Commission

Principal designer: White Design

Principal contractor: Miller Construction

For buildings and infrastructure projects of any size commissioned by or on behalf of central or local government or by a grant-aided organisation. Sponsored by CABE and the Office of Government Commerce.

Dalby Forest is the largest forest in Yorkshire. Its striking new visitor centre not only provides an outstanding gateway to the forest but is also one of the most environmentally friendly buildings in the UK.

Sustainability was at the heart of the Forestry Commission's design brief from day one. As part of a wider £4.3 million regeneration of the forest's facilities, the client wanted this £2.1 million building not just to be constructed using all the available sustainable thinking

and technology, but also to be a visible sustainable icon for the 250,000 visitors to the forest each year. The result is a building that 'touches the ground lightly'.

The visitor centre uses timber from the surrounding forest, and throughout construction the contractor went to great lengths to source materials locally, as well as making inspirational use of recycled waste plastic materials.

The dramatic naturally-ventilated central atrium is not just a great space for visitors

but is also the heart of the building's cooling system, using the stack effect to draw cool air through it.

The thermally efficient structure uses pre-insulated timber panels to create a 'super-insulated' envelope to reduce heat loss. A range of renewable energy technologies is also incorporated in the design.

The centre is a great venue to teach sustainability to visitors, but is also a first-class example of a single cohesive team combining to deliver way beyond expectations.



JUDGES' COMMENTS

'The client had the vision to maximise sustainability in creating the building – and then to use it as an educational example for all visitors.'

'A rich combination of locally harvested timber enhanced the quality, sustainability and speed of construction.'



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JUDGES' COMMENTS

'Integrated beautifully into its surroundings.'

'A visionary client has got fantastic value for £760,000 thanks to an inspired design and delivery team.'

'Very flexible space, suitable for current use as well as future expansion.'

WINNER / CASS SCULPTURE FOUNDATION CENTRE, GOODWOOD

Commissioning authority: Cass Sculpture Foundation

Principal designer: Studio Downie Architects

Principal contractor: Ceecon Construction

For a building scheme valued at under £3 million. Sponsored by *The Architects' Journal*.

The Cass Foundation provides a new home for British sculpture, set in a wooded estate of outstanding natural beauty – a world-class centre for sculpture.

The visionary client has got fantastic value for an extraordinarily low cost of £760,000, thanks to an inspired design and delivery team. Despite a rapidly changing brief and rapid design process, it has ended up with a building of exceptionally high quality.

Genuine partnership between the client, architect and other stakeholders, including the local authorities and landowners, enabled the

project to succeed. The team carefully balanced the needs of the design with the sensitivities of the South Downs landscape, set within an Area of Outstanding Natural Beauty.

The solid reinforced-concrete and blockwork structure contrasts with the landscape, and the timber fins reflect the woodland setting. The sedum roof works with the surrounding grass slopes, and concrete fingers help to encourage new planting.

By using a small palette of high-quality, low-cost materials and a high level of natural finishes, long lifespans were achieved for finishes with

minimum maintenance. The building also uses a number of energy-saving heating and ventilation techniques which, combined with the high thermal capacity of the concrete structure, gave the project a good-to-excellent BREEAM rating.

Overall, the client considered that the building had 'considerably strengthened the value of the foundation to the cultural and educational aspirations of the region'.

AJ



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JUDGES' COMMENTS

'The considerable environmental and historic complexities were fully investigated and understood by all parties from the start.'



'The team went to great lengths to involve the local public.'



WINNER / TILFORD BRIDGES, SURREY

Commissioning authority: Surrey County Council

Principal designer: Scott Wilson

Principal contractor: Carillion

For a civil engineering scheme valued at under £3 million. Sponsored by Civis 2007.

The Tilford Bridges project successfully combined the restoration of a 13th-century bridge – a scheduled monument – with the construction of a new bridge alongside. The scheme not only achieved visual harmony but also balanced considerable environmental demands.

The £805,000 job saw a spirit of partnership and teamwork across the whole process, which resulted in a delighted client and a highly appreciative public audience.

By combining traditional trades and techniques for the restoration of the old bridge with modern processes to construct the new bridge, the designer and contractor achieved considerable sympathy between the new and the old.

The new bridge was built to replace a temporary structure erected by the British Army's 55 Division Royal Engineers in 1941. Despite its traditional appearance, this structure has a precast-concrete beam deck, which avoided the

need for difficult soffit formwork.

Piers were faced with ironstone, and the use of timber parapets and minimal signage and street furniture also helped the new bridge to sit in harmony with its ancient partner.

Other innovations included the use of a 'boss-and-bolt' parapet support system which will allow economic repairs and replacement after potential vehicle damage. The project also employed extensive

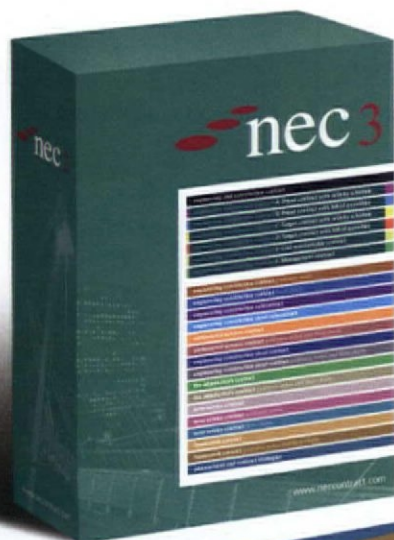
recycling of demolition materials and made a point of drawing materials from sustainable sources.

Client Surrey County Council was delighted with the result and gave the project 10 out of 10 for satisfaction with the finished product.

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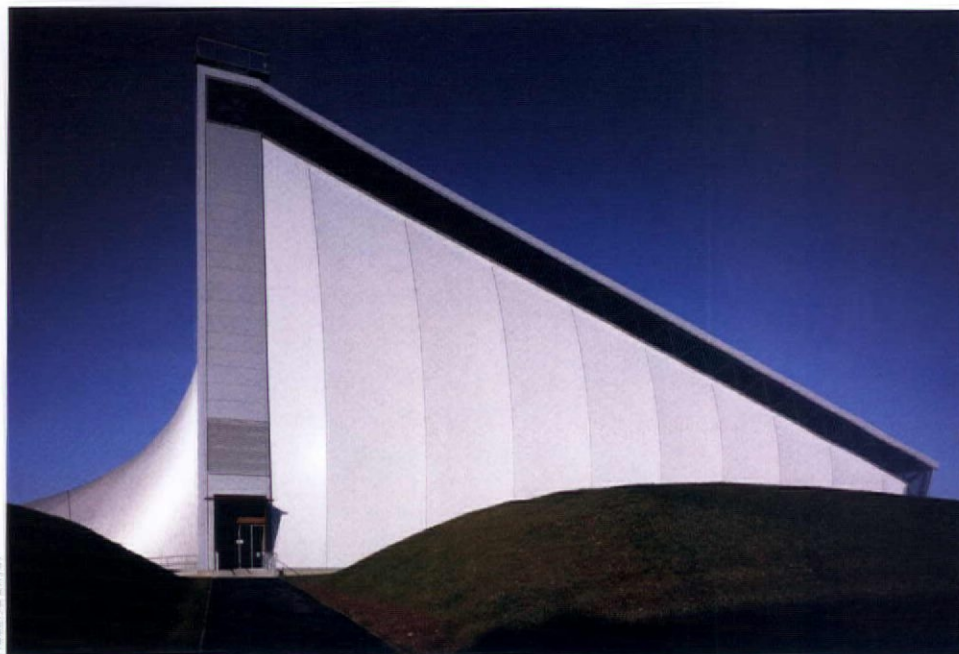


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JUDGES' COMMENTS

'Subcontractors were chosen for their technical abilities rather than cost.'

'A highly energy-efficient building, using innovative humidity control, low-energy conservation heating and natural ventilation.'

WINNER / NATIONAL COLD WAR EXHIBITION, RAF MUSEUM COSFORD

Commissioning authority: Royal Air Force Museums

Principal designer: Feilden Clegg Bradley Architects

Principal contractor: Galliford Try

For projects valued between £3 million and £50 million. Sponsored by NEC.

This landmark building in Shropshire is the new home for 17 large aircraft, as well as many other exhibits and interactive displays. Together these form the first exhibition dedicated to the Cold War, which is already attracting large numbers of visitors from near and far.

Central to the £9 million project is the vast and striking hangar at RAF Cosford, the form of which is two curvilinear triangles which meet along a central divide. Innovation and technical expertise both in design and construction were required to create this technically

challenging structure, but a highly energy-efficient and low-maintenance building was also necessary.

The primary structure consists of straight trusses fabricated from circular hollow sections, and each truss is misaligned from one to the next to define a hyperbolic parabola.

Linear geometry transforms to curvilinear geometry by twisting each section of structure and its spans between the trusses. Considerable design innovation was required to achieve the resulting roof profile, the external surface of which is clad with an

aluminium standing-seam insulated roofing system.

This complex project was achieved through strong collaboration across the design team, which worked well with the client to ensure that the building worked in harmony with and to the advantage of the exhibitions it would house.





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JUDGES' COMMENTS

'An exemplary case of good design fit for purpose and well executed.'

'The inaccessible site required all materials to be delivered by sea at the base of a 30m cliff – a real logistical challenge.'



WINNER / RNLI PADSTOW LIFEBOAT STATION

Commissioning authority: Royal National Lifeboat Institute

Principal designer: Royal Haskoning

Principal contractor: Nuttall John Martin

For projects valued between £3 million and £50 million. Sponsored by Autodesk.

The design and construction team for this project worked hard to overcome huge access and environmental issues to create an impressive new home for the latest Tamar-class lifeboats in Padstow, Cornwall.

The lifeboat station sits in a semi-circular cove at the base of a 30m-high rock cliff just west of Padstow. Access from the cliff top was originally via a flight of 130 steps, which meant that all materials had to be delivered by sea.

As the construction was in the surf zone, timing of deliveries and of work was crucial. High tides would completely submerge the site,

which led to a jack-up barge having to be used for 40 of the 74 weeks of the project.

The harsh environment also dictated that materials should be chosen wisely to meet the needs of durability, sustainability and deliverability. However, client RNLI also specified that the new £5.5 million facility must be sympathetic to the contours of the landscape, which required innovative engineering and design solutions.

The team worked together to overcome the considerable challenges posed by the project, producing a design that was not just buildable but that worked

in harmony with its environment – a Site of Special Scientific Interest and close to a lobster hatchery which forms a vital part of the local economy.

The result is an outstanding building that will serve the community for decades to come and that fits seamlessly with the rugged and beautiful surroundings of the north Cornish coastline.

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WINNER / EMIRATES STADIUM, LONDON N5

Commissioning authority: Arsenal Football Club

Principal designer: HOK Sport

Principal contractor: Sir Robert McAlpine

For building and civil engineering projects valued at over £50 million. Sponsored by Vinci.

This historic project to create a new £275 million home for Arsenal FC in north London is a textbook example of how to deliver a construction project that meets the client's needs.

The construction and design team created a superb 60,000-seat stadium and delivered it to the client on time and to budget. After just a year in service, the Emirates Stadium is already known as one of Europe's finest sporting arenas.

Leadership, vision and specification by a client well

versed in the need for strong team performance saw this project succeed despite early difficulties with the funding package. Early contractor involvement and specialist input from an established supply chain played a key role.

Two 204m-span trusses, each weighing 720 tonnes, support the stadium roof and were assembled on site in two halves so that construction of the stadium bowl could continue unhindered. The resulting roof structure gives

unobstructed views of the pitch from every seat.

The project included the creation of a new waste-handling centre, plus access roads and two pedestrian footbridges across the busy adjacent railways.

Despite £35 million of extra works, the project was still completed two weeks early. On the strength of this success, the construction team was awarded an additional £200 million contract to redevelop the site of Arsenal's old Highbury ground.

JUDGES' COMMENTS

'Probably the best club stadium in Europe, delivered on time despite £35 million of additional works.'

'The stadium is of uncompromising quality which works both on a macro and micro scale.'



HIGH COMMENDATION / CHANNEL TUNNEL RAIL LINK SECTION 2

Commissioning authority: Union Railways (North)

Principal designer: Rail Link Engineering

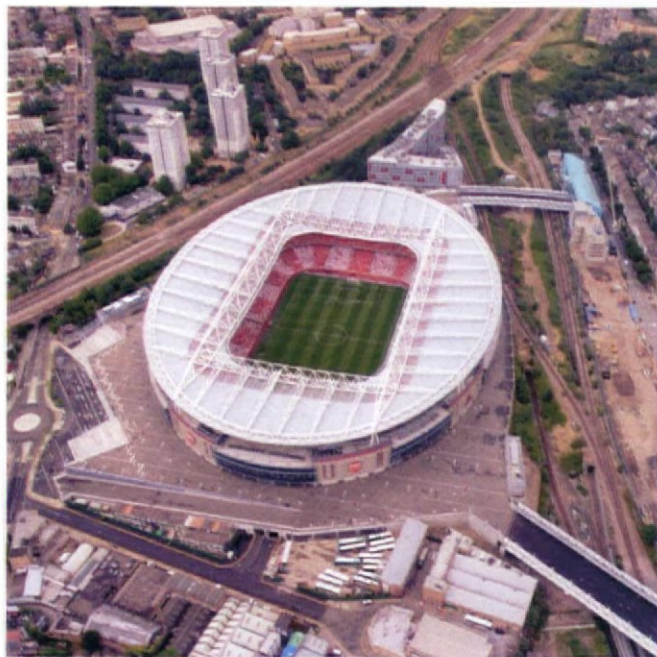
Principal contractor: Various

This second section of the Channel Tunnel Rail Link into London completes the dedicated High Speed One route to the Channel Tunnel. It is the first new railway built in England for over 100 years.

The £3.5 billion project saw the construction of 39km of new twin high-speed track. It has maintained the excellence of the earlier phases, delivering an

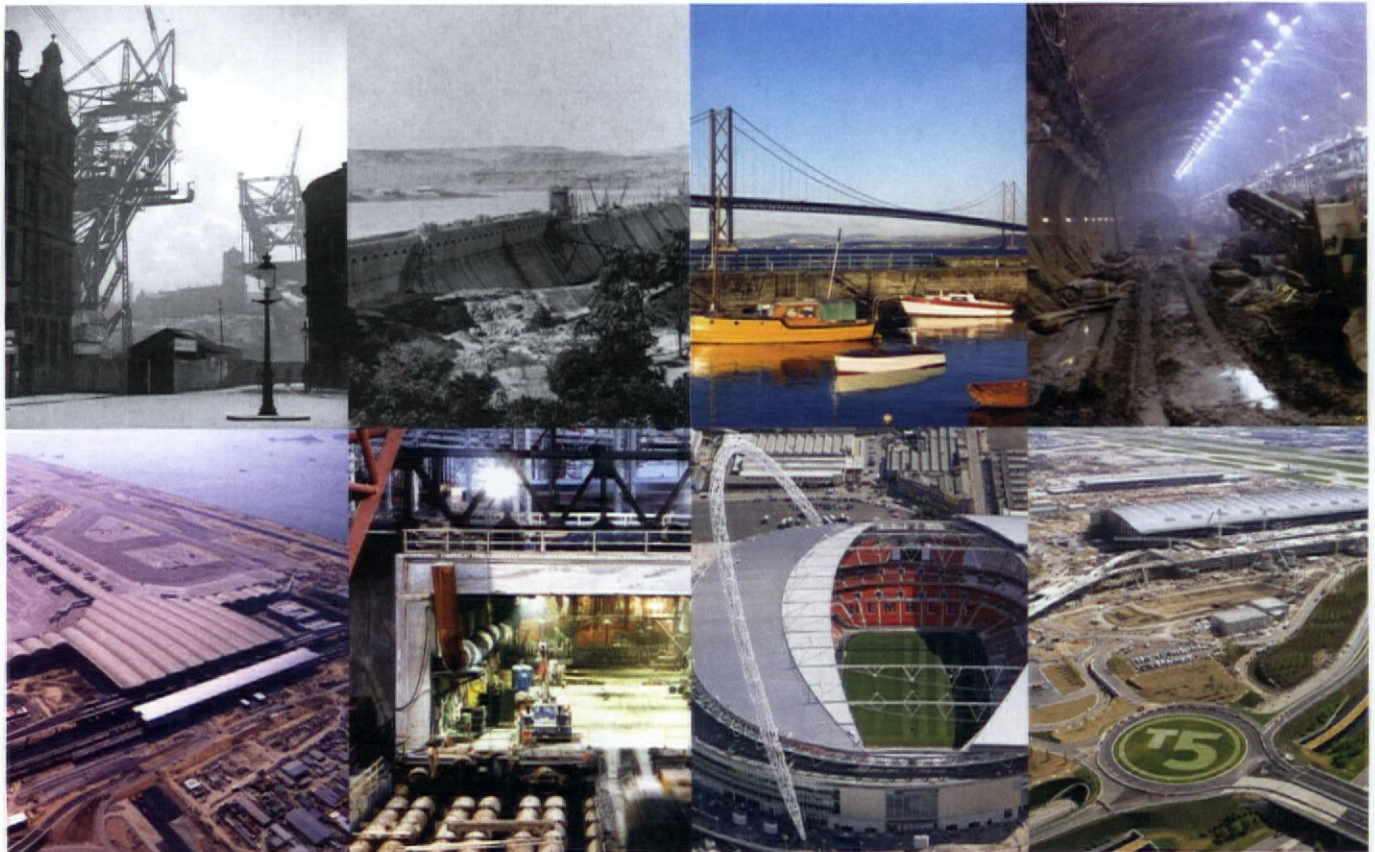
outstanding example of railway and civil engineering, and demonstrating the best of planning and collaborative working.

The infrastructure was fully completed and commissioned in the spring, with the high-speed trains testing successfully. This project will be the catalyst for regeneration across the areas it touches and beyond.



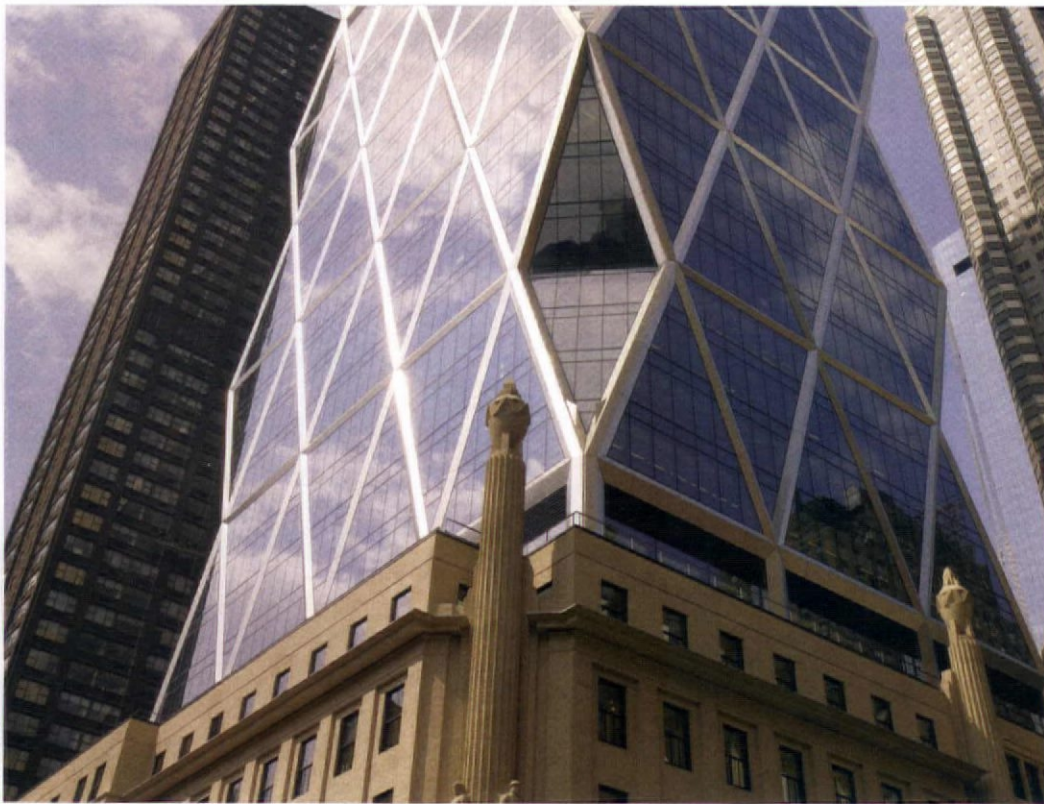
Emirates Stadium

LEADING BY EXAMPLE



FROM LEFT TO RIGHT: TYNE BRIDGE 1928 ASWAN DAM HEIGHTENING 1933 FORTH ROAD BRIDGE 1964 CHANNEL TUNNEL 1994
HONG KONG INTERNATIONAL AIRPORT 1998 BOSTON CENTRAL ARTERY 2004 WEMBLEY STADIUM 2007 HEATHROW TERMINAL 5 2008

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CHUCK CHOI

WINNER / HEARST TOWER, NEW YORK

Commissioning authority: The Hearst Corporation

Principal designer: Foster + Partners

Principal contractor: Turner Construction

For projects outside the UK for which either the principal designer or the principal contractor is a UK-based British firm. Sponsored by Mott MacDonald.

The Hearst Corporation, one of the largest publishing firms in the US, wanted a new corporate headquarters to bring together its 2,000 employees in New York City. The result is not just a striking addition to the New York skyline, but a demonstration of sustainable design which takes the whole concept of the green office in the city a step forward.

The 46-storey building retains its original six-storey Art Deco facade but brings the

completed building radically into the 21st century with a 40-storey steel and glass tower perched on top.

The tower has a distinctive triangulated framed structure. This diagrid frame is highly efficient, using around 20 per cent less steel than a conventional perimeter frame – a saving of around 2,000 tonnes of steel.

British architects were responsible not only for the shell and core of the new building,

but also for its fit-out. Emphasis was placed on achieving a highly energy-efficient building and, as a result, the Hearst Tower is the first occupied building to achieve the coveted 'Gold' rating in the US Green Building Council's Leadership in Energy and Environmental Design programme.

The tower uses low-emission glass, and light and motion sensors to control lighting. Rainwater is harvested and fed into the



JUDGES' COMMENTS

'The best of British design has brought a new element to the Manhattan skyline.'

'An innovative and finely detailed design marries the 1920s Art Deco facade with a 46-storey headquarters.'

air conditioning, the plant-watering systems and the building's water feature.

Communication with local contractors with much off-site prefabrication has led to a highly successful addition to the Manhattan skyline and a delighted client – an enviable legacy of British influence in the international arena.

**m Mott
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JUDGES' COMMENTS

'It has "wow" factor – an uplifting and influential building.'

'The London Borough of Islington played a vital role in the success of this scheme – huge commitment, flexibility and input, supporting the inventiveness of the design and construction team.'

WINNER / PARADISE PARK CHILDREN'S CENTRE, LONDON N7

Commissioning authority: London Borough of Islington

Principal designer: DSDHA

Principal contractor: Allenbuild

For a local authority project of any size consistent with the government's Better Public Building programme. Sponsored by Thomas Telford.

The new children's centre is set in an inner-city park and combines a nursery, Sure Start centre and café to provide a high-quality community facility which the client, the London Borough of Islington, hopes will be the catalyst for further regeneration.

Islington played a vital role in the success of the scheme by working closely with the design team to ensure its needs and vision were captured. Its commitment, flexibility and input in supporting the inventiveness of the team made all the difference.

The result is a public building that exceeded local community expectations. The centre's range of uses throughout the week required careful planning and good dialogue with the stakeholders.

Although the budget was limited, the design team managed to incorporate a huge number of innovative and sustainable features.

The vertical garden on one of the walls has already attracted a huge amount of local interest, as have features such as the rainwater recycling for irrigation. Time and effort

spent on design details also ensured a lower future operations and maintenance budget.

Thought also went into ensuring that opportunities for vandalism and break-in were minimised – although the team has since been pleasantly surprised by the overwhelming community pride in the facility, which has led to few of these problems arising.





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Plan Design Enable



JUDGES' COMMENTS

'Achieving the highest-ever BREEAM score on a greenfield site, away from public transport (which costs BREEAM points), is an extraordinary achievement.'

'A strong team proved that it is possible to deliver a commercially viable green office project.'

WINNER / INNOVATE GREEN OFFICE, LEEDS

Commissioning authority: Innovate Property

Principal designer: RIO Architects

Principal contractor: GMI Construction

To recognise a project which demonstrates a particular contribution to environmental issues or in which environmental issues were a key factor in its concept and/or execution. Sponsored by Atkins.

The new Innovate Green Office achieved the highest BREEAM score ever awarded, at 87.55 per cent – a testimony to this building's 'green' credentials.

That this was achieved for a commercial building subject to the pressures and market forces of the competitive letting market shows the commitment, skill and dedication of the team behind the project.

It also demonstrates that, if properly designed and delivered, it can be commercially viable to create a genuinely sustainable office building.

The team set out to create what it called a 'step-change in commercial building design' and has without doubt produced a groundbreaking project which is at the forefront of sustainable development in the UK.

Throughout the design and construction process the team discarded gimmicks in favour of cost-effective solutions that deliver real benefit. The £5.5 million building uses its precast-concrete structure as an energy store and is highly insulated externally to reduce heat loss.

The Innovate Green Office is mechanically ventilated using combined heat and power, and features a novel plant-operating strategy which uses the thermal storage capacity of the concrete.

The building makes effective use of the natural topography of the site to minimise earthworks, and employs permeable paving and a natural pond to prevent off-site storm discharge.

Embedded CO₂ was also reduced by careful selection of materials from local suppliers,

and by using a high degree of recycled material.

Delivering such an ambitious project required a huge team effort and meant everyone from designer through to contractor playing their part. The result is a major leap forward in sustainable design and construction.

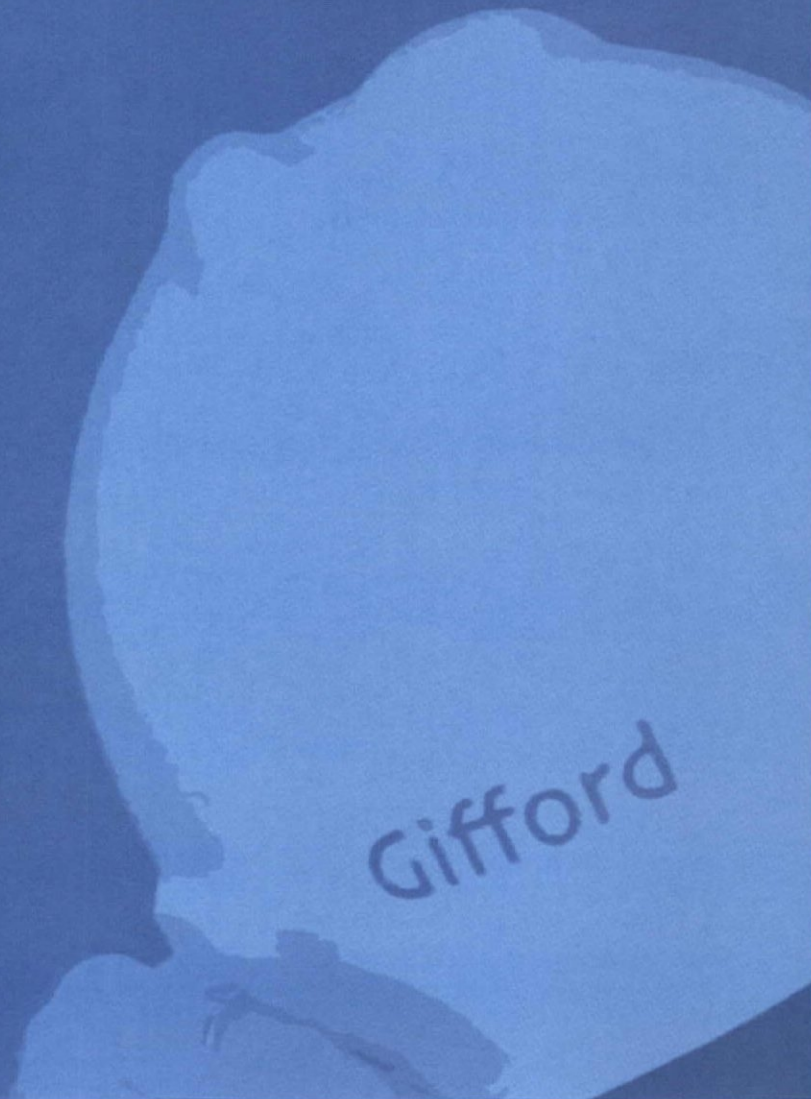
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Gifford is proud to sponsor the British Construction Award for Regeneration and congratulates all the winners on their outstanding achievements.

We take our hat off to you all.



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JUDGES' COMMENTS

'Six years in the planning, the centre has created a great community resource against the odds and with limited financial resource.'

'An intelligent choice of materials responds to the varied uses of the interior spaces.'

Gifford

WINNER / BRIDGE ARTS CENTRE, GLASGOW

Commissioning authority: Culture and Leisure Services, Glasgow City Council

Principal designer: Gareth Hoskins Architects

Principal contractor: Kier Scotland

For a project of any size which has made a significant contribution to the regeneration of an underprivileged area or the creation of new facilities or accommodation which has made exceptional use of brownfield sites. Sponsored by Gifford.

The Bridge Arts Centre is a new learning resource within the Easterhouse area just outside Glasgow. Sited between an existing swimming pool and the John Wheatley College, the building literally 'bridges' the gap with new arts and educational facilities.

The £8.5 million project consists of a theatre auditorium, rehearsal rooms, a recording studio and café plus a new library, learning centre,

community room and offices. Clever spatial design has enabled the awkward wedge-shaped site to be used to its maximum potential. The spaces intertwine to enable a free flow between the different areas, promoting a greater sense of community access.

The vast number of local-authority and other stakeholders in the project presented the design and construction team with huge

communication challenges to ensure that all were kept engaged and positive throughout the project's long gestation.

By adopting a form of partnering outside of and distinct from the project contract, the delivery team was able to cut through problems to focus on the needs of the user.



Bridge Arts Centre

HIGH COMMENDATION / ROOFTOP NURSERY, LONDON E5

Commissioning authority: The Learning Trust

Principal designer: WHAT Architecture

Principal contractor: Sandwood Construction

The Rooftop Nursery in Hackney, east London, is part of a publicly funded initiative which provides affordable childcare that helps mothers return to work.

The £330,000 scheme maximises its small plot by using the open roof as a classroom, which provides additional security benefits, and brings together good design with low-cost

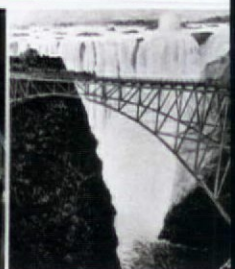
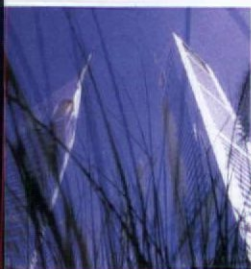
materials. The new facility has not only provided a much-needed service for the local community, but it is also hoped it will act as a stimulant for regeneration.

The scheme has delivered a high-quality building that is not only a fantastic space for the nursery's children and staff, but has also brought huge benefit to an underprivileged area.

BUILDING ON THE PAST... SHAPING THE FUTURE

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WINNER / THE ROUNDHOUSE, LONDON

Commissioning authority: The Roundhouse Trust

Principal designer: John McAslan + Partners

Principal contractor: Tolent

For a project designed and executed with respect for original fabric, design and form, while making a minimum intervention consistent with safety and structural integrity. Sponsored by Hyder Consulting.

This Victorian brick-built former steam-engine-service building has been reconfigured and revamped into one of London's premier music venues and performance spaces.

The transformation of the venue was the brainchild of inventor and philanthropist Torquil Norman. He was determined to recreate this music and arts venue to be as vibrant as it was when Pink Floyd and Jimi Hendrix first played there back in the 1960s and '70s.

But the plan was also to create a community resource that could use music and the arts to inspire, teach and motivate disadvantaged young people in the local community.

Norman's dream has been realised. And along the way the

project team has also successfully restored and conserved a fascinating and historically valuable building, which came perilously close to becoming too derelict to save.

At the heart of the £30 million restoration project was the need to maintain a practical and sustainable purpose for the structure. Careful design and attention to detail enabled the design team to make quite radical alterations to the building's fabric to suit modern functional needs, while retaining its historical value.

A major upgrade of the roof presented one major design and construction challenge since it required both soundproofing and strengthening.

The solution was to superimpose a self-supporting structural steel skeleton over the Victorian cast iron and timber roof which could carry the insulation and 20-tonne lighting rig. However, despite the major work, the roof appears unchanged from both inside and outside.

The project also includes a major three-storey extension to provide better visitor facilities and office space.

The work has reinvented the Roundhouse as a leading London venue, while adding a new cultural contribution to Camden's local community. Preservation of the historic structure, including more than a million exposed interior bricks, was delivered with exceptional value for money.

JUDGES' COMMENTS

'The client and architect shared a passion for the history of the Grade II-listed building and have achieved a sympathetic and practical transformation.'

'A perfect fusion of old and new with minimum visual intervention.'

Beijing National Aquatics Centre
©Arup/Ben McMillan

We shape a better world

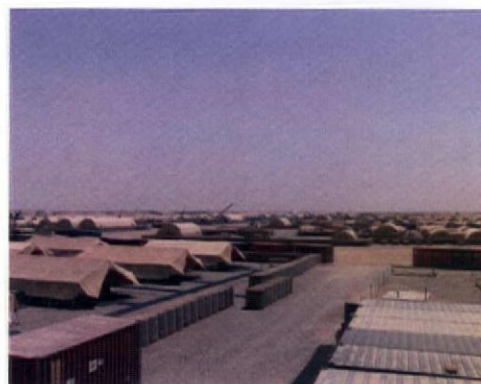
“ There are two ways of looking at the pursuit of happiness. One is to go straight for the things you fancy without restraints, that is, without considering anybody else besides yourself. The other is to recognize that our lives are inextricably mixed up with those of our fellow human beings, and that there can be no real happiness in isolation ... We opt for the second way. ”

Sir Ove Arup

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WINNER / CAMP BASTION MILITARY BASE, AFGHANISTAN

Commissioning authority: 12 (Air Support) Engineer Group

Principal designer: 62 Works Group RE

Principal contractor: 48 Field Squadron (Air Support)

For a building or civil engineering project of any size which the judges consider to be particularly inspirational in one or more aspects. Sponsored by Arup.

While political debate may continue over the rights and wrongs of the British Army's activities in Afghanistan, there can be no doubt that the £53 million project by 48 Field Squadron (Air Support) Royal Engineers to construct Camp Bastion was a truly heroic achievement.

The Camp Bastion project has created a 2,350-person barracks, a 50-bed hospital, a helicopter base and a 1,000m runway, with the whole project not only delivered in just four months, but finished ahead of schedule and within budget.

Helmand Province in southern Afghanistan is perhaps one of the most inhospitable locations for a construction site; one reason why the main contractor was the British Army.

Despite the involvement of 180 local Afghans keen to embrace the legacy of new techniques, both local materials and labour were scarce. There was therefore a vast logistical operation to bring in 1,257 shipping containers of material and equipment from the UK. This came to Pakistan and then over the Khyber Pass to site.

The whole project involved extraordinary feats of logistics, engineering, management and construction, while dealing with barren conditions, dust storms, temperatures of up to 60°C and, of course, the constant threat from the anti-Coalition Militia.

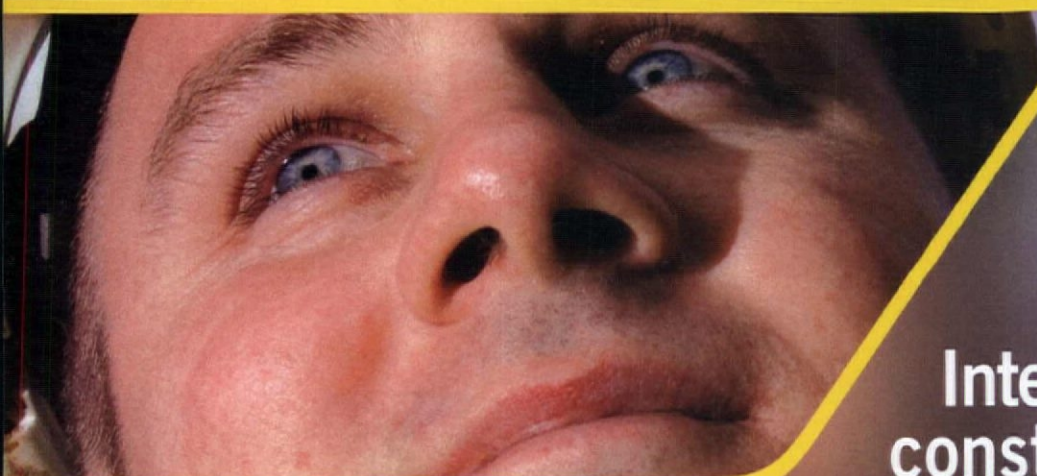
The determination and commitment shown by the entire construction team included numerous examples of individuals going well beyond the call of duty. Camp Bastion was a construction project like no other, and is a worthy winner of this year's Judges' Special Award.

JUDGES' COMMENTS

'The most extraordinary feat of logistical, engineering, management and construction in the most inhospitable environment.'

'Local Afghans embraced the legacy of new techniques.'

ARUP



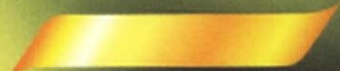
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The **Maintenance Services** segment is focused on the core markets of highways and utilities. Activities include highways maintenance under long-term partnerships with local authorities and network improvement and maintenance services provided to major UK utilities networks under long-term framework contracts.

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INVESTOR IN PEOPLE

WINNER / LOWER WITHAM FLOOD DEFENCE SCHEME, LINCOLN

Commissioning authority: Environment Agency

Principal designer: Faber Maunsell

Principal contractor: May Gurney

For projects which involved processes adopted to understand and meet client needs; supported team working throughout; and maintained continuous improvement. Sponsored by May Gurney.

This ambitious five-year scheme has improved around 30km of river defences across the fens of Lincolnshire, protecting more than 3,000 properties.

The project team was drawn from the Environment Agency, the consultant and the contractor, and demonstrated how a single team can deliver high-quality infrastructure at considerably reduced costs while maintaining client and public satisfaction.

The original predicted cost of £20.8 million was cut by 25 per cent thanks largely to the rolling programme/design approach, which allowed value-engineering opportunities to be identified early on.

More than one million recycled car tyres were used to create bales for embankment. Each bale contained around 100 tyres strapped together to create lightweight fill which enabled steeper embankment slope angles.

This was the first time car tyres had been used in this way in the UK and the project team expects that the technique will be used in future embankment-strengthening projects.

This was just one of the examples of lateral thinking which transcended funding, organisation and technology. The project was an example of teamwork among all parties over a long period, which saw much engineering innovation and delighted the client.

JUDGES' COMMENTS

'The use of more than one million recycled car tyres to create bales was impressive – with a strong chance of take-up on other projects.'

'The project demonstrated a great measure of lateral thinking – in funding, organisation and technology.'

HIGH COMMENDATION / CLEVELEYS COAST PROTECTION PHASE TWO

Commissioning authority: Wyre Borough Council

Principal designer: Faber Maunsell

Principal contractor: Birse Coastal

The success of this project must be attributed in large part to the commitment of client Wyre Borough Council to its desire to back quality over cost at every step of the procurement process.

As the authority's biggest-ever civil-engineering project, the £11.2 million job has transformed a dated and largely dilapidated 1920s seafront.

The old sea wall, blocking the sea view, has made way for an attractive promenade that still protects the town from the sea on an exposed length of coastline.

The use of precast concrete to create high-strength abrasion-resistant units meant that a high-quality product could be delivered to site with less waste and greater safety.



Lower Witham Flood Defence Scheme

MAY GURNEY

THE BEST OF THE BEST MAJOR PROJECTS

In 1988 there were just three winners of the inaugural British Construction Industry Awards. Shajiao B Power Station in China took the first Civil Engineering Award. Phases 1 to 4 of the Broadgate development in London took the Building Award and the Supreme Award, and the Garth Pier in Bangor,

Wales, picked up the Small Project Award.

Since then, the number of categories has grown, and the roll-call of projects is impressive. Although some may have retained a lower profile than others – anybody remember the post-tensioning on the Mullardoch Dam, or the

Conwy Falls Fish Pass tunnel? – there are no duds.

To celebrate the 20th anniversary of the awards, the judges selected shortlists of the best building and civil-engineering projects in the Major Projects category. These shortlists are shown overleaf and, from them, the judges then

made the difficult choice of the two overall winners, shown on these pages, which were felt to be the projects with the most impressive legacy.

BUILDING WINNER / THE EDEN PROJECT

The Eden Project won the BCIA Major Project Award in 2001. Since its opening in May 2000, this radical oasis of environmental harmony has not only become one of the UK's best-known tourist attractions, but has also helped to kick-start the growing public awareness of and interest in environmental issues.

The £57 million visionary project was the brainchild of Tim Smit, who had a passion for plants and a dream to understand and explain their place in our world. Smit was joined by horticultural experts Peter Thoday and Philip McMillan Browse, and Cornish architect Jonathan Ball, to transform a disused waterlogged china-clay pit in Cornwall into the world's biggest greenhouse.

Eden's geodesic-shaped biome greenhouses contain a huge range of plant species from around the world. Each

is a self-supporting tubular space-frame structure infilled with ETFE panels. The original plan was to use glass, but this was ruled out due to weight.

At the time, the judges praised the project team, which included architect Grimshaw and structural engineer Anthony Hunt Associates, for overcoming considerable budget cuts and difficult ground conditions which often reduced the site to a quagmire.

The construction joint venture of Sir Robert and Alfred McAlpine also marked the two families working together for the first time since the 1970s, and actually saw the contractors lend cash to keep the project moving forward.

The Eden Project has subsequently been extended with additional biomes and, most recently, with the Core Education Centre. It continues to attract huge numbers of visitors each year.



1. Eden Project, Major Project Award winner 2001

PETER COOK/VIEW



2.



3.

CIVIL ENGINEERING WINNER / CHANNEL TUNNEL

2 & 3. Channel Tunnel,
Special Award winner 1994
for an Outstanding Feat of
Civil Engineering

The Channel Tunnel was given a Special BCI Award for an Outstanding Feat of Civil Engineering in 1994. The project was the realisation of a 200-year-old dream to connect England and France, and has been described as 'the civil-engineering project of the century'.

The 63-month Anglo-French construction project included a 50km triple-bore tunnel, 39km of which is undersea – making it the longest undersea tunnel in the world.

Tunnel-boring machines (TBMs) worked simultaneously from the French and English sides through a single chalk stratum, at an average of 45m under the sea floor. The TBMs for the 4.8m-diameter service tunnel met in 1990; TBMs for the main tunnels met in 1991.

The tunnelling operation saw 8,000,000m³ of soil excavated at an average of 2,400 tonnes an hour. Much of the excavated soil on the English side was used to reclaim land near Folkestone, which is now a popular park.

The twin 7.6m-diameter running tunnels linking to the 4.8m service tunnel were driven in just over three years under stringent safety criteria.

The construction consortium TransManche Link included UK firms Balfour Beatty, Bouygues, Costain, Taylor Woodrow and Mott MacDonald.

Despite the fact that the project ran 80 per cent over budget with an estimated final cost of around £10 billion, the BCIA judges praised the project team for bringing 'a dream to reality'.

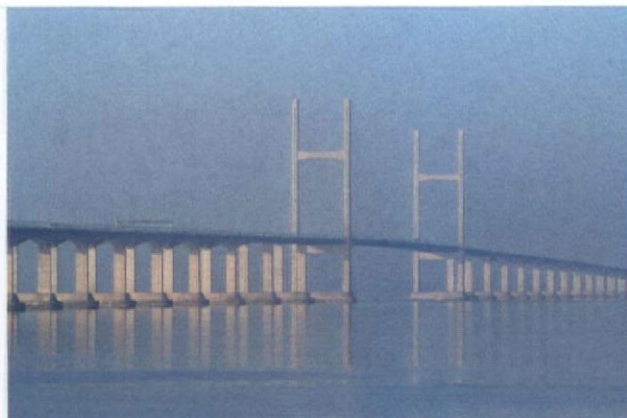
'Breathtaking though they are, the statistics alone cannot convey the awesome magnitude of the undertaking or the challenge of bringing it to fruition. The judges salute all those who played a part in turning the dream into reality,' they continued.

Operator Eurotunnel has since suffered massive losses on the project, citing a lack of business, high access charges and massive debt, which causes a heavy interest-payment burden. This has discouraged investors from looking at a second Channel Tunnel.

However, passenger numbers rose steadily to 8.2 million in 2005, and are expected to increase further as a result of the opening of the High Speed One rail link from St Pancras to Folkestone in November 2007.



CARDIFF HARBOUR AUTHORITY



SEVERN RIVER CROSSING

2.

1. Cardiff Bay Barrage
2. Second Severn Crossing

THE BEST OF THE BEST MAJOR PROJECTS / SHORTLIST

CIVIL ENGINEERING

Cardiff Bay Barrage
Major Project Award 2000
High Commendation
Main contractor: Balfour Beatty
and Costain joint venture
Principal designer: Gibb
Architect: Alsop & Störmer
Client: Cardiff Bay Development
Corporation

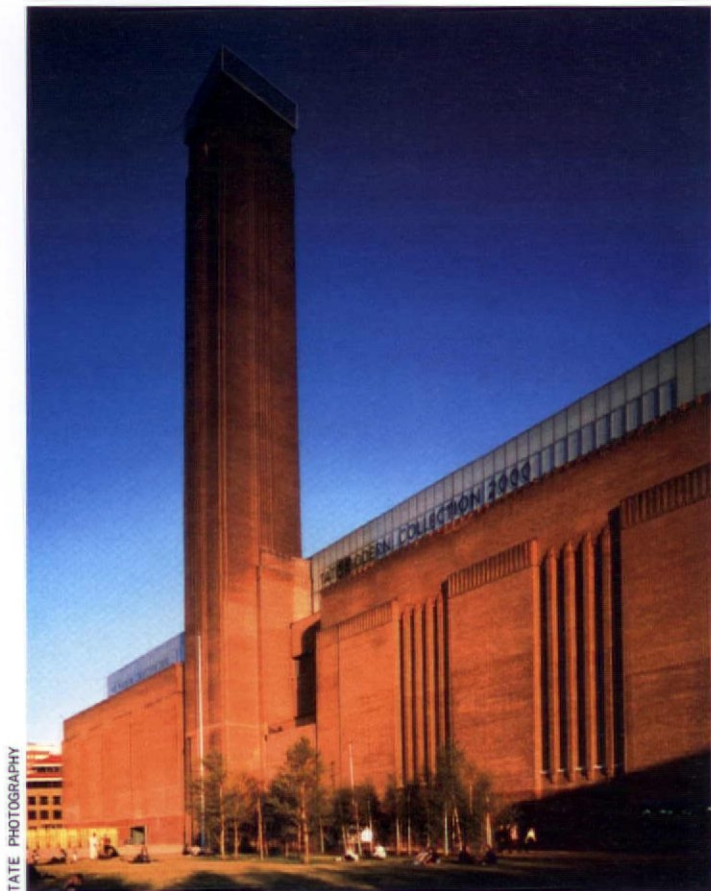
Channel Tunnel Rail Link
2002–2006
Major Project Winners: Ashford
2002; Section 1 2004 and King's
Cross Civils Works 2006
Designer: Rail Link Engineering
(Bechtel, Arup, Halcrow and Systra)
Contractors: Alfred McAlpine/
Amec, Miller Civil Engineering,
Balfour Beatty, Mowlem

Jubilee Line Extension
Major Project Special
Award 2000
Project architect: Roland Paoletti
Other team members: different on
different stations

Second Severn Crossing
Supreme Award 1996
PFI design, build and operation:
John Laing-led consortium Severn
River Crossing Plc

Sizewell B Power Station
Civil Engineering Project
and Supreme Award 1994
Main contractor: John Laing
Construction
Design, fabrication and erection
of gas-tight steel inner lining:
Cleveland Structural Engineering

**Britannia project, Central
North Sea**
Best Practice Project
Award 1999
Clients: Conoco and Chevron
Main contractor: Amec
Drilling contractor: KCA
Fabricator: Kvaerner and Odebrecht



TATE PHOTOGRAPHY

3.



DAVID MILLINGTON PHOTOGRAPHY

4.



ARUP

5.

BUILDING

City of Manchester Stadium
Major Project
High Commendation 2002
*Designer: Arup Associates
and Arup Sport
Contractor: Laing*

Tate Modern
Prime Minister's Award 2001
Architect: Herzog & de Meuron

HM Treasury refurbishment
Prime Minister's Award
2003 – Finalist
*Architect: Foster + Partners
Main contractor: Bovis Lendlease
Structural engineer: Waterman
Partnership*

Broadgate phases 1–4
Building Winner – Overall
Winner 1988
*Designer: Arup Associates
Construction management: Bovis
Construction
Client: Roschaugh Stanhope
Developments*

Stansted Airport Terminal
Winner – Building Category
Winner – Supreme
Award 1991
*Design team: Foster + Partners
and Arup*

3. Tate Modern
4. City of Manchester
Stadium
5. Stansted Airport
Terminal

BCI AWARDS / SHORTLIST

THE PRIME MINISTER'S BETTER PUBLIC BUILDING AWARD

The Richard Desmond Children's Eye Centre, London EC1
Kaleidoscope, London SE6
National Cold War Exhibition, RAF Cosford
Darlington Education Village
The Bridge Arts Centre, Glasgow
Oldham Library + Lifelong Learning Centre
Dunheved Bridge, A30, Launceston
Cleveleys Coast Protection Phase 2
Lower Witham Flood Defence Scheme, Lincoln
M60 Widening Junction 5-8, Warrington
King's Cross St Pancras Underground Station
Dalby Forest Visitor Centre, Yorkshire
The Rooftop Nursery, London E5
Paradise Park Children's Centre, London N7
Keadby to Amcotts Bank Stabilisation Scheme
Victoria Footbridge, Hereford
Tilford Bridges, Surrey
Promenade of Light, London EC1

BCI SMALL BUILDING PROJECT AWARD

(Up to £3 million)
Entries: 39; Shortlist: 5

Cass Sculpture Foundation, Goodwood
Dalby Forest Visitor Centre, Yorkshire
The Rooftop Nursery, London E5
Paradise Park Children's Centre, London N7
RSPB Environment and Educational Centre, Purfleet

BCI SMALL CIVIL ENGINEERING PROJECT AWARD

(Up to £3 million)
Entries: 15; Shortlist: 5

Keadby to Amcotts Bank Stabilisation Scheme, Lincs
Victoria Footbridge, Hereford
Portslade Flood Protection Project, East Sussex
Tilford Bridges, Surrey
Promenade of Light, London EC1



LYNDON DOUGLAS

1.



2.



3.

1. The Richard Desmond Children's Eye Centre
2. Darlington Education Village
3. The Rooftop Nursery

BCI BUILDING AWARD

(£3 million-£50 million)

Entries: 85; Shortlist: 11

The Roundhouse, London NW1
The Richard Desmond Children's Eye Centre, London EC1
Aurora, Manchester
Kaleidoscope, London SE6
Innovate Green Office, Leeds
National Cold War Exhibition, RAF Cosford
Darlington Education Village
The Bridge Arts Centre, Glasgow
Oldham Library + Lifelong Learning Centre
The Savill Building, Windsor Great Park
The Johnson Building, Sweeps Apartments, London

BCI CIVIL ENGINEERING AWARD

(£3 million-£50 million)

Entries: 18; Shortlist: 5

Dunheved Bridge, A30, Launceston
Cleveleys Coast Protection Phase 2
Eton College Rowing Centre, Dorney Lake
Lower Witham Flood Defence Scheme, Lincoln
RNLI Padstow

BCI MAJOR PROJECT AWARD

(Over £50 million)

Entries: 12; Shortlist: 4

Channel Tunnel Rail Link (Section 2), London
Emirates Stadium, London N5
M60 Widening Junction 5-8, Warrington
King's Cross St Pancras Underground Station

BCI INTERNATIONAL AWARD

Entries: 12; Shortlist: 6

Camp Bastion, Afghanistan
Wadi Abdoun Bridge, Jordan
Lok Ma Chau Terminus, Hong Kong
Blackwater Viaduct, Cork, Ireland
British Embassy Sana'a, Yemen
Hearst Tower, New York



4.



5.



6.

- 4. Oldham Library
- 5. British Embassy
Sana'a, Yemen
- 6. Channel Tunnel Rail
Link (Section 2)

BCI PAN-CATEGORY AWARDS

All shortlisted projects in the UK were visited by the judges and all were eligible for the five pan-category awards subject to fulfilling the criteria appropriate to each award. The judges are grateful to Alan Crane CBE of Constructing Excellence and 3Cs Consultants for his numerical analysis of information submitted by entrants for the Best Practice Award. This was a most valuable guide in support of the judges' findings following their site visits.

Shortlisted projects for each of these awards were as follows:

LOCAL AUTHORITY AWARD

Oldham Library
Cleveleys Coast Protection Phase 2
Kaleidoscope, London SE6

ENVIRONMENTAL AWARD

RSPB Environment and Educational Centre, Purfleet
The Savill Building, Windsor Great Park
Dalby Forest Visitor Centre, Yorkshire

REGENERATION AWARD

Cleveleys Coast Protection Phase 2
Kaleidoscope, London SE6
Promenade of Light, EC1

CONSERVATION AWARD

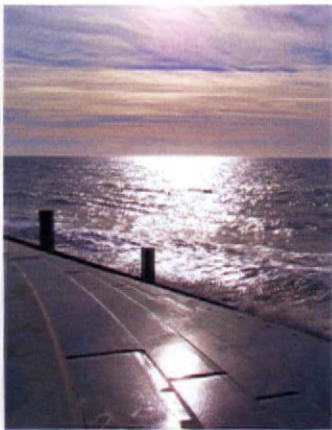
Victoria Footbridge, Hereford
Tilford Bridges, Surrey

BEST PRACTICE AWARD

Dalby Forest Visitor Centre, Yorkshire
Oldham Library
Innovate Green Office, Leeds
Victoria Footbridge, Hereford
Portslade Flood Protection Project, East Sussex

JUDGES' SPECIAL AWARD

In effect all shortlisted projects were finalists for this award which is made each year to a building or civil engineering project of any size which the judges consider to be particularly inspirational.



1.



2.

WARWICK SNEENEY



3.

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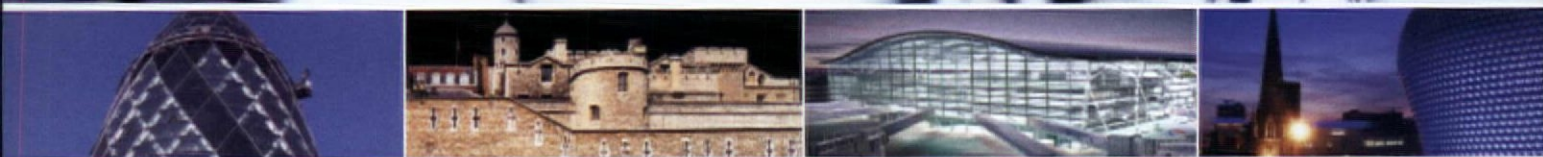
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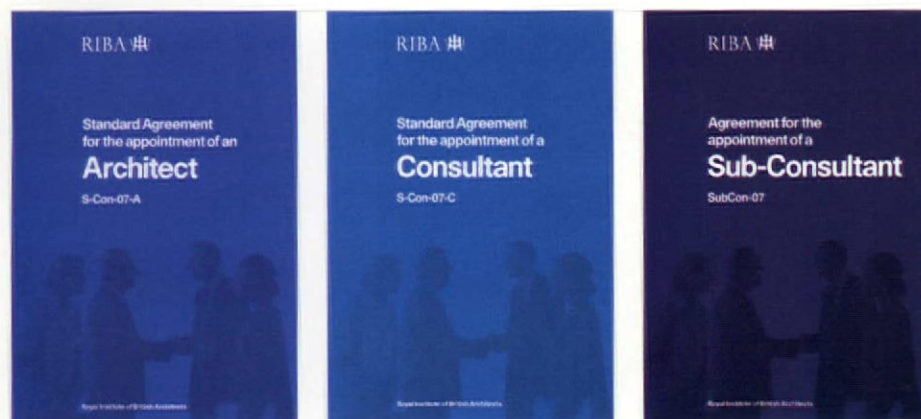
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Architects can now download RIBA Agreements online and adapt them to project needs

CONTRACTS GET FLEXIBLE ONLINE

There was a time when an agreement between an architect and client was a matter of a letter signed with a quill pen. In today's complex legal environment, however, appointment agreements can consist of hundreds of pages of fine print, replete with bespoke clauses that attempt to foresee every eventuality.

The launch of RIBA Agreements online this week (www.ribabookshops.com/agreements) – the culmination of two years of research among architects, clients and other design professionals – has the potential to simplify and standardise contracts.

The new online and printed RIBA Agreements 2007 replace the RIBA SFA99 Standard Forms of Appointment, and have been updated to reflect statutory and legal developments and offer several important features.

One major benefit of the new online tool is that practices and clients can now customise agreements easily. Only the key contractual clauses, the RIBA

Conditions of Engagement, are fixed documents. Users can download these (at a cost of £25) for each new project as a locked PDF, and only alter them by incorporating an addendum sheet.

All other components of the agreements are flexible, and users can download these as PDF or RTF (rich text format) files and adapt them to the needs of a particular project. They can easily delete or alter specific clauses; the alterable components include the memorandum, schedules of services, fees, project data and model letters. Users can also redesign the agreements to reflect their practice's visual presentation. For smaller projects, they can make the agreements more user-friendly and less intimidating to clients.

The updated agreements are based on the new RIBA Outline Plan of Work (2007), and are now available for the appointment of 'the architect', as well as for the 'consultant'; a subtle but important shift in

outlook, which hints at a more collaborative attitude. New schedules cover services such as CDM coordination, post-occupancy evaluation and masterplanning, and users can now include these at the click of a key.

Richard Brindley, RIBA executive director of professional services, says: 'This allows for standard agreements to be used more widely and adapted to suit specific client and project needs. Our aim is to encourage more widespread use of standard contract terms, to overcome the time and money wasted in drafting bespoke contracts, which can sometimes fail when contested legally.'

EVENTS

Code for Sustainable Homes Workshop

16 October, 9am-3.30pm
Roots and Shoots,
Lambeth, London
www.cen.org.uk

Masters of Concrete: Alvar Aalto's Concrete

16 October, 7-8.30pm
The Gallery, 77 Cowcross Street,
London EC1
www.concretetecentre.com

Built Ecologies

17 October, 6.30pm
A talk by Duncan Baker-Brown and
Ian McKay.
University of Brighton.
To book telephone 01273 482533

RIBA Small Practice Conference: Guerilla Tactics

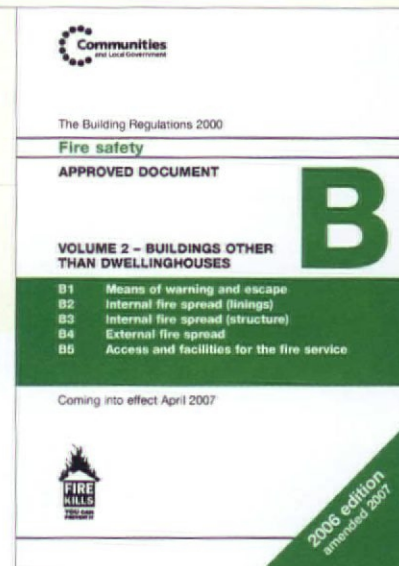
18 October, 9.45am-5.30pm
66 Portland Place, London W1
www.architecture.com

Biomass: Making it Work

18 October, 9.30am-4.30pm
CIBSE, 222 Balham High Road,
London SW12
www.cibse.org

WATERED-DOWN FIRE REGS ARE EASILY SKIRTED

By Hattie Hartman



The clause about emergency stairwells in Approved Document B can be avoided

Ironically, as fire regulations become stricter and stricter, architects are increasingly turning to fire engineers to create bespoke designs that skirt the rules. When the Department for Communities and Local Government's Approved Document B came into effect in April, it contained a new clause (4.27) which posits a need for a secondary stairwell in buildings above a certain height. This clause highlights several pivotal issues in designing for life safety.

The clause states: 'In some very tall buildings, typically those over 45m in height, physical measures may need to be incorporated into the building (e.g. by discounting a stair)' (Approved Document B, 2007: 51). Seemingly innocuous, the clause emerged from a rather tumultuous history that began with post-9/11 panic and resulted in a watered-down recommendation that is easily avoided by architects and engineers alike.

In the months after 9/11, the international press was awash with stories about the safety failings of the World Trade Center's twin towers – as chaos ensued, clogged stairwells posed a huge problem for both escape and safety. As a result, the now-defunct HM Fire Service Inspectorate established a Building Disaster Assessment Group (BDAG) in 2002 to report potential lessons for the UK. Three years later, the BDAG released several reports based on data collected through over 300 interviews and textual accounts of participants in the evacuation, which suggested 'that the stairs were packed and moving slowly' in both towers. Another issue which emerged was the time it took firefighters to reach the fire, and their resulting physical exhaustion.

As a result, the BDAG commissioned a series of tests of firefighters' physical endurance – subjecting search and rescue teams to tasks in hot, smoke-filled chambers – which showed that firefighters quickly overheat and are unable to work for as long as previous thought. Yet addressing this problem would require more firefighters on site, contributing to congestion and potentially exacerbating many of the problems from 9/11.

But some experts are cynical about the BDAG's recommendations. Arup fire consultant Peter Bressington says the clause is 'an emotional reaction to 9/11, and totally misses the point'. Many developers and fire engineers opposed the additional stair concept during the public consultation which preceded the adoption of the new guidance. They argued that the increased costs of an extra stair far outweighed the marginal increase in safety, and that other means can be used to save lives.

Arup Fire associate Nathan Hewitt says several key differences make the US model problematic in the UK. Firstly, the reason firefighters overheat is not because of heat absorbed from the external environment but because their protective clothing does not 'breathe'. While a 40-50 storey climb to respond to a fire is not unusual in the US, it is rare in Britain because firefighters use the lift in the firefighting shaft to access the fire floor, where they connect their hoses to the standpipe. Secondly, UK towers will have a firefighting stair and lift with a protected ventilated lobby, which can stop smoke and also has 'safe' power and a secondary power supply.



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EN2-6



Product
TS73V

Size
EN2-4



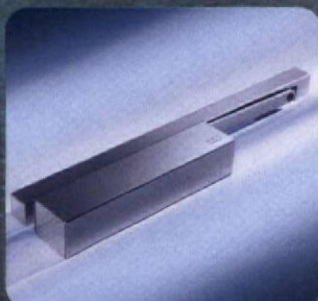
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TS93

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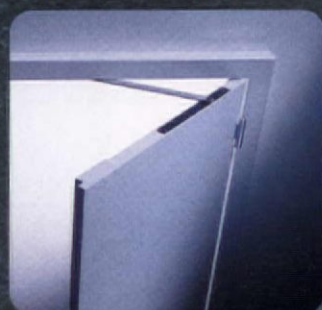
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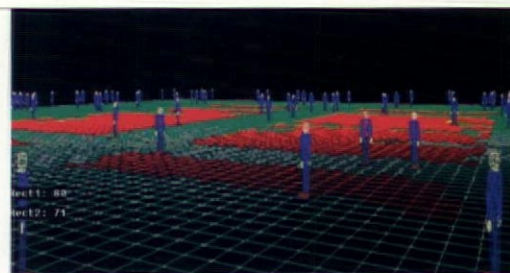
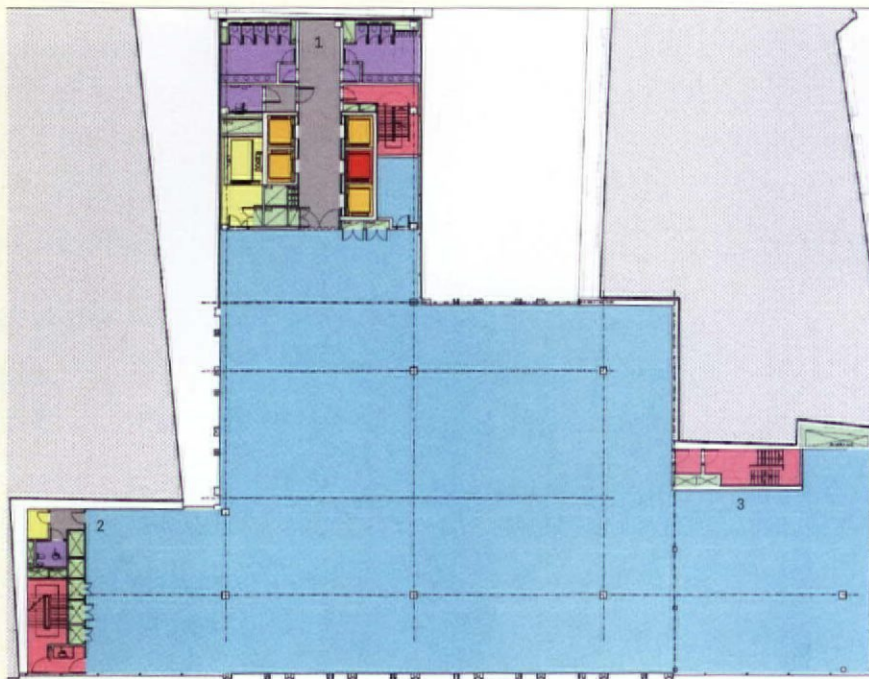
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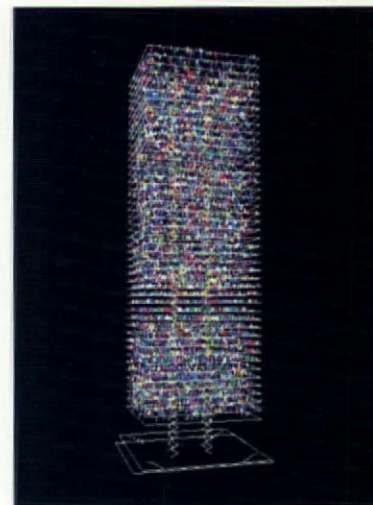
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2.



3.

1.

1. A project by Arup shows how a secondary stair cuts the amount of lettable space

2 & 3. After 9/11, fire-engineering firms undertook studies of dispersion of building users to assess evacuation risks

KEY
1 MECHANICAL CORE WITH LIFTS, BATHROOMS AND FIRE STAIR
2 ORIGINALLY PLANNED PUBLIC STAIR
3 PROPOSED SECONDARY STAIR

New evacuation strategies in towers also mitigate the need for an extra stair. Phased or partial evacuation, which by definition reduces congestion, is now commonplace in towers, and there is a developing trend towards evacuation using lifts – so as firefighters ride up in one lift, evacuees ride down. Bressington cites a study at Canary Wharf, London, which showed that people can be evacuated using lifts in 40 per cent of the time required when using stairs. Ankle injuries, which are a common occurrence in stair evacuation, can themselves be a cause of stair obstruction.

As a result, the Department for Communities and Local Government subsequently changed the wording in Approved Document B to 'may' – making the stair optional rather than obligatory, and meaning that design teams must discuss the clause with approval authorities on a project-by-project basis.

So far, since its adoption in April, the clause has had little effect on practice, indicating that architects and engineers can easily work around secondary stairwells, which can reduce usable floor space. Planners have yet to see any effects from the clause. 'The fact that architects haven't come back to us with new designs because theirs were rejected by the fire board suggests that there aren't any problems as a result of the new clause,' says City of London planning officer Peter Rees.

In addition, most architects who work on tall buildings – those that would be most impacted by the regulations – have been custom fire-engineering their projects for the past few years. This is a trend which demonstrates the outdatedness and irrelevance of the

research conducted after 9/11. 'These fire regulations will not have a big impact on us – for the past few years we've been working on non-standard engineering,' says SOM associate Martin Grinnell. 'The way the codes work is that it's easiest to comply with them directly, but there's an alternative – working out your own solution.' In several new projects, the SOM team focused on ventilation and containment rather than including a secondary stairwell, with no problems from review boards.

David King, director at HOK, agrees with Grinnell. He says: 'In the past few years, there's been a general tendency towards the fire-engineering approach – it's less prescriptive, and gives more opportunity for explaining design decisions.' And while King also doubts that the clause recommending a secondary stairwell will have a significant impact on the practice, he does see advantages with the new regulations. 'It's good to have guidance where it's needed: the new regulations governing corridor widths and merging escape paths are really helpful.'

High-profile schemes like the yet-to-be-built Shard London Bridge by Renzo Piano have been designed around the regulations. Warren Lapper, of Southwark Building Control, says this project has two-tiered lifts serving multiple floors to aid a speedy evacuation. 'Here the conflict between firefighters and evacuees shouldn't be a problem,' he says. The Shard, one of few projects that has gone under design consideration since the regulations were passed, shows that firms do not have to follow them directly, but can develop their own tailored systems.



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REFRAME YOUR SCREEN IN LANDSCAPE

I bang on about how graphic designers, most still trained as (and certainly by) print people, fail to grasp that graphic design for the screen is a different animal. The number of websites that don't have adjustable type size is evidence of that. OK, it could just be incompetence on their part. Or laziness. Or sheer ignorance.

More evidence of this is the standard layout of most sites, with a navigation bar down one side or across the top, the main image in the middle-left, and, perhaps, a column for text. Sure, there are lots of variations. And, of course, they work. But this is print design transliterated to the screen; despite the fact that magazines and books are portrait, and screens are landscape.

So it was quite uplifting to come across Dutch design studio Tjep's site at www.tjep.com. It's divided into six horizontal zones which slide randomly back and forth as you enter the navigation page and finally settle. This tells you that slipping from side to side is the navigation model. And there's not an image to be seen. Fun. So you eagerly plunge in.

Following this example, maybe your web designer could throw off their print straitjacket too.
sutherland.lyall@btinternet.com

DO YOUR DUTY

The Construction, Design and Management (CDM) Regulations are not the most riveting read. Architects may feel that they ought to be aware of them, but equally might become concerned about their work/life balance if they find themselves able to cite particular provisions, chapter and verse.

However, while this may have been the case for the original CDM regulations promulgated in 1994, architects would be well advised to have a closer look at the new 2007 regulations, which came into force in April.

The original 1994 CDM regulations dealt with building, maintenance and demolition processes. The 2007 regulations go a stage further and seek to integrate health and safety considerations into the management of construction projects. They do this by placing a raft of duties on identified persons and requiring them to work together to:

- improve the planning and management of projects from the outset;
- identify risks from the outset to eliminate or reduce them at the design stage; and
- ensure that remaining risks are properly managed.

The new regulations also require that these 'duty holders' avoid unnecessary bureaucracy, which might seem rather ironic given the circumstances.

The client is, of course, allocated certain responsibilities – although it is recognised that in today's complex, multi-layered projects it is not always obvious who the client is. The potential candidates are urged to sort it out among themselves or elect one of their number for the purposes of the regulations. Once identified, the client is obliged to ensure that the work can be carried out without risk to health and safety and that both designers and contractors are provided with fairly wide-ranging 'pre-construction information', with particular relevance to health and safety.

Designers are also identified as a 'duty holder' under the CDM regulations. Regulation 11(1), for example, forbids designers to work on projects unless the client is aware of their duties under the regulations. When preparing their design, designers are required to avoid foreseeable health and safety risks to people carrying out (or liable to be affected by) construction work; cleaning windows, or other translucent or transparent structures; maintaining permanent fixtures and fittings; or those using the finished job as a workplace.

If the construction phase is likely to require more than 30 days or 500 'person days', the project becomes 'notifiable' under the new regulations. Notifiable projects require

CDM coordinators and impose additional duties on the 'duty holders'. So designers may do no work, other than initial design work, on notifiable projects until a coordinator has been appointed. Once they have been appointed, designers are required to provide sufficient information about aspects of the design of the structure, or its construction maintenance, to assist the coordinator in doing their job.

As with many things, the new CDM regulations are all very well in theory. Little guidance is given, however, as to how they are to operate in practice. In this respect they have much in common with the Disability Discrimination Act. You won't know whether you have complied until someone tells you that you haven't.

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

REVIEW



EXHIBITION

By Andrew Mead

Barcelona 1900.
At the Van Gogh Museum,
Amsterdam, until
20 January 2008



Architecture features in 'Barcelona 1900' largely in archive photos like the one of Gaudí's Casa Milà, above. Gaudí's dressing table for the Güell family (above left) is among the artefacts and paintings that the exhibition spotlights

What comes to mind when you think of Barcelona around 1900? Gaudí, of course. And perhaps that showpiece street, Passeig de Gràcia, where in swift succession are three idiosyncratic houses by Gaudí and his two key architect contemporaries – Lluís Domènech i Montaner and Josep Puig i Cadafalch. That trio of buildings does appear, but not till halfway through this show installed on all three levels of Kisho Kurokawa's extension to the Van Gogh Museum. 'Barcelona 1900' is not what you expect.

It opens with a series of enlarged period postcards (mostly cityscapes) and Ildefons Cerdà's famous 1856 plan of the gridded Eixample extension to Barcelona's medieval core – so far, so familiar. But the winding route after that takes

in the influence of Paris on Spanish artists, the Catalanian passion for Wagner, the jewellery of Lluís Masriera, and the role of the magazine *L'Avenç* (Progress), alongside some street scenes in which Picasso's Blue Period *Barcelona at Night* stands out.

The aim is to suggest in quite broad terms the culture from which *modernisme* sprang, with architecture surfacing only in a section on Gaudí's patron Eusebi Güell. Here, two chill marble busts of Güell and his wife confront a weirdly distorted dressing table by Gaudí, with some film of workers in Güell's textile factory in the background, their looms rattling away furiously – an effective moment in a rather routine installation.

All this is illuminating, at least to a degree, and bears out

the comment in the catalogue that 'the term *modernisme* came to cover a wide range of different realities. Not all *modernistas* had the same aesthetic aims.' But you'd hardly know it was happening in a vibrant city, for Barcelona itself almost vanishes – except in a 1910 film sequence shot from a tram, which briefly supplies some animation.

And when those Passeig de Gràcia houses eventually surface, architecture almost vanishes too: for each of them there's just a lightbox archive image of the building. What's displayed are sample items from the interior: ceramic rosettes from Domènech's Casa Lleó Morea, for instance, along with a chair and a mosaic panel. But while the catalogue calls this 'one of the most harmonious *gesamtkunst* interiors', there's

no sense of it – or any of the other interiors – as an *entity*. It's a show of isolated relics.

The low light levels don't help, making everything seem a museum piece. On the last floor the city does tentatively reappear, with a focus on public buildings of the period, including an impressive recent model of Domènech's Hospital de Sant Pau. But the show's final note is elegiac: more postcards, this time of the destruction wrought by rioters in 1909 who set churches and convents on fire.

So instead of celebrating the onset of modernity – the beginning of a trajectory leading to the 1992 Olympics and today – 'Barcelona 1900' ends in rubble; and it embalms, not enlivens, the past.



BOOK

By Iain Borden

Architecture and
Authorship.

Edited by Tim Anstey,
Katja Grillner and
Rolf Hughes.
Black Dog Publishing,
2007. £24.95



The notion of authorship has always been central to architecture – who makes architecture, and what does that person actually do? Surprisingly, despite exceptions such as Andrew Saint's *Image of the Architect* (1983) and Torsten Schmiedeknecht and Julia Chance's *Fame and Architecture* (2001), few have chosen to explore this puzzling affair.

This is particularly strange given the ongoing debates concerning the architect's role within increasingly large and complex collective teams, as well as issues with copyright, digital reproduction, and the architect as celebrity and signature designer.

So *Architecture and Authorship* is timely – but it's also very good. Firstly, the collection rightly refers to ideas outside of architecture, but

never loses sight of the fact that it is, above all, a reader in architectural theory.

So while philosophers and theorists like Freud, Roland Barthes and Michel Foucault make an appearance, so also do architectural writers like Kenneth Frampton, Reyner Banham and Manfredo Tafuri, and numerous architects, including Alvar Aalto, Le Corbusier and Rem Koolhaas. Given that the book also refers to an impressive range of historical and contemporary material, it's a skilful act of curatorship.

This much is evident from the introduction, where the editors carefully examine what the architect authors (an object, a social service, an artistic creation?). They go on to consider the architect-author in the context of social and

self-organising systems (who authors vernacular architecture?), as well as that of the architectural practice itself (*viz* Team 4 and its rapid change into practices named after sole male figures).

The main body of the book is then divided into four subsections – not, as the editors point out, to cover all aspects of authorship in architecture, but to arrange a series of insights and interpretations.

Thus in 'Affirmation', essays explore how architects have tried to sustain control, how they have created treatises and manifestoes, and, in turn, how the architect is presented as an author. Tim Anstey is particularly insightful here in his investigation of the use of rhetoric from Alberti through to critic Colin Rowe. In the next section, the essays proclaim the

'dissolution' of authorship, especially in the context of 'interactive, networked and emergent technologies'. Here Stanley Matthews on Cedric Price shows how the architect as author is challenged and dissolved but simultaneously reborn under another guise.

In 'Dislocation' we find challenges to architectural authorship from outside the profession, including a stand-out essay by Katja Grillner on 18th-century garden design, where the author 'does not invent, but rewrites'.

Similarly, in 'Translation', we read of other 'parallel practices' to architecture – this time those that readily interchange with it. Wallis Miller, showing how the status of drawings was questioned in exhibitions of architecture in early 20th-century Germany,



Derek Jarman's garden (left) and the Dungeness landscape (above) feature in Jonathan Hill's contribution to the book

and Renée Tobe on the relation of film design and architecture in Robert Mallet-Stevens' work (including the role of the architect as scenographer), are particularly intriguing.

Despite the occasionally heavy use of academic language, these are short essays which are extremely well illustrated – making the book accessible and easy to dip into. This is one of the delights of *Architecture and Authorship*, which besides its ambitious intellectual range, has a welcome lightness of touch – I especially enjoyed Caroline Dionne's exploration of the Lewis Carroll/CL Dodgson architectural pamphlet *The Vision of the Three T's*, and Jonathan Hill's wandering around Derek Jarman's cottage and garden in Dungeness.

A caveat, however. Those architects looking for solutions to their 21st-century angst about self-identity and authorship are going to be well and truly disappointed. There are no answers here. But nor can there or should there be, for just as architecture has never defined its core subject, nor can it easily define who actually authors it. *Architecture and Authorship* instead explores the condition of authorship and reveals it as it is: wholly complex and fractured.

Iain Borden is professor of architecture and urban culture and head of the Bartlett, UCL



CRITIC'S CHOICE

By Andrew Mead

When Ridley Scott's film *Blade Runner* was released in 1982, critics hailed its convincing vision of a city of the future – one not so distant now, as it is set in 2019. So it's no surprise to find a clip from it included in Marjolijn Dijkman's *Wandering through the Future*: an entertaining hour-long video of excerpts from some 70 films that speculate on the world to come, being shown at Birmingham's Ikon Gallery until 18 November (www.ikon-gallery.co.uk).

The video unfolds chronologically, via 2029 (*The Terminator*), 2287 (*Star Trek V*), and 3978 (*Planet of the Apes*), with an abundance of apocalyptic landscapes, special effects and dodgy costumes. But while there are enough global catastrophes to satisfy the most downbeat ecologist, it's striking how seldom cities feature in a credible and fully imagined way; *Blade Runner* remains an exception, along with Fritz Lang's *Metropolis*, seen here in a digital colour remake from 2000 (pictured). And all those special effects reminded me that another memorable city of the future, Jean-Luc Godard's *Alphaville*, was created in 1960s Paris without any such help – the Boulevard Périphérique at night was enough.

Also at the Ikon is an exhibition by the artist Cornelia Parker, whose *Cold, Dark Matter* remains one of Tate Modern's most effective installations. With a room to itself at the Tate, that features an exploded garden shed whose fragments hang in mid-air as if in a freeze-frame photo taken just after the detonation. Two more of Parker's large-scale suspended works are on view at the Ikon: an array of charred timber and pine cones in *Heart of Darkness* (debris from a forest fire in Florida), and myriad clods of earth in *Subconscious of a Monument* (seen earlier at the RIBA).

Neither has quite the impact of *Cold, Dark Matter*, though the clods acquire a certain aura when one reads the nearby text and finds that they were taken from beneath the Leaning Tower of Pisa during recent attempts to stabilise it. With Parker it's often all in the caption, as it reveals the history or significance of the objects she's chosen and makes us look at them differently. But only her best work engages both the eye and the mind.

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The Architecture programme at the University has built an excellent international reputation for its teaching and research. The postholder will teach, assess and undertake relevant research at a national or international level. Applicants must have a track record of research outputs/publications/design practice sufficient for inclusion in RAE 2008.

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CLOSING DATE FOR APPLICATIONS: 1 NOV 2007

If the above is of interest please send your CV to:

Diane Shingleton, HR Department, PRP, Ferry Works, Summer Road, Thames Ditton, Surrey KT7 0QJ or email: diane.shingleton@prparchitects.co.uk



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Contact us:

Please send your CV to Stacey Crowther:

a: Helios 47, Garforth, Leeds, LS25 2DY

e: stacey.crowther@lntgroup.co.uk

t: 0113 385 3870 for further details



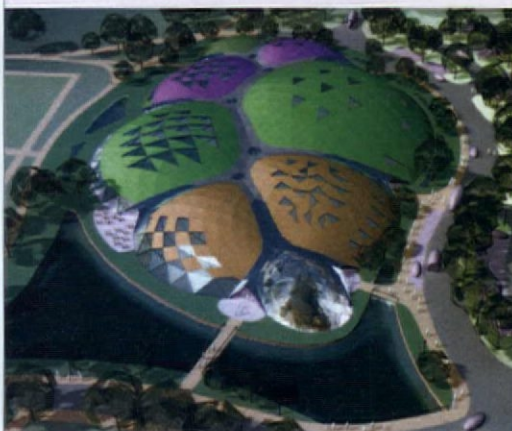
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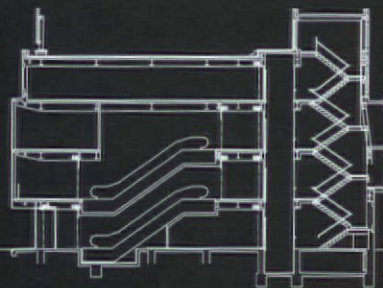
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- You will also assist the department in locating new construction suppliers worldwide and update the manual with the correct technical information and terminology.

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- A recent graduate who has studied any Architecture related degree, Construction Engineering Management, CAD & Construction or Civil Engineering degrees are also suitable.
- Work experience is not necessary; this is an entry level position with training.
- You must be a strong communicator in English. Spanish is valued but not essential.
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- Knowledge of AutoCAD 2000 is valued.

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Ref: 3654 (Philip / Hannah)

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Ref: L457 (Hannah)

Architects Winchester **Substantial Salary + Car Options**

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Ref: 3663 (Philip)

Technical Co-ordinators / Managers Stratford / Thames Valley **£65k + Pkg**

With a reputation for commitment to quality, and being Britain's best known house builder, this major award winning developer has an exciting and continuous work load, allowing for new and much sought after technical, design and commercial positions for various sites. A working history within residential developments would be beneficial, and in return you will receive an attractive salary and financial benefit rewards.

Ref: L458 (Hannah)

Technical Co-ordinators Crawley / Croydon / Bracknell **c£38k - £45k + Pkg**

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Ref: 3662 (Philip)

Architects/Technicians/Assistants Hitchin/St Albans/Cambridge **c£25k-£46k+**

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Contract or Perm options for St Albans Ref: 3655 (Philip)

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Please send your CV to

Mr. Brian Billings, HR Manager, Royceton, Chapel House, 21 - 26 Parnell Street, Dublin 1 Ireland. Email your CV to: hr@royceton.ie stating clearly, the position for which you are applying.

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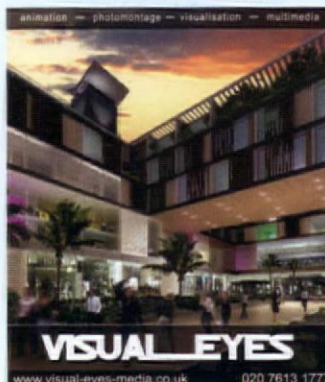
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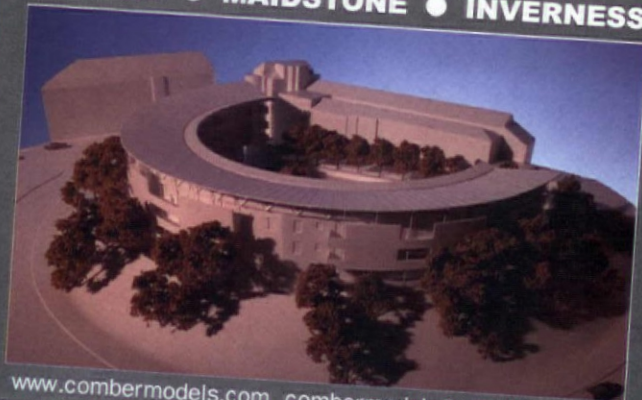


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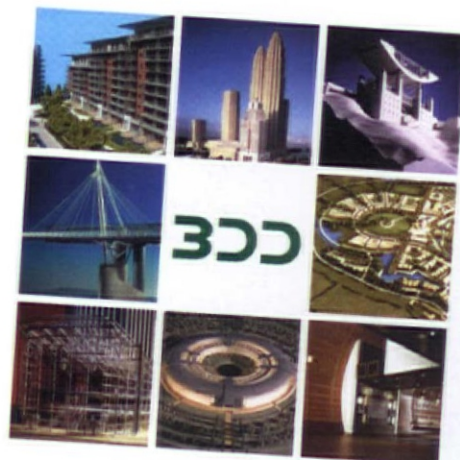
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Sketch image by Stuart Martin of WAM architects.

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STOAKES SYSTEMS



AJ ENQUIRY 202

This stunning Kalwall project is a one-stop health centre in Thetford, Norfolk, designed by LA Architects. Note how this unique and highly insulating diffused daylighting system creates an almost perfect ambience without shadows or glare, and eliminates the need for blinds.

KINGFRAME



AJ ENQUIRY 203

Kingframe Architectural Facades offers offsite, rapid-build solutions for steel- or concrete-framed buildings up to any height, supporting most external finishes. On this residential development by Design Group 3 Architects, the through-wall panels are completed with cedar and contrasting cladding panels.

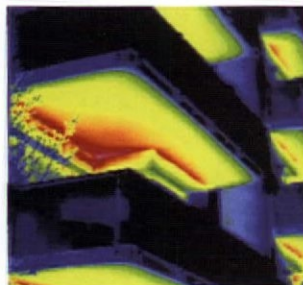
CORUS



AJ ENQUIRY 204

South Dublin County Architects specified two Corus premium prefinished-steel products as part of the cladding for a new leisure complex just outside Dublin. Colorcoat HPS200 in Poppy Red and Colorcoat Prisma in Mountain Blue were used in Tegral Arcline and Tegral Fineline19 systems.

SCHÖCK



AJ ENQUIRY 205

The Isokorb thermal-break range from Schöck consists of innovative, high-performance thermal-break modules designed to help engineers, designers and contractors solve the cold-bridge problem and meet Building Regs Part L. For more details, visit the website at www.schoeck.co.uk

INTERFACE FLOR



AJ ENQUIRY 206

Modular floor-coverings specialist InterfaceFLOR has produced an exciting and complex design for Norbridge Primary School in Worksop. It printed 357 individual carpet tiles for an area of 90m², which were then joined together, jigsaw-like, in a colourful underwater scene.

VELFAC WINDOWS



AJ ENQUIRY 207

Secured by Design (SBD) has set the standard for safer building design in the UK. Windows are fundamental to the security, safety and value of any project or development. Velfac windows comply with all SBD standards for glazing, locking and strength. For more information, log on to www.velfac.co.uk

KAWNEER UK



AJ ENQUIRY 208

The concrete-framed and clad 1960s Leicester Mercury newspaper headquarters has been revitalised by Kawneer's horizontally capped curtain-walling system, transforming its appearance and thermal performance. The system is part of Kawneer's extensive range of curtain-wall products.

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 7728 4553.

CLOS-O-MAT



AJ ENQUIRY 209

New government guidance and the 'Bog Standard' campaign aim to make WCs in schools more attractive, cleaner and safer to use. The Clos-o-Mat shower WC helps achieve these targets by combining a washing and drying facility – eliminating the need for toilet paper, yet cleansing users fully.

PILKINGTON



AJ ENQUIRY 210

Passengers at Oban Ferry Terminal are being treated to stunning uninterrupted views of Scotland's coastline while being kept safe and warm, thanks to Pilkington's Planar™ structural glazing system. The new £1.36 million terminal building incorporates more than 300m² of Pilkington Planar™.

GRADUS



AJ ENQUIRY 211

A primary barrier mat the size of a cricket pitch, and one of the largest installed in Europe, is helping to keep Jackson Square Shopping Centre in Bishop's Stortford buzzing with happy shoppers. The Esplanade Plus barrier matting is 22m long and 3m wide, and was supplied and fitted by Gradus.

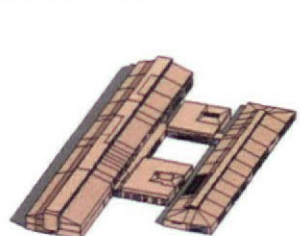
WRTL



AJ ENQUIRY 212

WRTL's new 2-Tone lamp is the first street lantern designed specifically to conform to the strict S1 G6 Glare classification for light-pollution nuisance in built-up areas, with advanced 3D optics and flat glass for minimum light spillage. It blends easily into urban landscapes, thanks to its compact design.

IES CONSULTING



AJ ENQUIRY 213

Building-performance-simulation consultant IES Consulting has helped Glasgow Council appraise school tenders. The council wanted to actively evaluate the environmental performance and occupant comfort of the designs, so employed IES both during the selection process and after.

BAL



AJ ENQUIRY 214

Building Adhesives Limited (BAL), supplier of professional tiling grouts and adhesives, is leading the way in antibacterial protection technology. BAL is the only manufacturer in the tiling sector licensed to incorporate Microban antibacterial protection into its UK grout products.

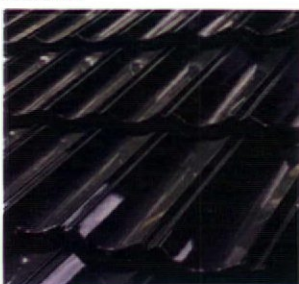
SADOLIN



AJ ENQUIRY 215

When the owner of this luxury home in the New Forest needed to redecorate the exterior, he found the original colour had been discontinued, so he turned to Sadolin for help. The company suggested Sadolin Superdec, an opaque, satin-finish coating for timber, and created a new colour, Bain Grey, to match.

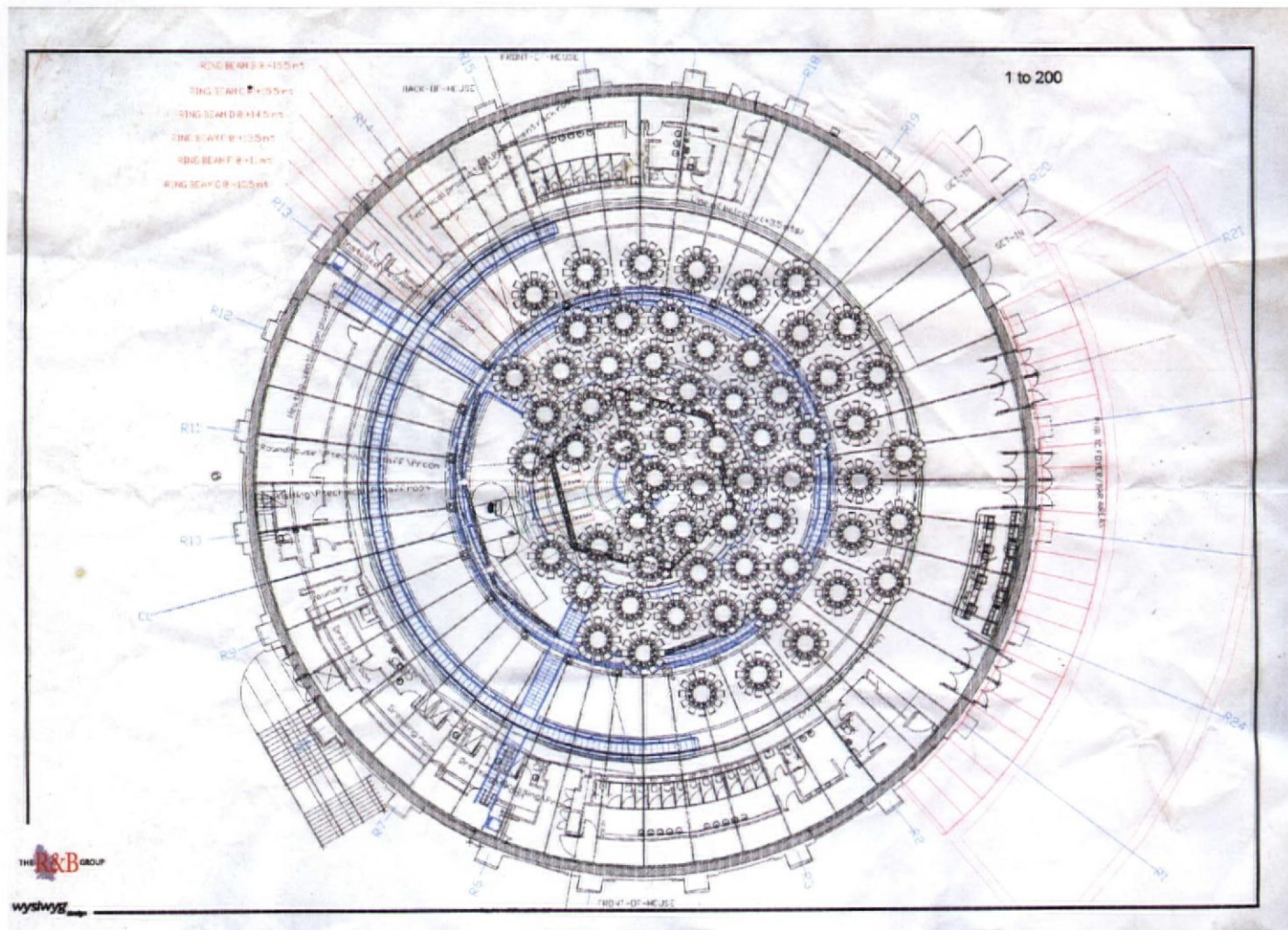
DECRA



AJ ENQUIRY 216

Decra, pioneer in lightweight steel roof systems, has launched a dry roof tile with self-cleaning characteristics. A new coating on its Elegance tiles contains high levels of Teflon and silicone to create a non-stick, highly water-repellent surface with enhanced self-cleaning properties.

If you would like your work to feature in Sketchbook please email cecilia.lindgren@emap.com or write to the usual AJ address.



The seating plan for the 2007 Stirling Prize, held on Saturday 6 October. Liberated from the Roundhouse, north London, by a light-fingered AJ staffer



Buro Happold

- Acoustics
- Alternative technologies
- Asset management
- Audio visual
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- Lighting design
- Pedestrian wind comfort
- People movement
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Quality spaces and places

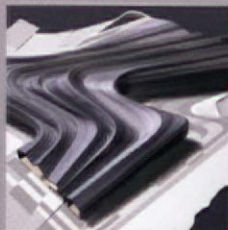
Improving the quality of buildings and infrastructure



Palestra
London
Architect:
Alsop Architects

Safe and secure

Ensuring the safety and security of people and assets



Museum of Transport
Glasgow
Architect:
Zaha Hadid Architects

Whole life value

Achieving long term value through sustainable design



Elmswell Affordable Housing
Suffolk
Architect:
Riches Hawley Mikhail Architects

Future technology

Developing new and innovative technology solutions



Nykredit
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Schmidt Hammer Lassen

Buro Happold Specialist Consulting

As specialist consultants our role is to deliver not just an excellent design, but an exceptional one. Working closely with clients and architects from the outset, we analyse vital aspects of a project – including safety, security, performance and sustainability – to ensure that the final design offers superior occupant comfort and meets our clients' expectations for quality and value.

To find out how Buro Happold Specialist Consulting can help you realise the full potential of your project, email us at: specialistconsulting@burohappold.com

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

think twice

The two elements that make up the complete roof access solution are a designated walkway and a fall protection system.

These two thoughts form the basis of the Latchways complete roof access solution. CDM says the designer must eliminate risk and if that's not possible it should be protected against. Latchways offers a complete design service incorporating a risk assessment which highlights any hazards and will provide a walkway and fall protection solution ensuring you comply with the necessary regulations. You only need to think about Latchways for the right solution.

Visit: www.latchways.com
email: info@latchways.com
or call: +44 (0)1380 732700

 **LATCHWAYS**
FALL PROTECTION

World leaders in fall protection

ENQUIRY 12 ON CARD
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