

K8 PHONE BOX

*Meet Bruce Martin, architect
and designer of the last classic
red telephone box – page 45*

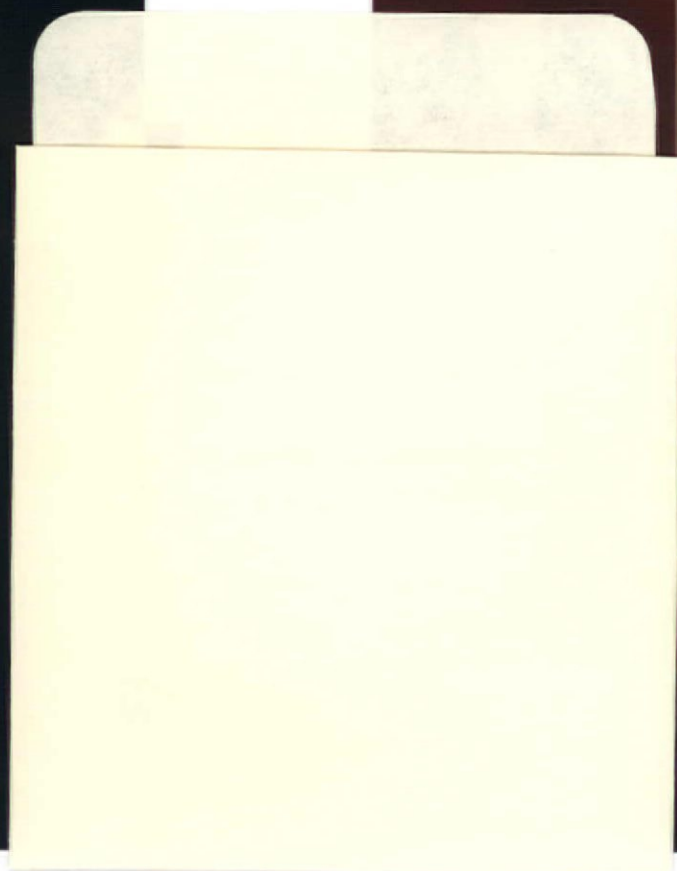
31.01.08

*Ivy League Crits
The AJ joins FAT
and Urban Splash
on a Yale jury – p24*

*Oundle School
Feilden Clegg Bradley
Studios dabbles with
Classicism – p30*



£4.00



Create all-glass doors with no visible fittings

Meet VISUR, a system patented for DORMA that secures double-action glass doors without the need for any visually disruptive fixings.

Rather than cluttering the clear outline of the door leaf, the hardware components are all located in the surrounding structures, and this complete absence of fittings means that the all-glass door can match any room style.

Frameless from top to toe, DORMA VISUR fits into every design idea and reflects it to its maximum advantage.

For all your glass solutions, talk to DORMA.

DORMA UK Limited • Tel 01462 477600 • Fax 01462 477601
Email glass@dorma-uk.co.uk • www.dorma-uk.co.uk

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



Editor

Kieran Long

News editor

Max Thompson (020 7728 4564)

Senior reporter/

Northern correspondent

Richard Waite (07918 650875)

Reporter

Richard Vaughan (020 7728 4566)

Features editor

Jaffer Kolb (020 7728 4571)

Features writer

James Pallister (020 7728 4570)

Working details editor

Susan Dawson (01524 221692)

Technical editor

Hattie Hartman (020 7728 4569)

Senior editor, The Critics

Christine Murray (020 7728 4565)

Contributing editor

Andrew Mead

Art editor

Cecilia Lindgren (020 7728 4580)

Deputy art editor

Eriko Shimazaki (020 7728 4578)

Managing editor

Angus Montgomery (020 7728 4579)

Sub-editor

Isla McMillan (020 7728 4577)

Editor, online and special projects

Ruth Slavid (020 7728 4572)

Editorial assistant

Kaye Alexander (020 7728 4568)

Editor, AJ Specification

Tally Wade (020 7728 4567)

Editorial administrator

Shumi Bose (020 7728 4574)

Managing director

Ben Greenish (020 7728 4671)

Northern sales manager

Samuel Lau (020 7728 4560)

Southern sales managers

Nick Roberts (020 7728 4560)

Terry Roll (020 7728 4557)

Classified sales manager

Tom Peardon (020 7728 4558)

Account executive, classified

Abigail Reed (020 7728 4553)

Group sales manager

Midge Myatt (01902 851645)

Editorial enquiries/fax

020 7728 4574/020 7391 3435

Email

firstname.surname@emap.com

Back issues: 01344 328000

A subscription to the AJ (47 issues):

UK £150. Overseas £210.

To subscribe call 0870 830 4959

emap communications

The Architects' Journal is registered as a newspaper at the Post Office. ©2008. Published by Emap Construct, a part of Emap Communications Ltd. Printed in the UK by Headley Brothers Ltd.



When you have finished with this magazine please recycle it.

Contents



Dominik Gigler

CONTRIBUTORS

Twentieth Century Society head Catherine Croft meets Bruce Martin, designer of the K8 phone box, on pages 45–47

Marcus Lee, director at Flacq, examines what listing could really mean for the Lloyd's building on page 18

Grimshaw partner Ewan Jones sees good news for architects despite the economic crisis on page 19

News & Comment

05 Dutch firm to shake up Olympic legacy

07 Urban Splash faces down fears over its Tutti Frutti contest

08–09 Framework panels don't guarantee work

10 Developer sues Hodson Architects over 'too-low' building

12 Students asked to design torture device

18–19 Leader and comment

20 Education lacks contact with architecture's best minds, says Patrick Lynch

62 Ian Martin's cultural revolution

Features

24–29 The AJ joins the crit jury at Bette Midler's favourite school of architecture, Yale University

30–37 Feilden Clegg Bradley Studios is bitten by the Classicism bug, at Oundle School

Technical & Practice

39 Living roofs could soon be sprouting all over London

40–42 Can housing design go beyond zero-carbon? Bill Dunster thinks so

The Critics

45–47 Architect and phone box designer Bruce Martin reminisces about Aalto and Lawrence of Arabia

48–49 Worcestershire source: the county gets an updated Pevsner

50 Steve Parnell looks at depopulation in architectural photography

Regulars

16 Astragal and Hellman

22 Letters

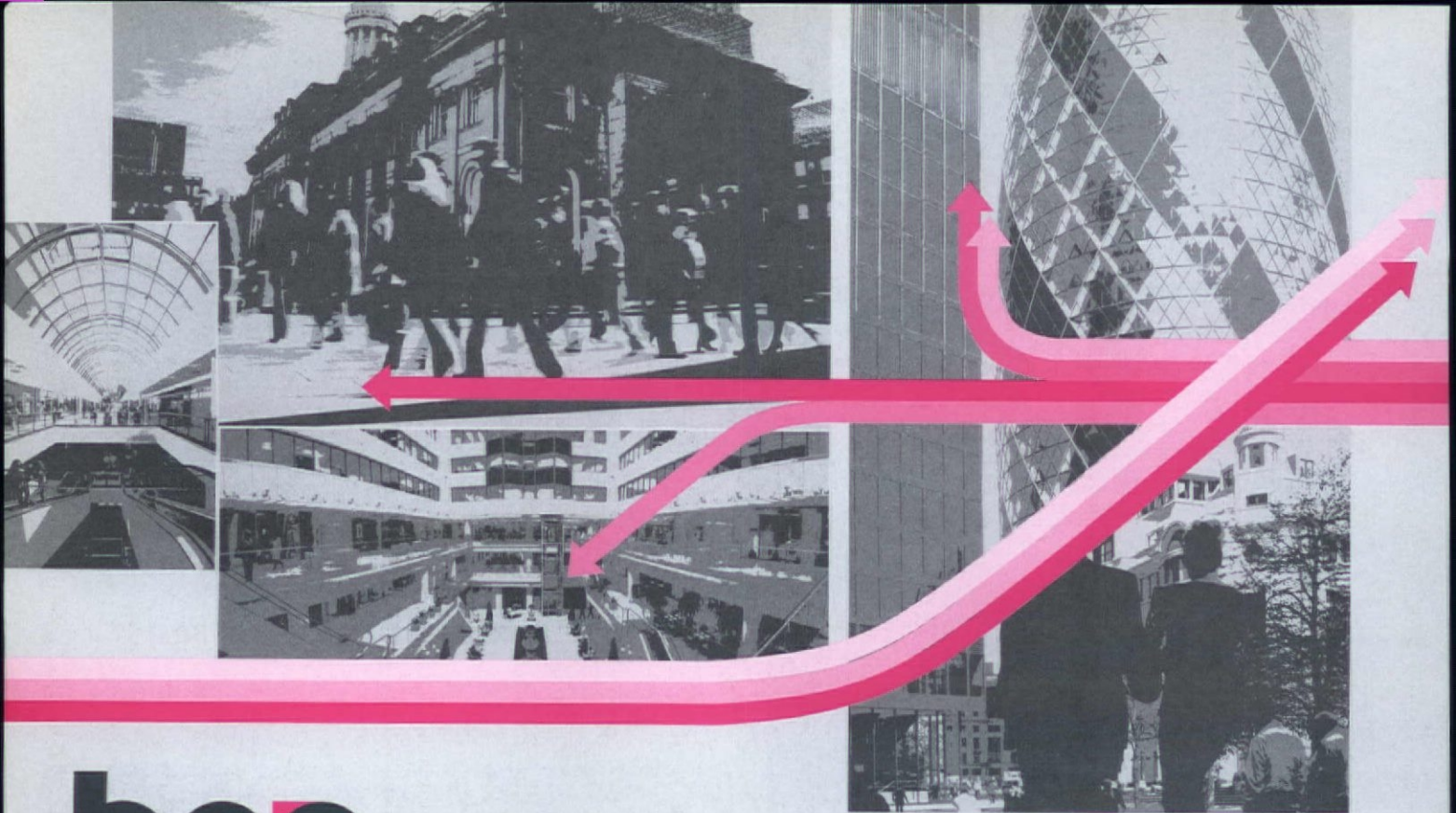
Jobs & Classified

51 Top five jobs:
BDP – architects
Centurion – technicians
Knowsley Council – programme director
Bespoke – design studio manager
Clavadetscher Hoffman Architects – assistant architect

57 Classified advertising

This week online

Read the diary of Phil Wells from Hugh Broughton Architects as he joins the Halley VI research station in the Antarctic at WWW.ARCHITECTSJOURNAL.CO.UK



Building Performance Awards 2008
at MIPIM

Recognising and rewarding high performing commercial, occupied buildings

Sustainability Productivity Placemaking Client Satisfaction

**Visit the BPA stand to see the 2008 Winners on display.
Located on the London stand at MIPIM, 11-14 March 2008**

MIPIM, the international property market, attracts over 26,000 delegates to Cannes every March, and this year for the first time the Building Performance exhibition will celebrate and showcase the best performing commercial, occupied buildings of 2008. Join us at the BPA Stand for champagne on Thursday 13th March at 3pm to present and celebrate the 2008 winners.

www.buildingperformanceawards.co.uk

Media partners:

Construction News
The Architects' Journal
New Civil Engineer
QS Week

Supported by:



In association with:



Buro Happold

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



WHEN THE OLYMPICS IS FINISHED

Zaha Hadid Architects has unveiled these images of the 2012 Olympics Aquatics Centre in legacy mode. The venue will shrink from a 17,500-capacity arena in Games mode to have a capacity of just 2,500. The ODA said it will provide 'elite sport and community facilities permanently for London'.

KCAP TO SHAKE UP 2012 LEGACY

Dutch firm to 'ask questions' of fellow designers EDAW and Allies and Morrison

Dutch firm Kees Christiaanse Architects (KCAP) has been drafted in to join Allies and Morrison and partner EDAW on the Olympic Park Legacy masterplan in order to 'ask questions' of its co-designers.

Speaking to the AJ after the official announcement by the London Development Agency (LDA) of the selection of the three practices on 28 January, KCAP project leader Marcus Deetling said: 'We are different to Allies and Morrison and EDAW. They have been working on the masterplan for the Olympic Park for quite a long time so we see our role as one of

questioning. By doing so we will achieve, possibly, a better result'.

Allies and Morrison partner Graham Morrison welcomed the appointment and conceded that having worked for so long on the Olympic Park masterplan, 'there was a danger' the practice could become 'fixed in its approach'.

He added: 'The difference is that KCAP is prepared to take additional risks with juxtapositions of uses or even scales. I think that sort of thing comes from not being British and is slightly unfamiliar to us.'

'We have worked on the Olympics from the beginning and there is a danger that you

become rather fixed in your ways and it is fantastic to be challenged on some of those assumptions and I think [KCAP] will be able to do that.'

'Equally we have our feet so much on the ground that should they offer things that are over the top we will be able to modify it in some way,' said Morrison.

Speaking at the official launch of the legacy masterplan, held at LDA's Palestra HQ, Gareth Blacker, director of the Olympic Legacy Development Team, said both KCAP's and Edaw and Allies and Morrison's submissions had 'stood out' from the five-strong short list, which also

included Urban Practitioners, Arup and Maxwan, and Witherford Watson Mann

As well as taking in the Olympic Park and its venues including the HOK-designed stadium and Zaha Hadid's Aquatic Centre (*see image above*), the masterplan will cover the complete regeneration of the Lower Lea Valley and will include the provision of 9,000 homes (including 3,300 in the Athletes' Village which is to be handed over by Lend Lease at the end of the Games).

The finished masterplan will be presented in 18 months.

Max Thompson

AIRTIGHTNESS

It's **NOT** Rocket Science!!



Intelligent Airtight Systems

airtight air-right

It's like this...

1. An Airtight Structure is one that has a continuous sealed Airtight Envelope with controlled ventilation
2. Insulating without considering airtightness compromises the energy efficiency & health of our buildings
3. If a structure is not sealed for Airtightness... then it leaks air through cracks & crevices
4. If it leaks air... then it's also leaking costly energy, so you need to use even more energy
5. If it leaks energy then it is generating harmful CO₂ emissions, which means you then need more costly energy, creating even more CO₂ emissions *and oh yeah...*
6. You also leave the structure open to Moisture Damage, which increases the risk to the structure of condensation, mould, rot & damp

However...

7. If you do make the structure Airtight...it leaks significantly less air, so there is...
8. Much less energy lost, giving you lower energy bills & less harmful CO₂ emission

What's more...

9. If you are smart enough to use the **pro clima INTELLIGENT Airtight System** then you also get the added benefit of **Active Moisture Management** which ensures no condensation, mould, rot or damp & a healthier living environment
10. **CPD SEMINARS AVAILABLE**
Just call 05600 758025
11. Seminar on Active Moisture Management
Innovations For The Built Environment Show
Earls Court Wed 27th Feb 2008, 11.30am

Ecological Building Systems UK LTD
Tel.: 05600 758025 Fax.: 05600 758026
E Mail: info@ecologicalbuildingsystems.com
www.ecologicalbuildingsystems.com

REDUCE
• CO₂ Emissions
• Excessive Fuel Bills
• Costly Structural Damage
Due to Moisture &
• Live in a Healthier
Environment

Visit Our Stand
E676
ECOBUILD
Earls Court
Feb 26-27 2008



**Seal It, Vent It,
That's It!**



**ECOLOGICAL
BUILDING SYSTEMS**

INTELLIGENT LOW ENERGY BUILDING SOLUTIONS

URBAN SPLASH FACES DOWN FRUTTI FEARS

Urban Splash has played down fears of waning interest in its innovative Tutti Frutti contest, after it emerged that only six of the 20 competition-winning schemes are to go ahead.

The developer wants to create a 'pick and mix' street – similar to Amsterdam's famous Borneo Sporenburg island – featuring an eventual total of 26 different self-build houses on the canalside plot in New Islington, Manchester.

Last year, Urban Splash invited architect-client teams to enter the unusual contest – the winners of which would be given the chance to buy one of the plots for between £160,000 and £200,000.

Urban Splash director Nicola Wallis confirmed that only half a

dozen proposals had made it into planning but said the developer was still 'completely committed' to building the entire street. However, she admitted the delivery of the project – which will sit within Will Alsop's New Islington masterplan – would now be split into several phases.

She said: 'Many [of the original winners] didn't want to go through because of the commitment needed in terms of timescales. The type of people looking at buying into Tutti Frutti are probably looking at the residential market anyway.'

'[But] some of those entering the original phase are going to return in the second phase, and said a later stage suits them better.'

'For example, one entrant hopes to build his house right at the end of the street so he wants to do that once the others have been completed.'

Eddie Smith, acting head of urban regeneration company New East Manchester, confessed the lack of schemes coming forward was disappointing. He said: 'We were jointly involved in the selection of the designs in the contest so we were expecting more than six out of the 20.'

'The project is quite a challenge and means some people will have to make some very big life choices... You'd have to take a considerable leap of faith to see what the area could be like in 10 years' time.' *Richard Waite*

THIS WEEK ON THE WEB

ATKINS REVEALS CABLE-CAR PLANS

Atkins has released designs for a cable-car transit system for Bristol, which would give passengers views of Brunel's Temple Meads station and the Clifton Suspension Bridge. Atkins said the scheme would be 'similar to the Harbour Cable Car in Barcelona, Spain – known as the Transbordador Aeri'.



STUDIO EGRET WEST TAKES ON TOWER 42

Studio Egret West has revealed its plans (pictured above) to transform the base of London's Tower 42 – formerly known as the NatWest Tower. The practice was chosen ahead of Make, Allford Hall Monaghan Morris and Hamilton Associates for the 11-storey office and retail project. As well as creating new commercial space and shops, the scheme will address the public realm at the entrance to the tower.

CABE 'UNCONVINCED' BY MAKE'S OLD BAILEY PLANS

Make's plans for 30 Old Bailey, London, have left CABE 'unconvinced'. The review panel was 'disappointed' by the scheme's lack of awareness of the character of the local area, with concerns that the building would be an 'incongruous addition to the local tight street-scape'. The planning application is expected to be reviewed next month.

Read all these stories and more at WWW.ARCHITECTSJOURNAL.CO.UK

COMFORT STOP London-based Walker Bushe Architects has completed this playful public information building in an out-of-town shopping centre in Teesside. The £945,000 building also houses a Costa coffee shop, toilets and a children's playground.



SELECTION PROCESS

These projects were all built by architects on framework panels, but practices would be wrong to think that the panels guarantee work, writes *Richard Vaughan*



The London Development Agency's design arm, Design for London (DfL), put the call out last week for architects and urban designers to apply to join its framework panel, which will last for the next three to four years.

And the LDA is not alone, both public and private organisations have made framework panels a fact of life for architects designing publicly funded buildings.

Framework panels, lists of vetted designers who are invited to tender for projects, are primarily used to speed up the procurement process.

Last year the Housing Corporation ordered all registered social landlords (RSL) to develop their own framework

panels to avoid the time-consuming OJEU procurement process, which can bog down agencies with hundreds of applications.

But many architects have mixed feelings about them. The panels often promise work, but in many cases fail to deliver.

'We've never won a project since we've been on English Partnerships (EP) framework,' says FAT director Sean Griffiths.

'We have been invited on three occasions to submit for work that arose from a framework agreement, but we weren't selected.

'Since we've been on the EP framework panel we have been surprised more opportunities have not been forthcoming, and

it has been a while since we have been contacted by them. But maybe there will be a flood of them coming round the corner.'

EP's framework panel is typical of many public bodies. In fact, EP's panel of architects is used by more than 40 local authorities in England, and another 20 are waiting to sign up. This potential

'It doesn't hurt to be on the panels, but you don't get a lot out of them'

exposure is mouth-watering for architects, but not everyone has seen the benefits from it.

'The list can be accessed by other organisations and local authorities, and we have had some enquiries from other local

authorities that have tapped into the list, but we haven't won any work since being on it,' says David Lloyd-Jones, director of Studio E Architects.

'We have been to three or four significant interviews and haven't been successful, and there is a level of frustration. The work isn't coming through, despite the initial fanfare.

'I'm not sure this is because it takes time for the whole process to bed down, or something more endemic,' he adds.

The template for EP's framework panel is being copied by all the RSLs and even the ODA and Design for London mimic it.

Under the EP model, a list of 20 or 21 architects is drawn up



Opposite page HTA Architects' Kender Estate in Lewisham, won through the Hyde Housing framework panel
Below left Rick Mather Architects' London Road project in Barking, won through the EP framework panel
Left HTA's West End One project, Milton Keynes, won from the Places for People framework panel



HOW ENGLISH PARTNERSHIPS' FRAMEWORK PANELS WORK

- An OJEU notice calls for expressions of interest
- Practices have to fill out a 26-page pre-qualification questionnaire
- A framework panel of 20 or 21 architects is formed
- EU legislation requires 'mini competitions' to be run among the panel
- On projects under £3,000 in fees no tender is required
- Any projects under £25,000 in fees require three practices to be invited to tender
- Any projects between £25,000 and £139,000 in fees require five practices to be invited to tender
- Projects over £139,000 in fees require all firms to tender
- Each mini-competition will give a brief for invited firms to respond to
- The brief will require details on service specifications and fee proposals

and kept for up to four years allowing access to 'already vetted' designers, as EP's head of national consultancy, Fiona Piercy, calls them.

She says: 'The firms go through a mini-tender for each project, and it will usually be four or five firms submitting for the work.'

'The practices will then be given a simple brief to respond to. The regional manager decides how detailed it will be, but people on our panel can hope for work from 40 local authorities.'

The London Borough of Barking and Dagenham uses the panel extensively and although the benefit of avoiding the OJEU procurement process for each project was welcomed, it still came across many pitfalls.

Jeremy Grint, head of spatial regeneration at Barking and Dagenham, says: '[The panels] need to be regularly updated, and if there is a lot of activity going on in your region you can become very restricted on who you can call upon.'

'We called on five sets of architects within the space of three to four months, but there is a limited number of people on there. In some cases we had to go back and ask people we had rejected, which we found odd.'

But, despite the sometimes negative reports from architects on public-sector frameworks, there is positive feedback from the private sector, perhaps indicating the fault lies not with the idea but often the process.

The layers of red tape involved with public-sector panels, particularly the 26-page pre-qualifying questionnaire that must be filled out to qualify for EP's framework panel, is particularly off-putting for architects.

In contrast, developer Lend Lease's panel, set up for the Athletes' Village in East London's Olympic Park with the help of the Architecture Foundation, was said to be far less of a headache to register for than EP's. Albeit, many firms are still in the dark as to what work will go where.

Mike De'Ath, director of HTA Architects, who are signed up to 13 framework panels, says the private sector is often easier to deal with.

He says: 'The public sector often has long framework lists, which can be in many cases just a cover,' he says.

'We're on some panels where we have been encouraged to bid and it has led to a long number of mini-competitions.'

'It doesn't hurt to be on panels, but you don't always get a lot out of them.'

'There are many different ways to network and find work, if one way is framework panels then fine. But if anyone is sitting on a framework saying, "Where's the work?", then they are kidding themselves.'

'They can be worthwhile, but only if you put in as much as you want to get out. You have to make the effort,' De'Ath adds.

DEVELOPER SUES HODSON OVER 'TOO-LOW' BUILDING

Grimsby-based Hodson Architects, which was recently selected as part of the victorious Hull Fruit Market team (AJ 24.01.08), is being sued for more than £350,000 by a developer.

Grimsby-based Wellow Securities (WS) is claiming the practice 'failed to act with all reasonable care and skill' by designing a building which was too low.

According to the High Court writ issued last week, WS discovered the error when it started work on the mixed-use

apartment and retail development in Victoria Street, Grimsby and found the scheme did 'not lock' in with existing buildings.

It is alleged Hodson blundered during an initial survey and these incorrect figures were transferred onto plans and, later, building control drawings.

The practice suggested redesigning the proposals to include an additional floor and increasing the development from 15 to 18 two-bedroom flats.

This meant reapplying for planning permission, which in

turn led to a 37-week delay and extra costs estimated at £398,577.22.

The ballooning budget, it is claimed, was caused by the need for additional piling to support the extra floor, the removal of a steel frame and a change from standard to lightweight concrete.

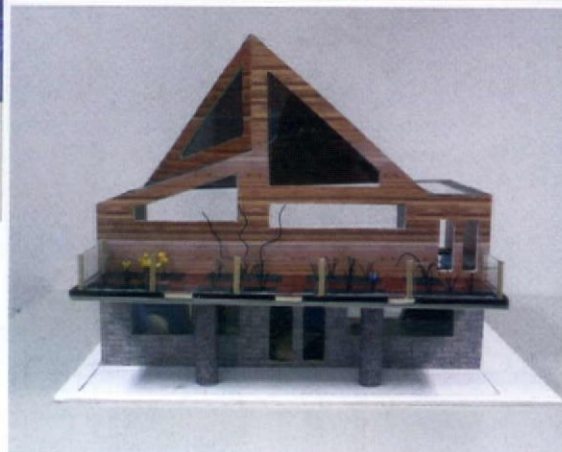
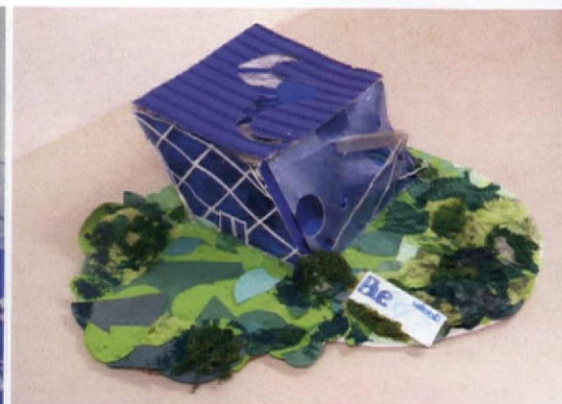
The construction method had also to be altered from internal blockwork to dry linings to reduce the imposed load on the superstructure, the writ alleges.

WS is also seeking the cost of additional professional fees,

finance charges, management time, delayed revenue, and lost investment opportunity. WS also wants compensation from Hodson for failing to properly advise on a scheme which would maximise profit yield.

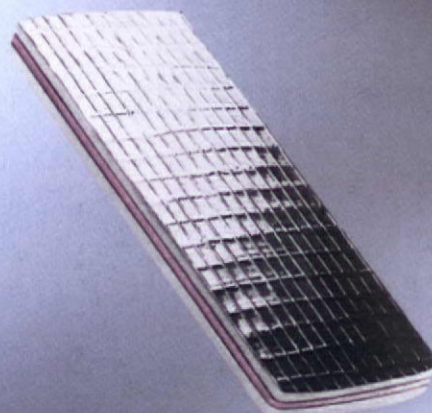
The AJ understands the writ has prompted the two sides to try and thrash out an agreement.

Practice founder Mark Hodson said: 'We are meeting with the insurers to try and sort it out. I can't imagine for a minute that this will go to court.' *Sarah Limbrick and Richard Waite*



YOUNG DESIGNERS Seven Year Nine pupils from Graveney School in Tooting, south London, have won the Open Up Award, run by Open House London, with their community-centre design (*below*). Three Year Nine pupils from Langdon School, East Ham, came second with their design (*right*) and three Year 13 students from St Joseph's College, Croydon, came third with their proposal (*below right*).

Technological progress enables smaller,
thinner and more efficient solutions.
Why should this be different for insulation?



ACTIS THIN MULTIFOIL INSULATION

ACTIS, the inventor of thin multifoil insulation, is driving technological progress through the development of exclusive technology for roofs, lofts, walls and floors.

ACTIS insulation is a thin multi-layered complex (30mm max.), composed of reflective films interspersed with separators, which provides excellent thermal comfort both in summer and in winter. ACTIS is the only company to test the thermal performance of its insulation under real conditions using a methodology defined and validated by a recognised UK laboratory, BM TRADA. Easy to install, this unique technology provides extra living space and durable insulation performance.



01249 446 123

For more information visit
www.insulation-actis.com

ACTIS

INVENTOR OF THIN MULTIFOIL INSULATION

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

PRACTICE HEAD VENTS FURY FOLLOWING CABE REVIEW

Stock Woolstencroft Architects has criticised CABE over how it handled the review of its 150 High Street scheme in Stratford, east London.

In a letter to the AJ, practice partner John Woolstencroft hit out at the design watchdog after CABE twice mauled the mixed-use project in August and October 2007. Despite CABE's comments, the London Thames Gateway Corporation granted planning permission.

Woolstencroft wrote: 'We first approached [CABE] as a consultee back in December 2006... Subsequently, CABE first expressed interest in being a consultee following the revised application in June 2007.'

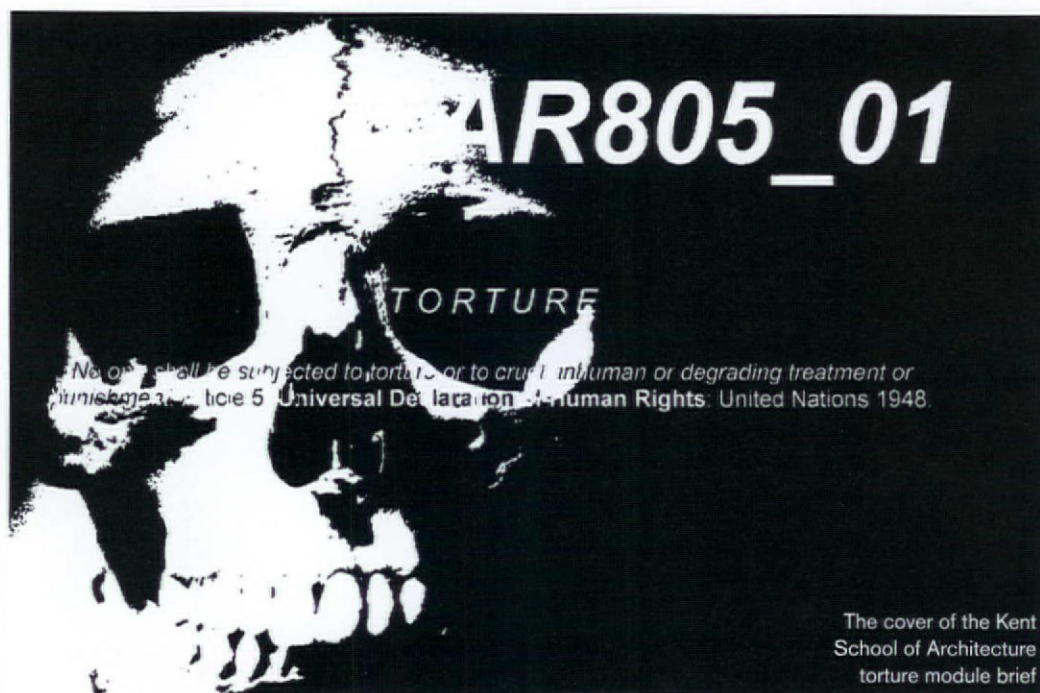
'CABE has based its assessment on a two-hour meeting between us and one of their officers... We offered to give a presentation to the respective CABE commissioners, which was declined.'

It is the second attack aimed at CABE in just three months. In November, Milton Keynes Council (MKC) accused the quango of 'refusing to play ball' over its redevelopment of FaulknerBrowns' Bletchley Leisure Centre (AJ 01.11.08).

MKC assistant director of leisure and culture Paul Sanders said: 'At every RIBA design stage, from A to F, we have tried to engage CABE... It wasn't until the very last possible moment that they decided to comment, and then they fundamentally disagreed with our scheme.'

CABE declined to comment.

Read Jonathan Woolstencroft's letter on page 22



The cover of the Kent School of Architecture torture module brief

KENT STUDENTS SET TORTURE DESIGN TASK

A student at the University of Kent's School of Architecture has been excused from a masters module for which students are required to build a 'full-scale operable torture device'.

The student, who has asked not to be identified, told course tutor Mike Richards that he was uncomfortable at the prospect of working to a brief – which is illustrated by a skull and a plan view of a Gestapo torture table – which asked the 12-strong class to 'design, construct and draw a full-scale operable prototype torture device based on ergonomic principals'.

The brief continued: 'By employing the tactics of shock, our ambition is [...] to elicit strong opinions and oblige you to adopt an ethical position on the practice of torture.'

The head of the architecture department, Professor Don Gray, confirmed that the student had lodged a complaint but said the module was justified as part of the 'contemporary artistic debate'.

He said: 'No-one has been forced to do this. The only person who has raised any objection has been given the opportunity to address the project from a different angle.'

He added: 'I agree that it is a slightly shocking introduction to a very serious long-term design project. I'm neither justifying it or defending it, but that is how we are going about it.'

But David Gloster – director of education at the RIBA – said: '[This brief] might have potential to give offence to some, and cause misunderstanding of its purpose.'

However, former RIBA

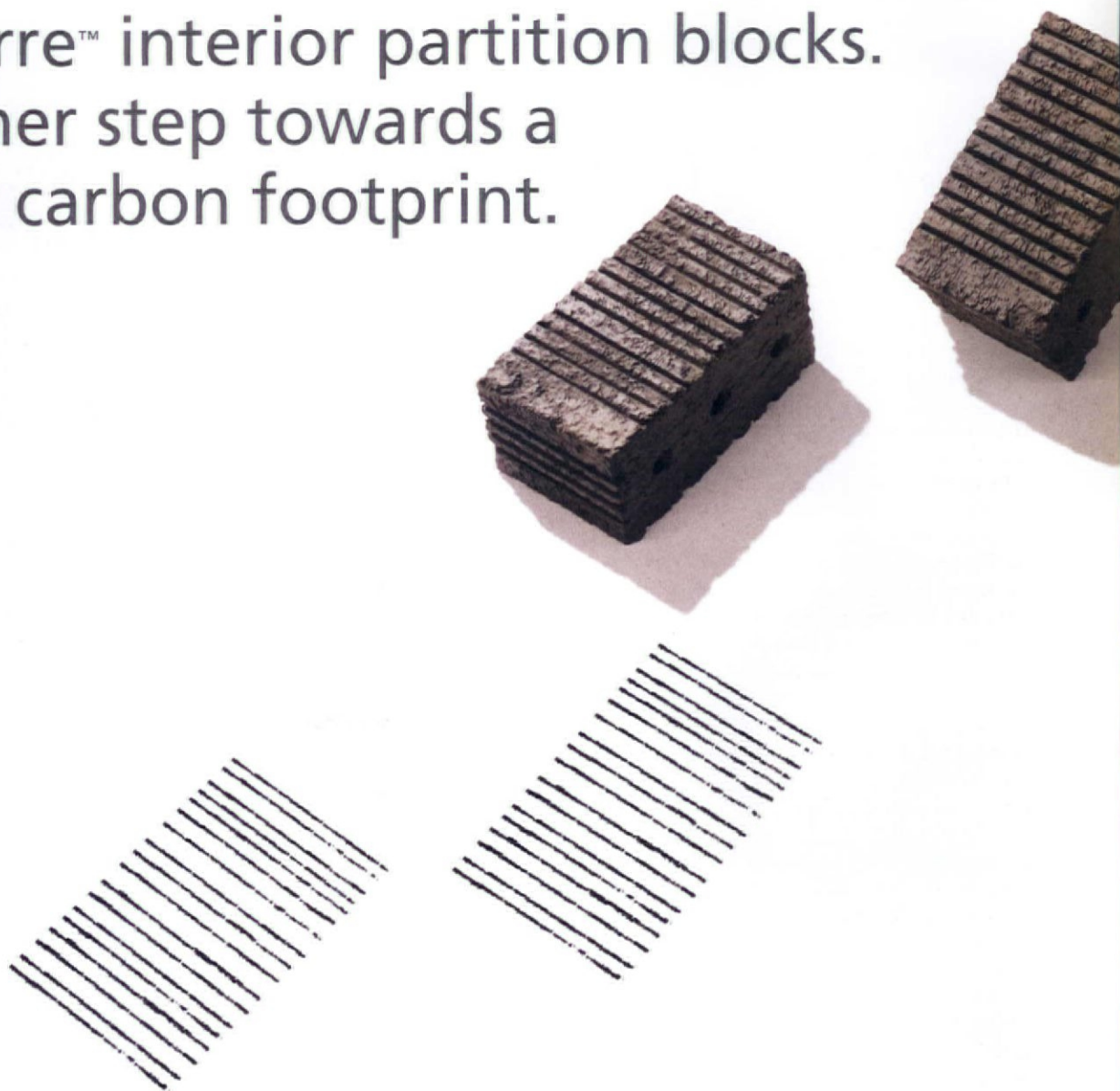
president George Ferguson, described the course as 'stark raving bonkers' and added: 'I have seldom read such pretentious tosh!'

He continued: 'Of course it is part of the role of architectural education to stretch our minds – but not towards extreme discomfort and ugliness. Now is the time to think about the making of attractive places. The built environment is not some sort of "Brit Art" gallery designed to shock – or certainly should not be.'

The two-week project is in advance of a major project to design a new headquarters for human-rights group Amnesty International. *Max Thompson*

Read the full brief online at WWW.ARCHITECTSJOURNAL.CO.UK

Ecoterre™ interior partition blocks. Another step towards a lower carbon footprint.



A zero carbon building industry won't happen overnight. But using the Ecoterre™ earth bricks from Ibstock could be a giant leap in the right direction.

Made from 100% recovered clays unsuitable for brick making. Dried using recovered heat from brick kilns. Proven as a cost effective, performance material for load free interior use. In Ecoterre™ you've got a genuine alternative to help you drive down your carbon footprint and help meet your obligations to build sustainable homes.

Always one of the most sustainable of materials for its durability, thermal mass and the fact that it is so readily recycled, our commitment to an even more environmentally friendly brick makes Ibstock bricks the best choice cladding material for architects, planners and builders everywhere.

See us on stand E510 at Ecobuild or visit www.ibstock.com/sustainability

Winner of the **Building** Awards for sustainability

IBSTOCK®
building sustainability

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

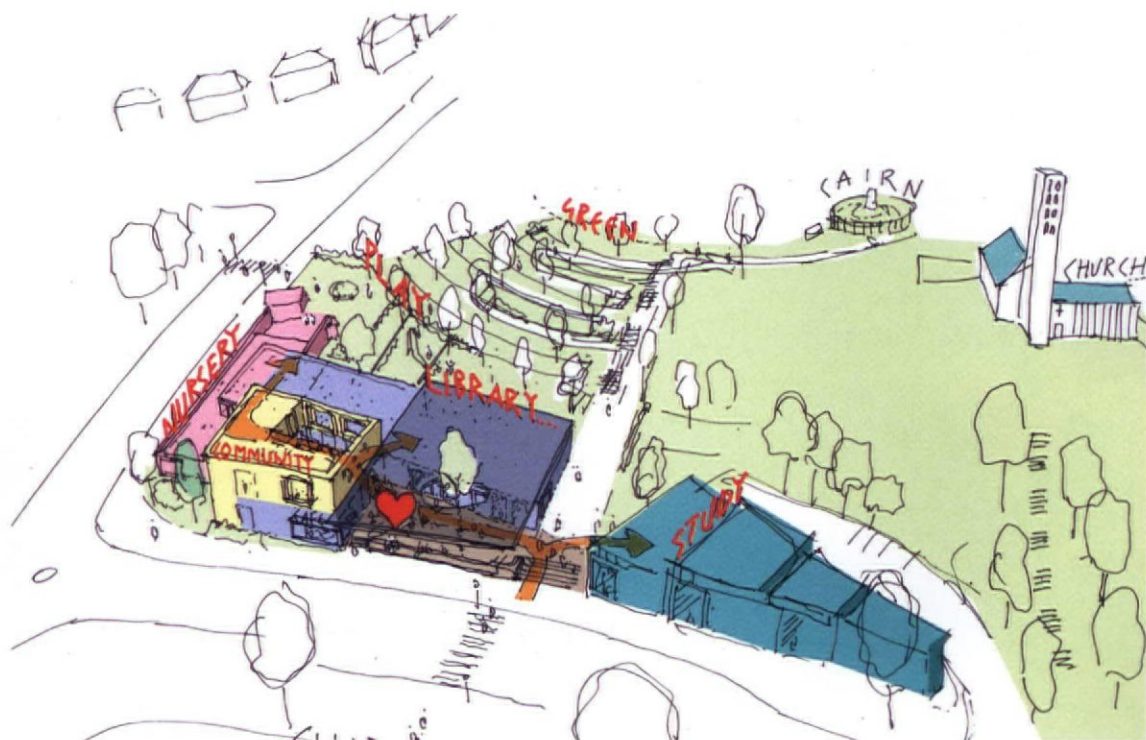




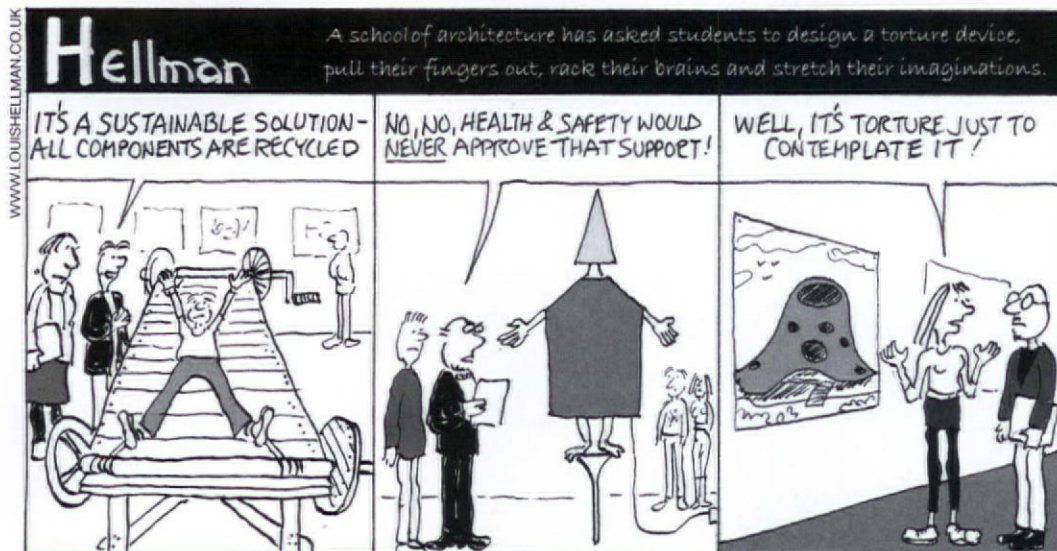
SHORTLIST REVEALED FOR WALSALL LIBRARY

These are the six shortlisted proposals in the competition to design a new community library in the deprived Bentley area of Walsall, West Midlands. The schemes – submitted anonymously by Aaron Evans Architects, FAT, Featherstone Associates, McMorran and Gatehouse Architects, Panter Hudspith Architects, and Birmingham-based Sjölander da Cruz Architects – were chosen from more than 70 entries. A winner in the RIBA-organised contest is expected to be announced next month.

Comment on these schemes at WWW.ARCHITECTSJOURNAL.CO.UK



Astragal



HOUSE OF CARD

Astragal came over 'a bit **Bill Dunster**' last Saturday night. With a willing accomplice, he took part in art group Subject to Change's Home Sweet Home project at London Bridge's Shunt club. The installation transformed an area of the club into a 'model city' made from cardboard houses, created by club-goers. Each participant was presented with a key, a cardboard starter house and access to a store cupboard full of



craft paper and safety scissors. Unfortunately, having arrived rather late, Astragal was informed by the 'estate agent' that the only plot left was in the city's council estate. Ever-aspirational, he set about creating miniature sustainable low-cost housing (pictured below left), specifying a wind turbine (dried flower), photovoltaic panels (tinfoil) and insulation (cotton wool). But Astragal's attempts to raise the tone of the neighbourhood fell rather flat. With other residents choosing to build 'hilarious' crack houses and 'party mansions', people soon started referring to the council estate as 'the shanty-town'. Is there no aspiration left in social-housing design?

SPLIT ENDS

Work has started to repair the damaged facade on CZWG's Bling Bling building in Liverpool. The overhanging bronze-coloured cladding on the front of the five-storey block – home to celebrity hairdresser Herbert's of Liverpool – was

badly dented after it was hit by a lorry (pictured below). Astragal would have thought the building was hard to miss...



THIS WEEK'S ONLINE POLL

Do you think your practice will have less work in 2008 than it did in 2007? (see right for result).

Next week's question: Should architecture students be asked to design torture devices?

WWW.ARCHITECTSJOURNAL.CO.UK

NO 45% YES 55%



SUBSCRIBE

- Go to www.architectsjournal.co.uk/subscription;
- Call 0870 830 4959; or
- Email ajo@subscription.co.uk. A £150 subscription (students £105) includes:
- The AJ every Thursday;
- AJ Specification on the third Thursday of every month;
- Unrestricted access to our relaunched website at WWW.ARCHITECTSJOURNAL.CO.UK; and
- Six breaking news stories in a daily email alert.

A HIGHER STATE OF CONFUSION

Astragal is always keen to make new friends so he was thrilled to receive a voicemail from someone representing **Above & Beyond**. Would that be Above & Beyond the trance DJs? Responsible for the classic remix of **Madonna's What It Feels Like for a Girl**? Surely not! After swiftly offering to lay down some backing vocals, it became clear to Astragal that it was not the trio of DJs used to filling the floors at Godskitchen and Pasha, but, in fact, an architecture and design practice from Huddersfield. Imagine the confusion!

The commercial, aluminium door you want

Heavy duty – powder coated

*Hold open or non-hold
open transomatic
concealed closer*

*Powder coated to any
RAL colour*

*Can be automated for
disabled access*

*Anti-trap finger
guard to pivot
stile*

*Heavy duty bottom
pivot assembly*

*Unglazed to
accommodate 24mm
double glazed unit*

*Standard
55mm door
stile and top rail*

*Euro profile
cylinder*

*45 x 100mm outer frame
non-thermal system*

*100mm
bottom rail*

*Double ramp
threshold for
wheelchair access*

ENQUIRY 18 ON CARD

WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

the price you want

FROM £295.00*

Research has shown that lead times for the supply of aluminium door systems is a constant frustration to customers. Now, with the introduction of our supply only door systems, lead times can be cut by half, enabling an improvement on your work programmes.

This high specification, heavy duty, commercial door system conforms to all British and European standards and can, on request, have any specified architectural ironmongery fitted and should the need arise all doors can retrospectively be automated.

**For full details, including additional options and ordering,
visit aludoor.co.uk**

*Price is based on our standard single door, ex-works and subject to VAT at the current standard rate.



Leader & Comment



Leader Foreign schools are monopolising the best of British architectural teaching talent, writes **Kieran Long**. We need to keep our brightest educators closer to home

Where has the debate about British architectural education gone? Abroad, it seems.

I commented here before Christmas about the upside of British architectural education – its diversity and openness. But writing this week about my visit to Yale's architecture department in the US has made me realise that UK schools are lagging behind.

Let's look at just a selection of UK-based people teaching abroad. Switzerland loves the Brits, for example – Caruso St John are at the ETH in Zurich, Sergison Bates in Mendrisio, and Jamie Fobert in Lausanne. In the US there's FAT at Yale (*see pages 24–29*), Cecil Balmond and Homa Farjadi at the University of Pennsylvania. Engineer Hanif Kara is at

Harvard teaching under Mohsen Mostafavi, and Farshid Moussavi of Foreign Office Architects is also a professor there. Her partner Alejandro Zaera-Polo was until recently head of the Berlage in Amsterdam. Tony Fretton has been at Delft for years. Even our columnist Patrick Lynch, who decries this situation this week on page 20, is teaching in Dublin and not a UK school.

I could go on, but you get the point. This is a brain drain of epic proportions, and we should be worried.

How can it be fixed? Heads of UK schools need to create institutions that people would love to teach at. This can be done in many ways. Clearly the quality of the debate needs

to be high. But if you teach at Yale, for instance, you are quite likely to meet someone who wants to commission you – this is part of the attraction. It is no coincidence that Michael Hopkins' visiting professorship at Yale coincided with his commission in 2005 for the School of Forestry & Environmental Studies there.

What British architectural education probably needs is a recession. Then all those jet-setters might find themselves attracted to teaching jobs closer to home. Until then, UK schools need to find ways to prevent our students being subjected to an education from the best of the rest rather than the leading practitioners. kieran.long@emap.com

Opinion I helped design the Lloyd's Building to be flexible, says **Marcus Lee**, and we musn't allow listing to suffocate it

Our heritage is protected by the listings process, but should we preserve at all costs, or conserve to breathe new life into our architectural heritage?

The adaptation of old buildings presents a compelling challenge to architects. It also places a huge responsibility on building owners to choose the right architects to minimise risk and offer a vision of the future. If the right choice of architect is made, should listing still be a necessary prerequisite?

Ultimately, it comes down to quality and commissioning. Where this is ignored, listing must come into play. But, where it is fully embraced, the results speak for themselves. Louis Kahn's memorable Yale University Art

Gallery in New Haven has been recently returned to its former glory by New York-based Polshek Partnership Architects. Stuart Lipton has compiled a Who's Who list of architects, including Rem Koolhaas and Rafael Viñoly, who are vying to bring west London's Commonwealth Institute into the 21st century.

The possible listing of Richard Rogers' Lloyd's Building, which I worked on as a site

How ironic it would be if Lloyd's iconic status stymied its design

architect (AJ 24.01.08), sums up this dilemma. Lloyd's is undoubtedly a building of world stature; a genuine one-off with extraordinary built quality. Although it has picked up a few detractors along the way, its architectural pedigree is recognised by many (it is former Culture Secretary Tessa Jowell's favourite building) and it has become a veritable 20th-century architectural icon. Perhaps listing was always a question of when, rather than if. Yet Lloyd's is a building of

deliberate flexibility, designed for change not constraint – flexibility is the essence of its design. How ironic it would be if its iconic status ultimately stymied its design.

On the face of it there should be little cause to change the external appearance of the Lloyd's Building. Lloyd's has invested heavily in maintaining its highly articulated good looks. However, Lloyd's now competes with the likes of the adjacent Willis Building and Swiss Re, both by Foster + Partners, and Rogers Stirk Harbour + Partners' exciting Leadenhall Tower, currently under construction. From the off, Lloyd's had a modernising approach; the 1986 building replaced Edwin Cooper's 1929 building, itself listed, and a fine if outmoded building. This tradition should continue.

Buildings need to change or they will decline. We should ensure that the protective blanket of listing provides security, not suffocation.

Marcus Lee is a director of Flacq

Email comment@architectsjournal.co.uk



Opinion Don't panic, writes *Ewan Jones*, the economic situation for architects isn't as bad as you think

Panic and financial meltdown make a good story, and the *schadenfreude* appeal of City bankers' suffering hasn't been lost on the media. But dig a little deeper and the gloom is less overwhelming.

The dictionary definition of economic recession is two consecutive quarters of falling output, so although the economy is slowing down, right now we are a long way off being in recession. Mergers, acquisitions and major property transactions may be drying up, but ordinary business banking continues largely unaffected.

Borrowing is more difficult, but money for projects remains available. In the UK, public-sector spending is still high. The resource-rich nations of the Middle East and the former Soviet Union still have cash to spend, and there is demand in the growing economies of Russia, India and China.

Many of those managing practices today will have survived the early '90s recession. Now things are different.

The upheaval of the 1980s began to change the UK from a low-wage, low-skilled manufacturing economy to one which became more focused on added-value services. Moving manufacturing to countries with cheaper salary costs has kept inflation low for a long period and Bank of England independence has diluted political influence on interest rates. Globally, the US economy is less dominant.

China, Russia and India are increasingly important as suppliers of resources and goods as well as markets for our professional services. In commercial property there is less speculative construction and more reliance on pre-letting. In 2008, oversupply of City office space and plummeting rents look avoidable. But this new economic structure has a mischievous tendency to send mixed messages.

The UK housing market has slowed down. Some retailers are reporting record sales but some are struggling. Meanwhile, growth in employment and pay continues to be strong. At Grimshaw our workload grew throughout 2006 and on into 2007; over two years our workforce doubled and we moved to larger premises. We do not anticipate reducing the size of the office.

Although we have more mouths to feed, our enlarged office can work more efficiently. Support functions benefit from a certain critical mass, and with 150 staff in London we have the flexibility to carry a wide range of projects and to run several large schemes at once.

This is not an advantage that we want to lose. A slowdown in the first few months of 2008 was anticipated, but projects for the next financial year are in a good state – about 60 per cent of our targeted work for 2008-09 is already booked in. Meanwhile, enquiries in

Our new economic structure has a mischievous tendency to send mixed messages

the UK and abroad are at healthy levels, although foreign work looks strongest.

Last year was an exceptionally buoyant year, one of several successive years of strong growth for architects, and any 'normal' year will suffer by comparison.

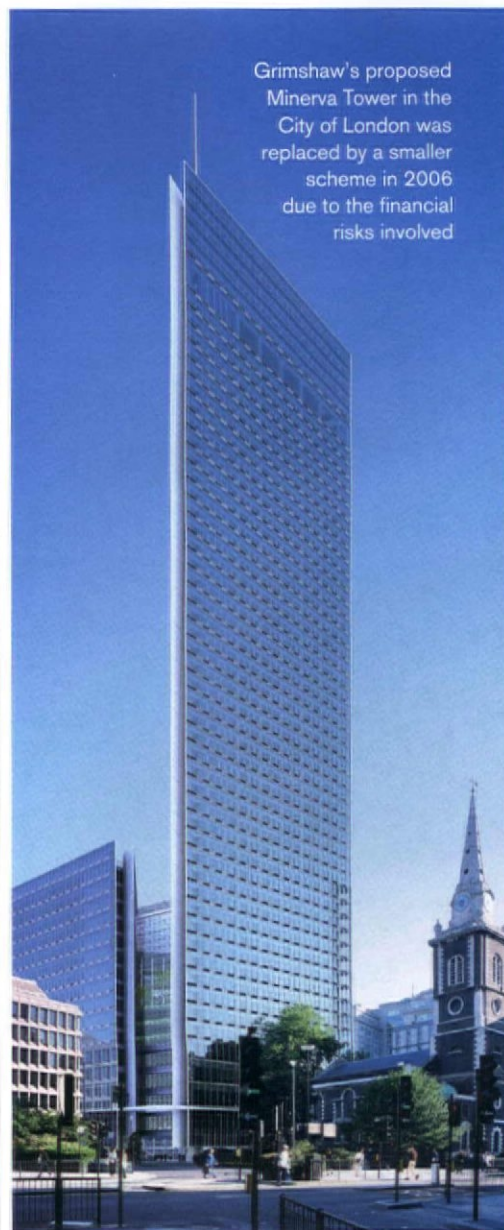
The difficulty for architects now is in understanding how a general economic slowdown will translate into impact on our individual practices.

Architects are often the first to see evidence of cold financial feet, as projects in early design stages go on hold. Conversely, some projects will be too late to stop. Clients will already be committed to schemes with several years still to run.

These varying time-lag effects will cause some firms to struggle while others will hardly notice any change at all.

As an employer I would be worried if we were solely reliant on one work sector, one major client or one region – but one should always be worried about those risks. An economic slowdown doesn't necessarily change the rules for running a business,

Grimshaw's proposed Minerva Tower in the City of London was replaced by a smaller scheme in 2006 due to the financial risks involved



although this is not a good time for ventures into new markets.

Keep on doing the right things: focus on the work that you are best at; look for more work from existing clients and keep an eye on cash flow. Whether you prefer Douglas Adams or *Dad's Army's* Corporal Jones – don't panic, and stick with your business plan. You do have a plan don't you?

Ewan Jones is a partner at Grimshaw



Practising architects should be welcomed into British schools of architecture, says Patrick Lynch

The opportunity for younger and older architects to engage with each other as equals in discussions about design is one of the best ways in which we can continue to learn and develop as designers. This rarely happens, and almost never inside schools of architecture in the UK, since most part-time tutors are just setting up in practice (it is assumed that after a certain point you become too busy, and rich, to teach). Full-time academics actively resist the intrusion of practising architects upon their theoretical turf.

After conversations with older colleagues, I've been thinking more about Hannah Arendt's essay 'The Crisis in Education' (see Lynch's column in *AJ* 17.01.08). She writes: 'To educate, in the words of Polybius, was simply "to let you see that you are altogether worthy

of your ancestors," and in this business the educator could be a "fellow-contestant" and a "fellow workman"... Fellowship and authority were in this case indeed but the two sides of the same matter, and the teacher's authority was firmly grounded in the encompassing authority of the past as such.' Arendt concludes that 'an education without learning is empty, and therefore degenerates into moral-emotional rhetoric.'

I've been lucky enough to work alongside some much more experienced architects recently, yet it's only my good fortune that an enlightened client chose to allow me into a discussion with them. None of these architects teach in this country, and unless you work for them you'll never see them outside of a lecture hall. But, like other eminent

colleagues, they all teach abroad. Without apologies for being blunt, the best architects in Britain are welcomed at Harvard, Yale, Penn, Delft, ETH, Mendrisio and Lausanne, but not here. I fear that we are all suffering from lack of contact with the best minds in British architecture (see Kieran Long's *observations of a Yale crit* on pages 24-29).

Looking back over my career in education, as a teacher and a student, I can count on one hand the number of times I have had the privilege of being witness to the discourse of good architects in Britain. I know I'm beginning to sound like my father now ('the grass is greener in Ireland' etc.) but recently I was lucky enough to crit with Glenn Murcutt, alongside some of the best architects in Ireland, at the Dublin Institute of Technology,

We're suffering from the lack of our best minds

where he is a visiting professor. O'Donnell + Tuomey and Grafton Architects are among my colleagues teaching the final year at University College Dublin.

So how do the best British architects manage to avoid teaching in Britain? One reason might be that Irish final-year students, like other European students, do a thesis project, which makes them responsible for selecting their own site and topic – something the unit system here obscures. It also means that each tutor has around five students, whom they see for half a day a week. But what a good use of half a day!



the Natural StoneShow 2008

The UK Stone Industry Event

11 - 13 March 2008

EXCEL
LONDON



The Natural Stone Show 2008

7 Regent Street
Nottingham
NG1 5BS
United Kingdom

t: +44 (0) 115 945 3889
f: +44 (0) 115 958 2651
e: stoneshow@qmj.co.uk

Be inspired at *The Natural Stone Show 2008*

From granite worktops to limestone flooring and marble tiles to sandstone cladding, benefit from the attractive and hard wearing properties of stone to add both quality and value to your project.

Choose from more than 5,000 materials to create any ambience, mood or environment your client demands and enjoy a range of exciting visitor features including the

Demonstrations area where you can pick up tips to help you better understand the processes involved in building with stone.


The show is also being run in parallel with the *Natural Stone and Building Conservation Conference 2008* which offers accredited CPD for members of RIBA. The conference explores the versatility of stone in modern methods of construction. How developments in the offsite manufacture of stone rainscreens, lightweight panels and precast can remove cladding from the critical path on fast track projects.

For further details and online registration visit our website

www.stoneshow.co.uk → → →

or call our dedicated registration hotline on
0844 557 2890


The show is officially supported by:

RIBA 




ENGLISH HERITAGE



 CONFININDUSTRIA MARMOMACCHINE
ASSOMARMOMACCHINE

ENQUIRY 12 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Letters

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

Stock Woolstencroft's
150 High Street,
Stratford



CABE CRUSADER

I write in response to the article 'Stock Woolstencroft wins green light for tower despite CABE reservations', which appeared on your website on 21.01.08. I did not feel it appropriate to comment before now, while the planning application was still being considered.

It is important to stress that we have successfully negotiated and obtained planning consent for 150 High Street, Stratford (pictured above), from three authorities: the London Borough of Newham, the London Thames Gateway Development Corporation (LTGDC) and the Greater London Authority (incorporating its urban design team and Design for London).

These organisations have all been involved from the beginning of the design process, are satisfied that 150 High Street is of appropriate quality, and have endorsed the design.

Regarding CABE's involvement, we first approached it as a consultee back in December 2006 when the planning application was submitted, and it elected not to comment. Subsequently, CABE first expressed interest in being a consultee following the revised application submission in June 2007. Clearly, having excluded itself earlier, this late interest meant that CABE did not have the benefit of influencing the conceptual evolution of the design – a process that had been fully inclusive of the planning authorities and to which these organisations

invested time and effort. Sadly, CABE has based its assessment on a brief two-hour meeting between us and one of its officers, and a visit by its officer to the site. We offered to give a presentation to the respective CABE commissioners, which was declined.

Notwithstanding the above, we sought to address the further comments arising from all consultees in the revised application of June 2007, and then provided additional amendments in October following CABE's original comments. The revised application and substitutions consisted of full and detailed illustrations and technical information, which addressed all the issues raised. We were therefore particularly disappointed at CABE's subsequent comments of late October 2007 (prior to LTGDC's final approval in early November), which appeared not to have considered our latest revisions. It is our view that CABE's comments arise from a lack of understanding of the scheme and are undermined by a lack of objective detail.

150 High Street achieved planning approval because it is a hallmark, high-quality scheme, which will provide an appropriate setting to the London Olympic Games. Architecturally it will exceed CABE's expectations, and provide major benefits to the local community well beyond 2012.

John Woolstencroft, partner, Stock Woolstencroft

See news story on page 12.

STONE COLD

Regarding Specifier's Choice in *AJ Specification* 12.07, we at

Albion Stone find it puzzling that Francis Terry explained his selection of French Anstrude stone for the new infirmary at the Royal Hospital Chelsea by claiming 'difficulty in getting English stone'. We supplied Portland stone samples that exactly matched the stone on Christopher Wren's existing Grade I-listed building. We understood that the project would require approximately 100m³ of stone – we had over 5,000m³ of Portland in stock and ample capacity at the factory to manufacture the stone. So why the difficulty?

The article then suggests that Terry thinks Portland stone conveniently pops up in the middle of France from under the Channel. Unfortunately, geology is never that simple. Dimension stone characteristics are always very localised and, besides, the Anstrude is part of the Bathonian (Middle Jurassic) geological sequence. Portland is Portlandian (Upper Jurassic).

According to the article, Terry believes that 'Portland is revered simply because a Duke of Portland apparently once insisted on its use'. Unfortunately, this statement presents a timing problem. The first Duke of Portland was made a Duke in 1716 – 100 years after Inigo Jones used Portland for the Queen's House in Greenwich and Banqueting House in Whitehall. Surely it is Christopher Wren we should thank for the countless Portland buildings – again, predominantly built before the Duke was even born. He, incidentally, later lived in Jamaica and went on to become its governor.

Michael Poultney, managing director, Albion Stone

Delivering Sustainable Construction...

...With Kingspan **ECOsafE** Insulated Panels

Kingspan's Trapezoidal roof and wall panels and range of Architectural Wall Panels have achieved a Green Guide 'A' Rating (within the highest performing specification section of the Green Guide to Specification) through an independent, audited and certified process by the BRE.

Kingspan **ECOsafE** insulated panels use an environmentally sustainable **FIREsafe** PIR insulation core.

All Kingspan **ECOsafE** insulated panels have a low GWP (Global Warming Potential) and help to deliver optimum performance in environmental assessment methods such as BREEAM.

Further information is available from Kingspan on:

Tel: +44 (0) 1352 717251

Email: info@kingspanpanels.com

Web: www.kingspanpanels.com

envirocare
TECHNICAL SERVICES
0 8 0 0 5 8 7 0 0 9 0

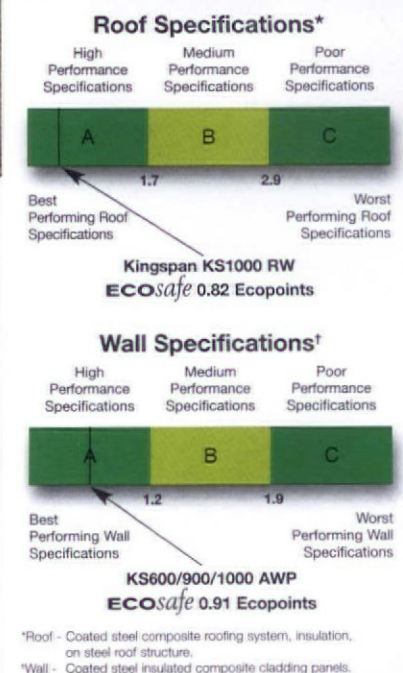
ECOsafE
FIREsafe



Winners of the Best Sustainable Business Practice award at the Building Sustainability Awards 2007

ENQUIRY 21 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Commercial Cradle to Grave




Kingspan
Insulated Panels



Andrei Harwell

Fred Tang

Michael Speaks

Robert A M Stern

Kieran Long

Frank Lupo

YALE CRITS

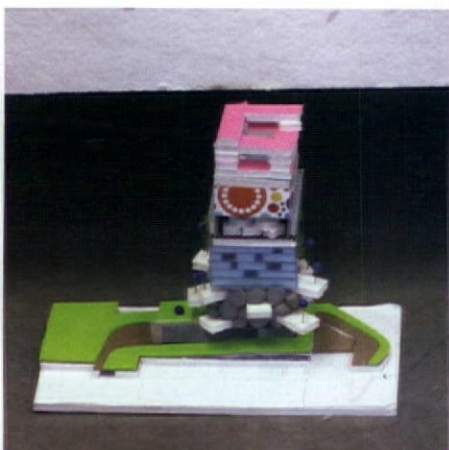
What can the UK learn from one of the most prestigious schools in the US? *Kieran Long* joined an end-of-semester jury to find out

Chiemeka Ejiochi



Nicholas McDermott

Elizabeth McDonald





Sam Jacob

Michael McMorrough

Nick Johnson

Sean Griffiths

Charles Holland

Patrick Bellew

Lydia Miller

I'm in one of the more intimidating rooms of my career. Robert A M Stern, the legendary Post-Modernist architect and the smooth and suited dean of Yale University's architecture school, has assembled a pretty mighty jury for the final crit of the autumn semester.

Of the Americans, there's Michael Speaks, dean of Kentucky, Fred Tang from Columbia

University, architect Frank Lupo, Susan Yelavich from Parsons school of design, Emmanuel Petit (Yale's very own intense and funny Luxembourgger), and John McMorrough from Ohio State. In the British corner is Nick Johnson of Urban Splash (the Edward P Bass Distinguished Visiting Architecture Fellow, to give him his full title),

Sam Jacob, Sean Griffiths and Charles Holland of FAT (visiting professors this year and next year), and Patrick Bellew, services engineer and long-time Yale visiting lecturer.

And me. A Yale limo met me at JFK airport and drove me the two-and-a-half hours to New Haven. This chauffeur-driven experience is just the first clue that Yale is >>

Christopher Corbett



Gabrielle Ho



GABRIELLE HO & CHRISTINA WU

In this project, which Ho and Wu call 'Spectacular Vernacular', a wondrous proposal for the Bishopsgate Goods Yard site, somewhere between a Japanese cartoon and Alice In Wonderland creates a dense quarter of overlapping vernacular forms. It is an experiment in typologies, taking familiar forms and shifting their scales or uses to spectacular effect. The model (*bottom right*) shows the complexity of the urban proposal, which was fully realised in this section drawing.



different from any school you could experience in the UK – it is one of the most affluent architecture schools in the world. Consider the list of studio teachers this year (Richard Meier, Frank Gehry, Greg Lynn, Stefan Behnisch and Demetri Porphyrios in the spring semester alone), and the architectural context of New Haven (opposite the architecture school's Paul Rudolph-designed home sit two of the classics of Modern architecture: Louis Kahn's University Art Gallery and the Center for British Art).

Resources ooze from every alcove. Stern's connections have brought enough wealth that Yale could provide scholarships to all architecture students in the near future. A council of worthies, apparently including the singer Bette Midler, gather money for the school.

Unit sizes are around 10–12 students – FAT's students presented in pairs and had around an hour each of feedback and discussion. Compare this with 20–odd students per unit that some British schools pack in. Although the architecture school's

regular home is under refurbishment, the students have temporary residence in the new art school, a bright contemporary building that Bellew's Atelier 10 engineered to be low-energy. During the crit, he keeps moving things out of the way of the trickle ventilators housed in the columns.

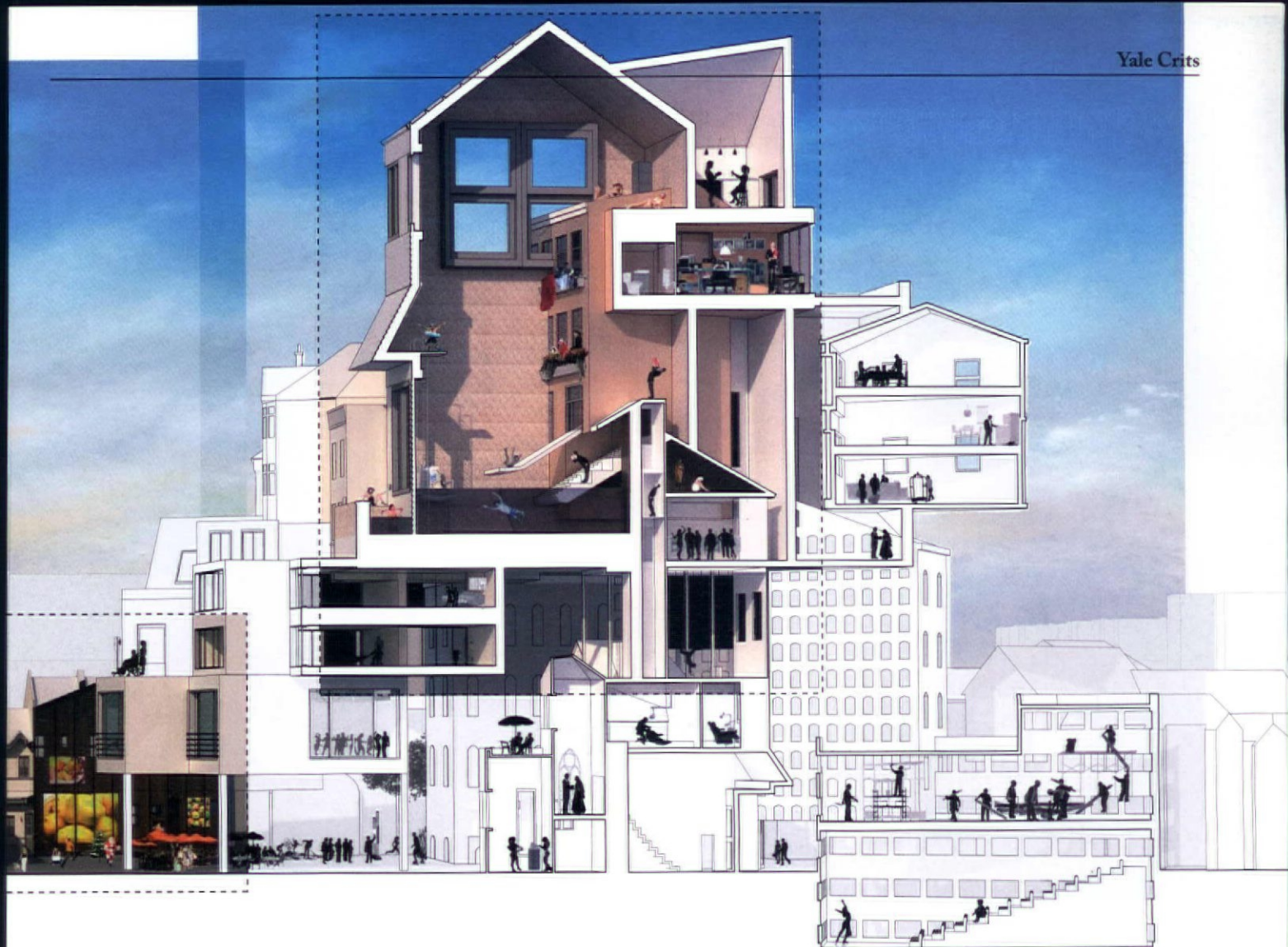
The site chosen by FAT for the semester was Bishopsgate Goods Yard, on the north-eastern fringes of the London's financial heart. The students visited London to see the site, but also to see presentations from Foster + Partners and developer Ballymore about the plans for 100,000m² of mixed-use development. The students' work is most interesting as an implicit critique of the masterplan by Foster and KCAP, which proposes inserting some 'posh real estate for the financial services industry' into the east London borough of Tower Hamlets, according to FAT's brief.

There was as patchy a level of drawing skills amongst the students as you would find in the UK, but what was impressive was the students' ability to take on a whole city block

and make strident and coherent proposals. Urban planning is weak in British schools I have taught at.

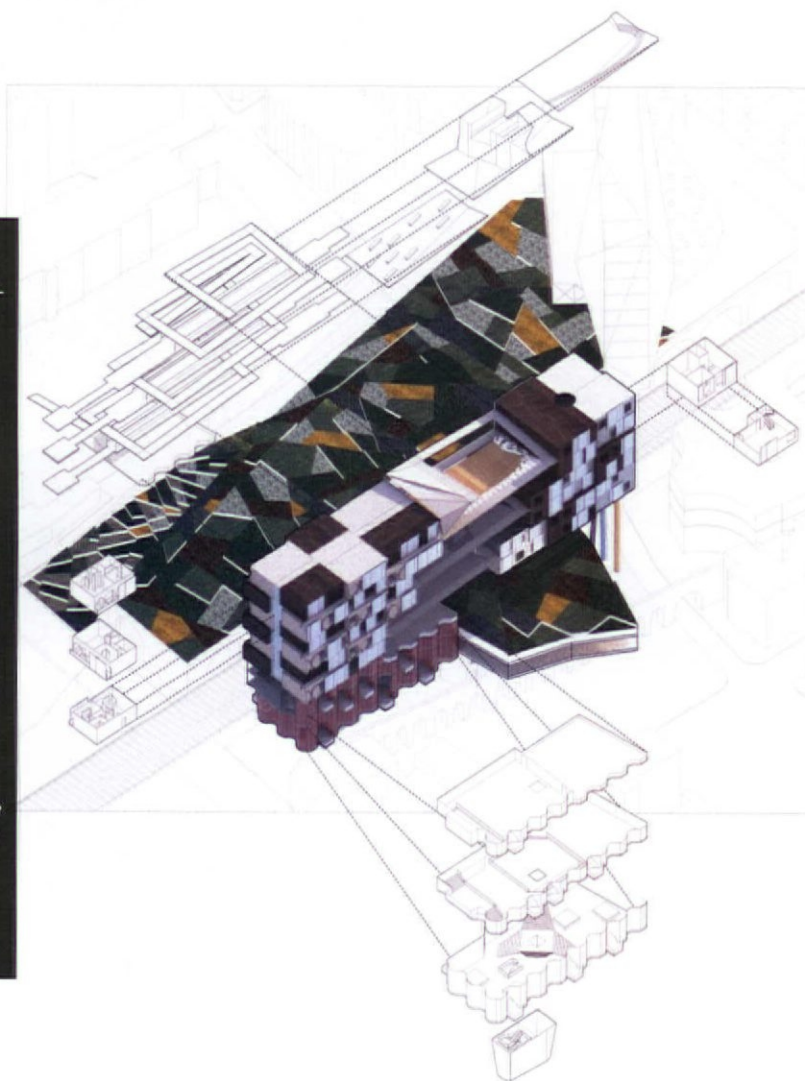
It was striking that there was no dominant aesthetic language to the proposals. The students were not encouraged to adopt FAT's fascination with a populist Post-Modernism. Instead a real argument emerged. FAT's students were clearly intoxicated by the context of east London – the racial diversity of Brick Lane and fashionably decrepit Shoreditch. This manifested itself in proposals ranging from a Modernist OMA-topia compared by one critic to the Barbican Centre, to a strange stacked set of pitched-roof fragments that looked like something out of a Hayao Miyazaki cartoon. >>

A Yale limo met me at JFK and drove me to New Haven



**ELIZABETH MCDONALD &
NICHOLAS W MCDERMOTT**

Despite the its ridiculous title (BUCKLE, SPAM and The City or Beyond the Sterility of Separation), this project derives from a serious and polemical observation about how much of London's so-called public space is in fact monitored by corporations. McDermott and McDonald's attempt to 'offer the Bishopsgate neighbourhood some real public spaces', distinct in character from the corporate spaces at the feet of the new high rises. This space consists of a new topography of small allotments, a small park and a new museum sloping across the site. Inside this landscape is a spiral route taking in a range of new community facilities. For the *coup de grâce*, at the eastern edge of the site the pair have created 'a cooking school and curry museum called BUCKLE, or the Bangladeshi Urban Curry Kitchen of London England'.



And the critical context was also inspiring. Whereas it can be provocative in a UK school to talk about archetype and the importance of historical character, this argument has been current at Yale for years now.

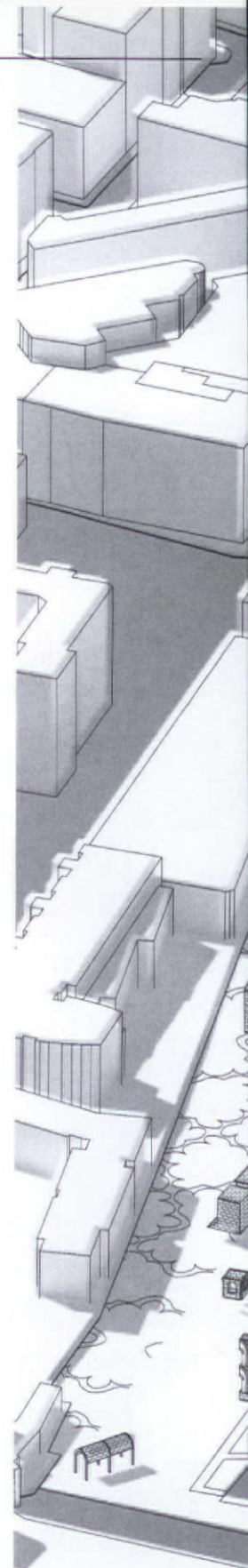
Yale has been appointing the annual Bass Fellowship to British property developers for each of the last three years, Roger Madelin of Argent, Stuart Lipton and now Nick Johnson. Their role is to bring a commercial reality to proceedings – Johnson demanded that each student work out how their proposals affected the price of the land. I don't know how this affected the marking.

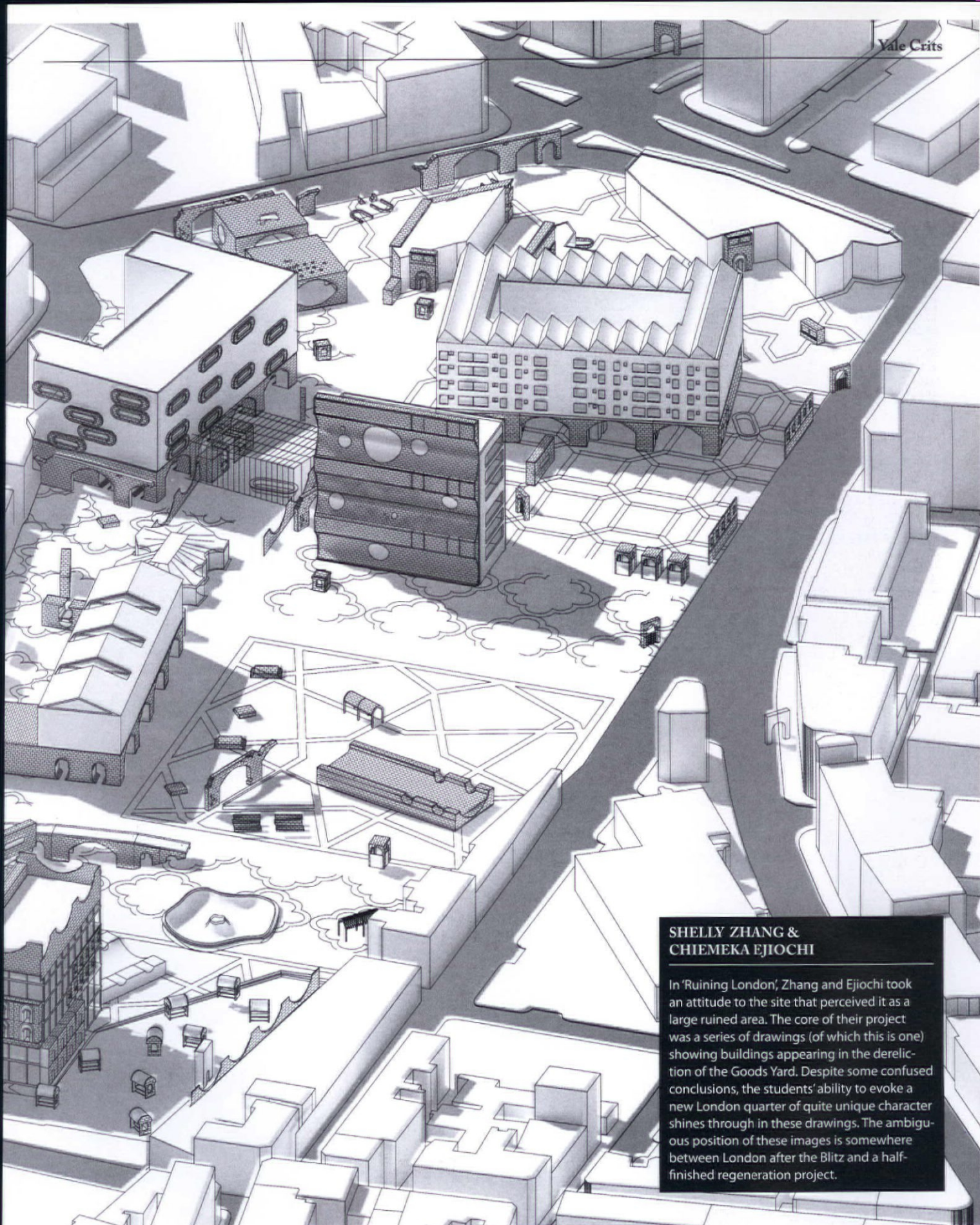
And what's the benefit for the visiting Brits? The contacts that swan around Stern's

cocktail parties are top-level. The notoriously entrepreneurial Bellew has got plenty of work for Atelier 10's new American office (one fellow juror affectionately calls him 'a bandit').

It is easy to be blinded by the stature of the contributors Yale can afford to import, but somehow Stern is able to convince the most important practitioners to teach there in a way that no British school manages to. Why is it that Richard Rogers taught here in 2006, but has not taught regularly in a school in the UK for years? It can't be because he needs the money. Whatever you think of the built work of Yale's tutors, the school provides an education that is grounded in the top echelons of practice. It is worth doing a straw-poll comparison of how many good practising architects there are as heads of schools in the UK. It is not just cash that makes Yale a better educational experience, but the atmosphere of a school that maintains the highest level of debate in academia, practice and development. ■

Bette Midler is one of a council of worthies who help fund the school





**SHELLY ZHANG &
CHIEMEKA EJIOCHI**

In 'Ruining London,' Zhang and Ejiochi took an attitude to the site that perceived it as a large ruined area. The core of their project was a series of drawings (of which this is one) showing buildings appearing in the dereliction of the Goods Yard. Despite some confused conclusions, the students' ability to evoke a new London quarter of quite unique character shines through in these drawings. The ambiguous position of these images is somewhere between London after the Blitz and a half-finished regeneration project.

CLASSICAL EDUCATION

Feilden Clegg Bradley prides itself on not having a house style, but, asks *Kieran Long* as he visits the practice's SciTec Building at Oundle School, is that an excuse for a lack of authorial intent?
Photography by *Tim Soar*



Feilden Clegg Bradley Studios (FCBS) is one of those practices that it is impossible to dislike. It does sustainability properly, it does lots of public projects really well in a Modern idiom and it is outspoken about the environment – both social and ecological. Everyone I've met who works there wears comfortable shoes, and one can speculate that they (or their parents) were sympathetic with CND or other '68-generation ideals.

The practice is very unthreatening. Why? Because it has no 'house style'. FCBS sees this as a good thing. Each project looks different

because each site is different, and, the logic goes, people who do buildings that look alike are imposing their will on the ground rather than putting their ear to it. So far, so cuddly.

The posable Modernism that the practice does has mostly appeared in suburban and rural locations, and has been the kind of thing routinely picking up RIBA Awards for years now. But the SciTec Building at Oundle School, Northamptonshire, with its long stone columnar facade to the north, stands out as something new for FCBS, more familiar as it is with a language of euclidean solids wrapped

in louvred glazing, steel, timber or render – evidenced in projects like the National Cold War Exhibition at the RAF Museum in Cosford, Shropshire; and Heelis in Swindon, the new central office for the National Trust.

FCBS has picked up the strain of stripped, columnar design returning to British architecture like a bout of 'flu (think David Chipperfield's Stirling Prize-winning Museum of Modern Literature, commercial buildings by Eric Parry or Allies and Morrison, or lots of things by Tony Fretton), but has got a little confused along the way. >>



This image The north and west facades, with a view of the lake. This attenuates water run-off from four 'gargoyles' that pour water into the lake

Right The lake is now much clearer than this after settling, and biology students use it as a study aid

Below right The south facade is temporary. Eventually it will be an internal wall, enclosed by a new glazed gallery linking this building with future phases



GUY MONTAGU-POLLOCK

The project architect, Rachel Sayers, says that there is no single author of this project. It was won in competition in March 2003, with Keith Bradley as senior partner, and, she says, each member of the team who worked on it added 'layers'. The competition was for a much larger proposal, a four-phase masterplan of which this is the first. And, despite protestations that this stone northern facade will eventually be the back of the building, it is difficult not to see its strident columns as a gateway to the town centre and the larger development. The later phases do not continue the language of columns present here.

Oundle School is the third-largest public school in the UK (only Eton and Millfield have more pupils) and is housed in a collection of late 19th- and early 20th-century Tudor-style buildings. The town of Oundle has only 5,000 inhabitants, and the 1,200 pupils of the school are everywhere to be seen, wandering between the school buildings,

which are knitted into the town's fabric and centred around The Cloisters – a courtyard and cloister that is the school's social heart.

FCBS' proposal creates a masterplan for a site that was occupied by some rather poor buildings of various eras. The school wants to retain some of these, and FCBS' plan joins them to new ones that will bring together the teaching of sciences, psychology, design, technology and art, with a 200-seat lecture theatre, designed like a boulder on the most prominent corner of the site, which will be used by the whole school. The entrance to the complex will be under a mature beech tree, up some steps and into a mall-like, glazed space, from which you can access these facilities. The building you see here represents the first phase – and the south-facing entrance door will one day be enclosed by future phases.

This leaves a strange building for now. The south facade is in a holding position – the white render will eventually be an internal

The long, columnar north facade stands out as something new for FCBS



wall, and panels of it will be removed to create views across the building.

Inside, the building has an apparently simple arrangement – two floors of labs with a corridor that connects them. But it is given interest through a couple of smart moves. The plan is cranked and the circulation space is made very generous – a key part of the brief. The classrooms are divided into pairs with short corridors in between (these act as double-height spaces to aid natural ventilation – see diagram on page 36), at the end of which are picture windows with built-in oak benches. The deep reveals of the door frames, also in oak, are consonant with this strategy of valuing joinery highly – the custom-designed workbenches are in the same material. The principle of transparency that seems to be de rigueur in contemporary state schools is deployed here, with classrooms featuring full-height glazing to the exterior and to the naturally lit double-height slot of the >>

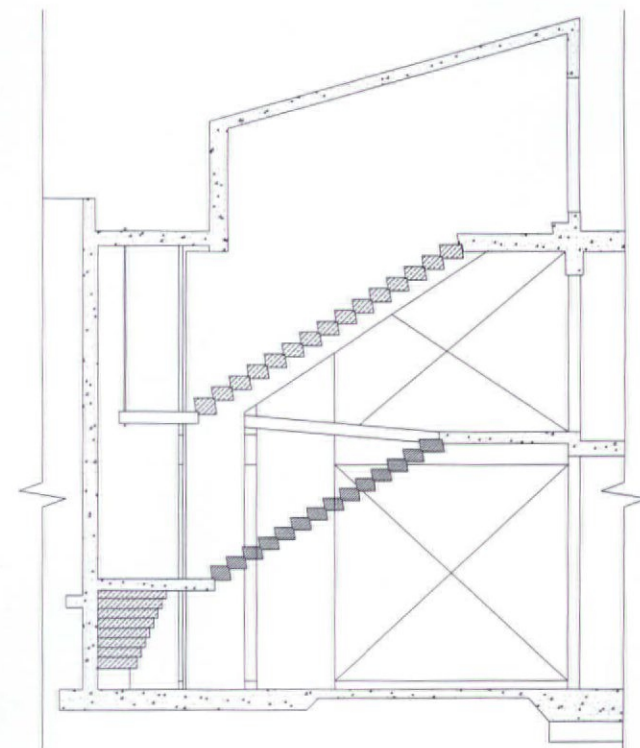
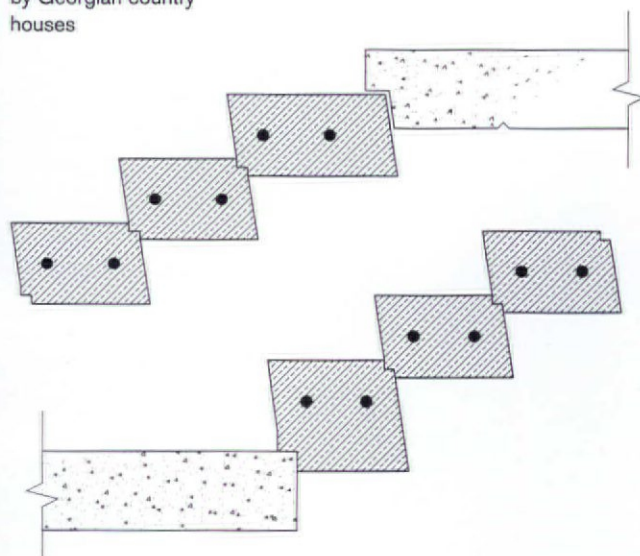


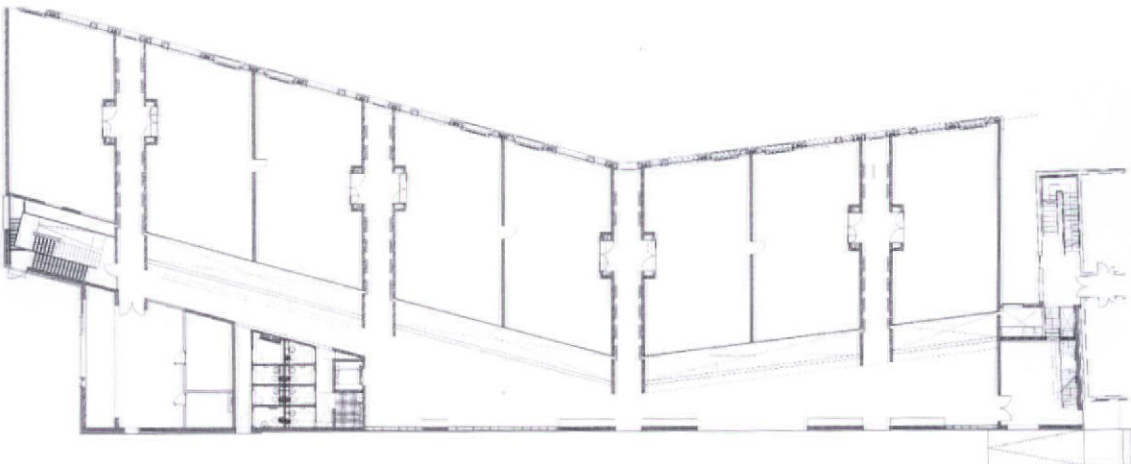
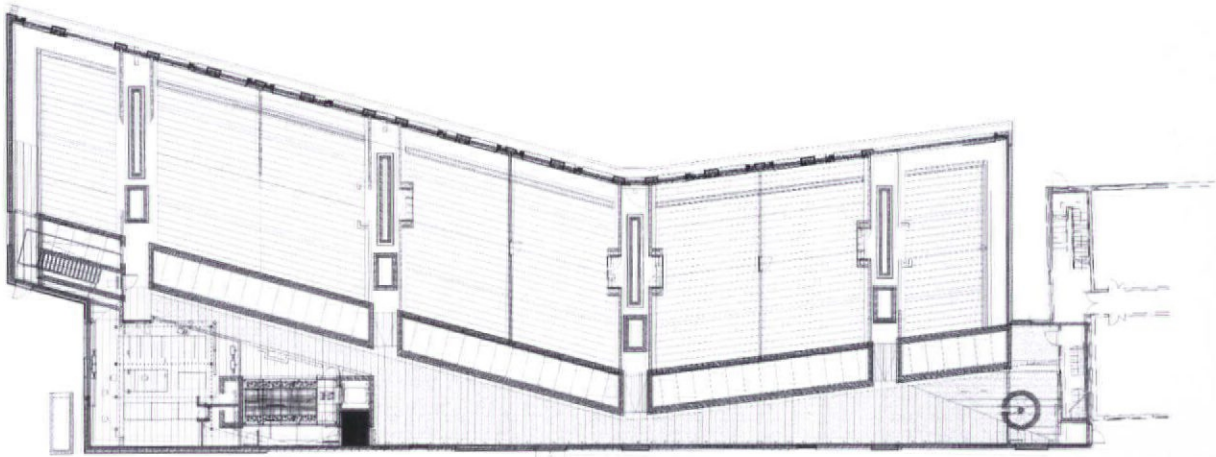
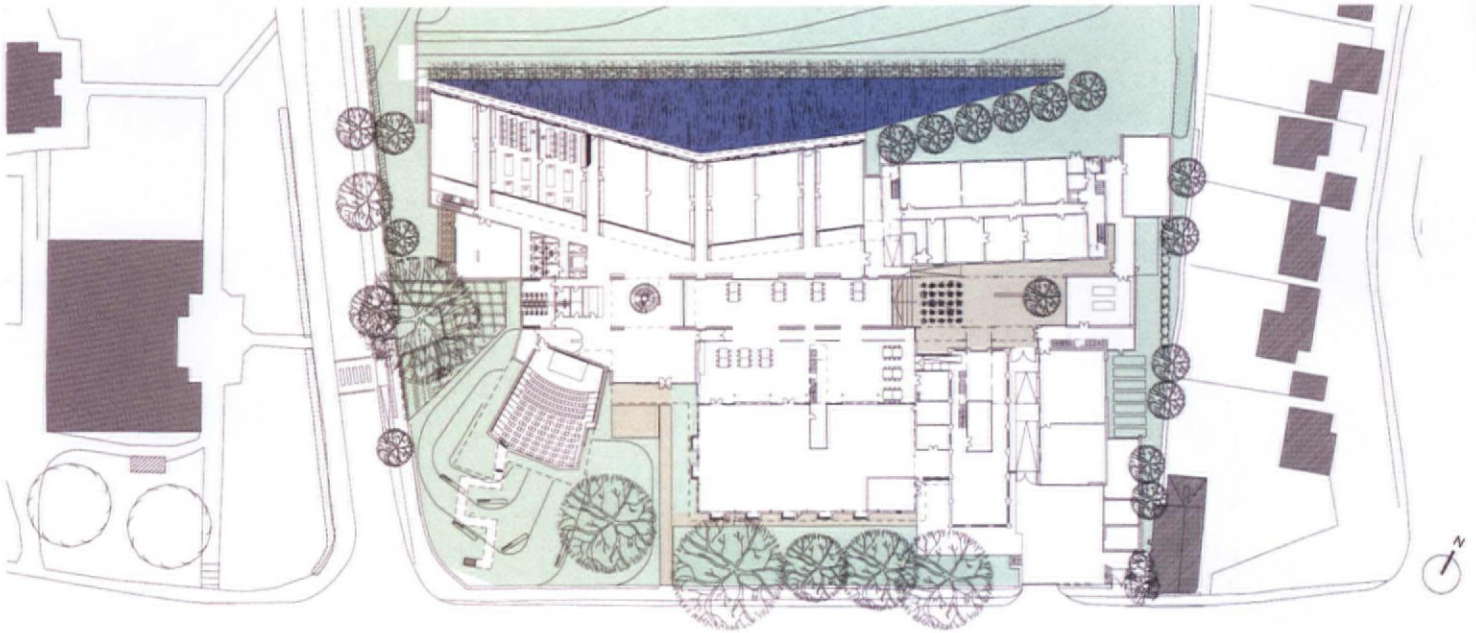
Left The Jane Wernick-designed staircase

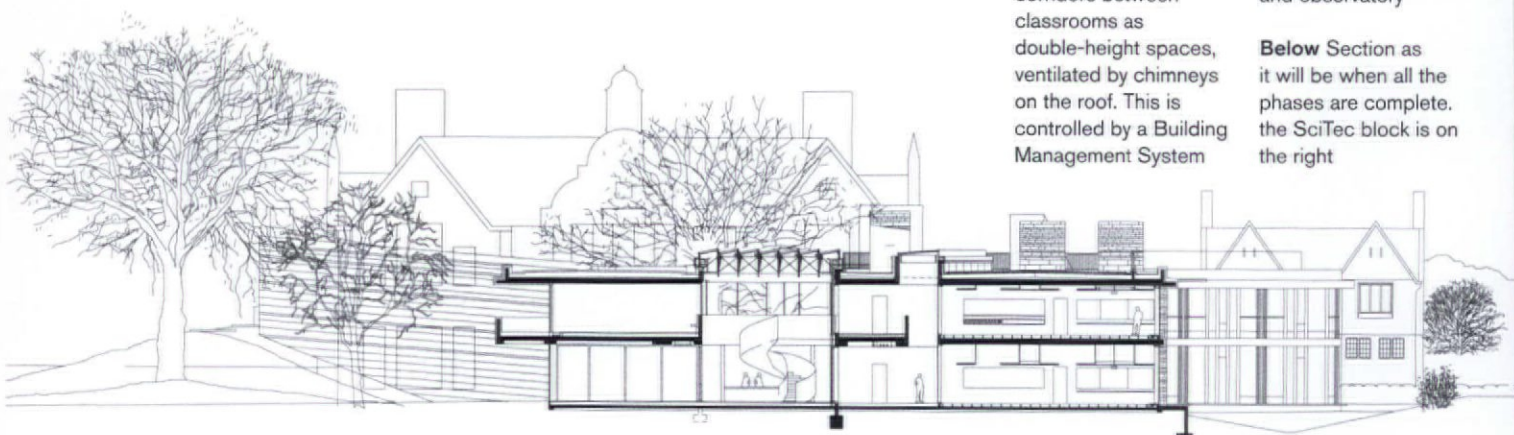
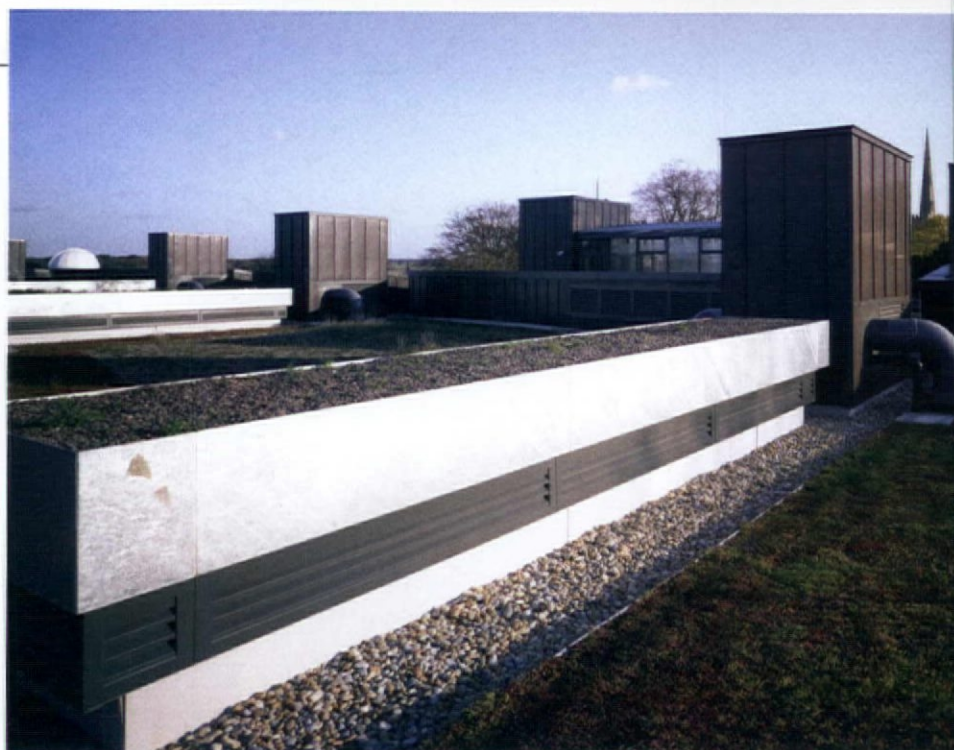
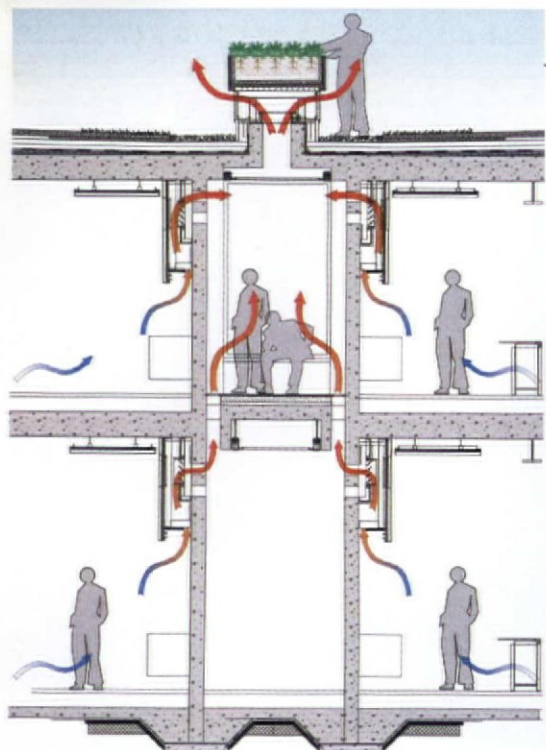
Below left A view from the circulation space, through to a laboratory/classroom

Below Drawings showing Wernick's self-supporting staircase, inspired by Georgian country houses

Right, from top The site plan of the whole development, showing how the science wing at the top of the drawing will be joined by a glazed link to a new lecture theatre and other teaching accommodation; ground-floor plan







Above left Max Fordham's environmental strategy uses the corridors between classrooms as double-height spaces, ventilated by chimneys on the roof. This is controlled by a Building Management System

Above The roof has sedum patches, as well as a greenhouse and observatory

Below Section as it will be when all the phases are complete. the SciTec block is on the right

The work of this touchy-feely practice has a plausible deniability about it

circulation space. The only problem with this comes at exam time, when students get early warning of the practical experiments set up for them – the school plans to black out the windows in these situations.

The project was built using a Design and Build contract, making the decision to use fair-faced concrete internally a brave one. But it has paid off. The concrete is high quality and between it, the glass and the oak, the building has a sense of solid materiality – rare for schools but right for one with four centuries of history. Inconsistencies are there, though – while the places where students linger are lined in oak (the doorframes, the benches), the corners of the concrete that are at risk from chipping are protected with industrial brushed steel. Also, the signage

system (specified by the client) is awful, both materially and typographically.

Other great things in the interior include the Jane Wernick-designed staircase, a remarkable self-supporting construction based on the stairs of Georgian country houses. The treads, which appear to cantilever off the wall, actually rest upon one another. Two steel dowels connecting to the wall transfer torsion, and compression transfers down via the steps.

But it is the colonnade that causes most consternation about the building. I should say faux-colonnade because although it looks like a columned space to walk behind, it isn't. Behind this northern facade are two floors of laboratory classrooms. Nor is it a portico, because you can not enter through the facade – a pond runs right up to the building.



This image The generous corridors have a tough materiality of standard paving slabs, exposed concrete structure (on the right of this picture) and full-height glazing

FCBS has played games with how the non-loadbearing elements are recessed behind the line of the loadbearing ones, and how the rhythm of openings corresponds to each classroom. But that does not make it a characterful or coherent facade. Its stone brow achieves little in terms of proportion or character.

The desire of the masterplan seems to be to resist dealing with the street and to create a hermetic campus. One suspects the columnar facade, apparently the most civic, is intended to be viewed from the road as much as it is to be engaged with by students. This inside-out cloister is a Post-Modern reduction of a real one. When FCBS completes future phases, it will be time to judge whether the glazed lobby is more effective than the short-circuited archetype of the facade.

The point about all this is that the work of these touchy-feely practices has a plausible deniability about it. There's no author, so there's no-one to take cultural ownership of the result. The development drawings I saw were diagrams, describing aspirations but not form. This is far from a bad building, but it just has no place, no real relationship to its site or inherent decorum towards the culture of Oundle, or towards the history of making grand buildings in rural locations.

It's a bit of shallow Classicism here, a touch of Modernist campus-making there. It's not that diversity is bad, it's that the relative appropriateness of one style over another is difficult to substantiate. If your building is derived solely from the brief, how can it reflect the spirit of a time and place? ■

Client Oundle School

Start on site April 2005

Gross external floor area 8,231m²

Form of contract Design and Build

Cost £8 million (phase one)

Architect Feilden Clegg Bradley Studios

M&E engineer Max Fordham

Structural engineer Jane Wernick Associates

Quantity surveyor Davis Langdon and Everest

Planning supervisor Davis Langdon

Main contractor Willmott Dixon

Landscape architect Churchman

Carbon emissions Phase one is predicted at 20kgCO₂/m²/yr. This is anticipated to be reduced to 12kgCO₂/m²/yr with further phases, which include a biomass boiler and more photovoltaics



INSPIRED
by the world around us



We believe the answers to sustainable development are all around us. By learning from the world and its people, we can create energy-efficient products for every solution. To find out more, please visit us on stand E290 at ecobuild, Earls Court from February 26th - 28th. To book an appointment or to speak to an expert, click on www.tarmac.co.uk/ecobuild or call 0800 1 218 218.

www.tarmac.co.uk

Tarmac 

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

**THE ARCHITECTURAL
REVIEW**
mipim 
The world's property market

MIPIM ARCHITECTURAL REVIEW FUTURE PROJECT AWARDS 2008

The annual exhibition celebrating new Architectural thinking is back and you're invited...
This year's Future Projects Awards drew entrants from across the globe, and from 11-14 March the Future Projects Awards Exhibition located in the MIPIM Palais will display and celebrate the 2008 winners.

The Architectural Review invites you to the Future Projects Awards Dinner
Tickets now available for MIPIM's biggest sit-down dinner on 12 March 2008 at Palm Beach Casino, Cannes
The Future Projects Awards Dinner offers an unrivalled opportunity to meet and network with peers at the premier Architecture event at MIPIM. The great and good of international Architecture will be present to celebrate the winners of these prestigious awards at a drinks reception and gala dinner. For Dinner bookings and enquiries please contact hannah.stadie@emap.com or visit www.mipimfutureprojects.com



Sponsored by

Chapman Taylor

Lend Lease



TESCO



SEEDA
SOUTH EAST
ENGLAND
DEVELOPMENT
AGENCY
Working for England's World Class Region

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

Big Fish Little Fish

Make's *John Prev* wonders if some of the stress could be taken out of the government's Building Schools for the Future programme

What process consumes the efforts of six teams comprising financiers, contractors, architects, and a huge number of consultants and specialists designing 30 buildings for 18 months, then throws 25 of the 30 designs into the bin? It's Building Schools for the Future (BSF) of course.

Make was recently part of the unsuccessful Skanska-led team bidding for the Kent County Council BSF programme. The team included Atkins, dRMM, DSDHA and FLACQ.

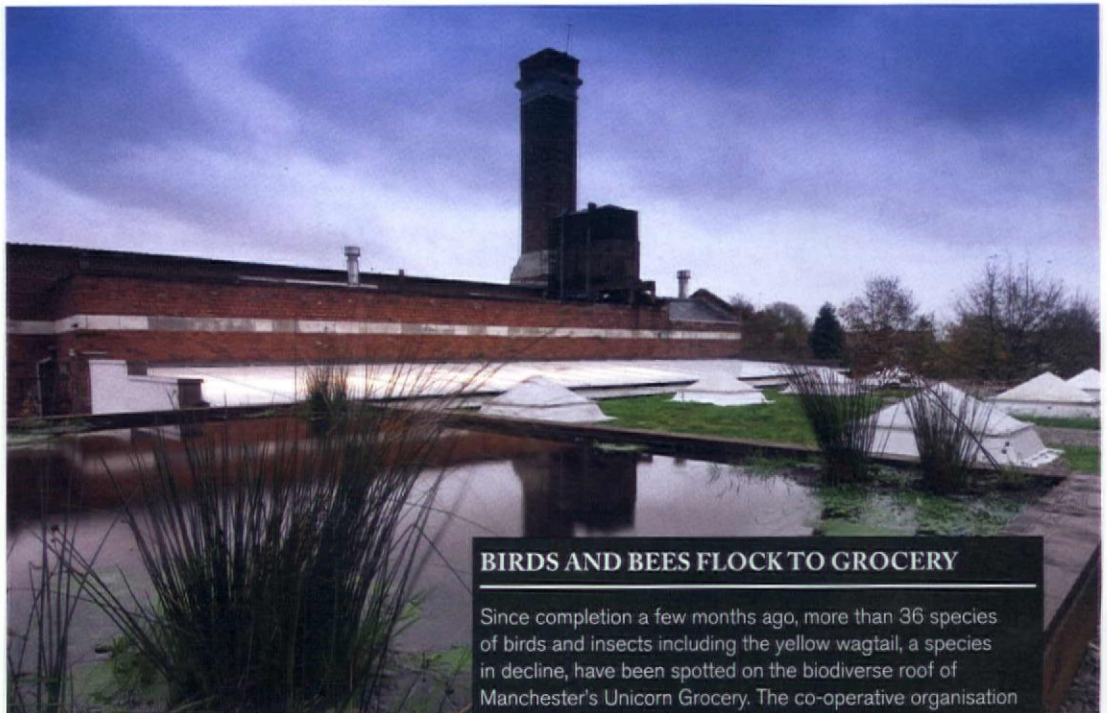
We invested between two and eight architects at different stages of the process, all of whom were 100 per cent committed to the project. The bid effectively consumed 25 architects for a period of 12 months.

The capital investment involved in delivering such a bid runs into the millions of pounds. But the question of whether it will result in more considered, quality-driven contractors is unclear.

I certainly believe that our bid produced exceptional designs which would have delivered the education needed for each of the individual schools we considered.

But is it worth going through the stress of this process? Personally, the answer has to be yes! To give up what is one of the most rewarding building types would be a travesty. But how we get there must change.

Next issue: Jonathan Hendry
of Jonathan Hendry Architects



BIRDS AND BEES FLOCK TO GROCERY

Since completion a few months ago, more than 36 species of birds and insects including the yellow wagtail, a species in decline, have been spotted on the biodiverse roof of Manchester's Unicorn Grocery. The co-operative organisation built its roof on top of existing waterproofing, with funding from the SITA Trust. A pond is one of the most unusual features.

ECOBUILD SET TO RAISE THE LIVING ROOF

London's widespread adoption of living roofs will come a step closer at this year's Ecobuild.

Design for London (DfL) will launch a document at the conference, which runs from 26-28 February at Earls Court, which could lead to the 'expectation' that all major developments in the capital will include living roofs or living walls 'where feasible'.

DfL's *Living Roofs: Technical Report in Support of the Further Alterations to the London Plan* underlines the proposals outlined above, which are almost certain to be adopted as an amendment to the London Plan in March.

DfL has been instrumental in the development of the term 'living roof', which refers to all

types of roofs with vegetation, whether heavily planted amenity roofs, sedum roofs, allotments or rubble roofs providing habitats for animals, birds and insects.

DfL's promotion of living roofs has a number of aims: creating accessible roof space; adapting to and mitigating the effects of climate change; contributing to sustainable urban drainage; enhancing biodiversity; and improving appearance. The research, which was sponsored by Alumasc Exterior Building Products, looks at benefits of living roofs and the current barriers to implementation and also features case studies from around the world.

London is not the only British city to take living roofs seriously.

Manchester Council has introduced a series of environmental standards in its *Guide to Development in Manchester* and is encouraging developers in the city to look at innovative ways to meet them in new and existing buildings. Living roofs form part of Manchester's aspiration to become the 'greenest city in Britain'. The first living roof in its city centre will be the brown roof of BDP's new office at Piccadilly Basin, currently under construction. *Ruth Slavid*

Ecobuild runs from 26-28 February at Earls Court, London. See the AJ at the SoH2O stand, which covers living roofs, sustainable drainage and water recycling.

BEYOND THE CODE

RuralZED takes zero-carbon housing to new levels, writes *Hattie Hartman*

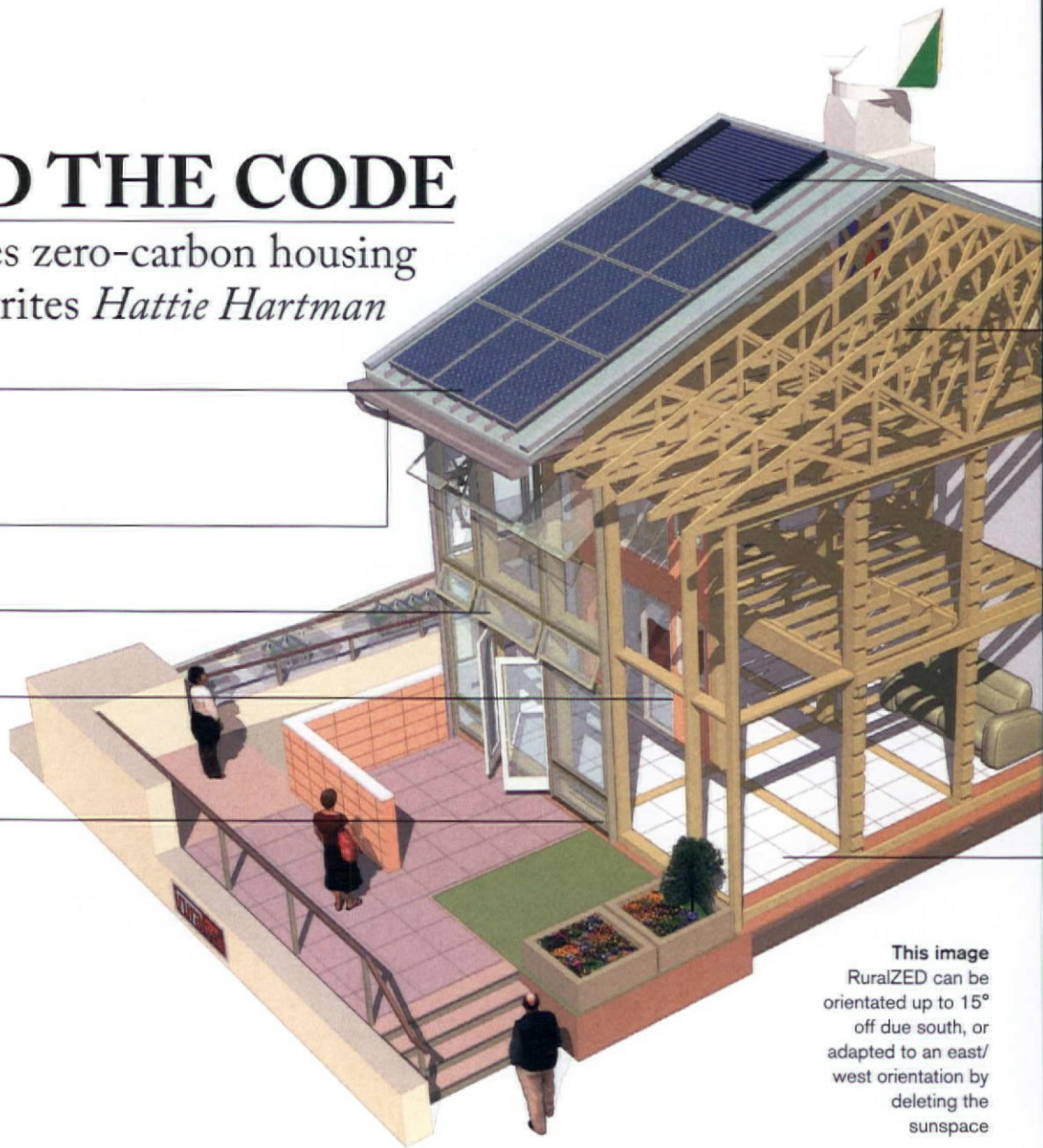
ZEDfabric photovoltaic (PV) panels provide electricity which can be used directly or stored in a ZEDfabric hybrid battery/grid connection system

Overhanging roof shades the first-floor glazing

50 per cent openable windows turn winter sunspace into summer veranda

Inner insulated sunscreen wall with airtight lining

South-facing double-glazed sunspace maximises solar gain and minimises heating load. In winter, outer windows are closed and inner openings to living spaces opened. In summer, windows are opened to ventilate excess heat and inner doors closed to retain 'coolth'



This image RuralZED can be orientated up to 15° off due south, or adapted to an east/west orientation by deleting the sunspace

Bill Dunster claims his RuralZED house, which will be shown at the Ecobuild exhibition (26-28 February at Earls Court), meets the unprecedented (and non-existent – he invented the term) Level Seven of the Code for Sustainable Homes, with a wind turbine producing energy to make up for the embodied energy in the materials and construction of the structure.

While this may appear a gimmicky claim, Dunster says the project is all about myth-busting. 'Anybody can build to Level Six,' he says [witness the Sheppard Robson and PRP houses at BRE

innovation park], 'but the key is to keep it affordable'. The basic kit of parts for a RuralZED house costs £116,000. Dunster says a typical house can be built in a month; Ecobuild's prototype will be assembled in three days.

RuralZED is a box which can be wrapped with a variety of elevations and roofing configurations. Units can be grouped to form a terrace or stacked to form a multi-unit building. The house can accommodate upgrades of technologies such as a wood pellet burner and photovoltaics.

The house combines 200 x 200mm glulam timber post-and-

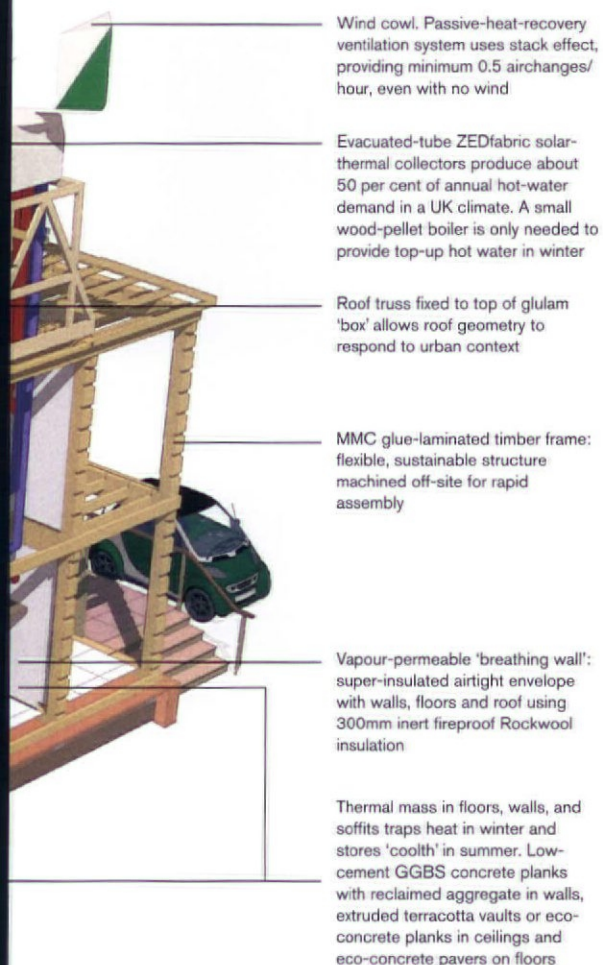
beam construction with thermally massive walls and ceilings. CNC technology enables all setting out and cutting of the timber structure to take place in the factory. Dunster, in collaboration with Aggregate Industries, has developed a stacking system of 1.9m-long precast, eco-concrete planks for the walls and, with Ibstock, has developed a specially extruded 13kg arched terracotta 'coolvault', which forms the ceiling to the ground floor and the floor of the upper storey.

The RuralZED house is a result of more than 10 years of research, beginning with

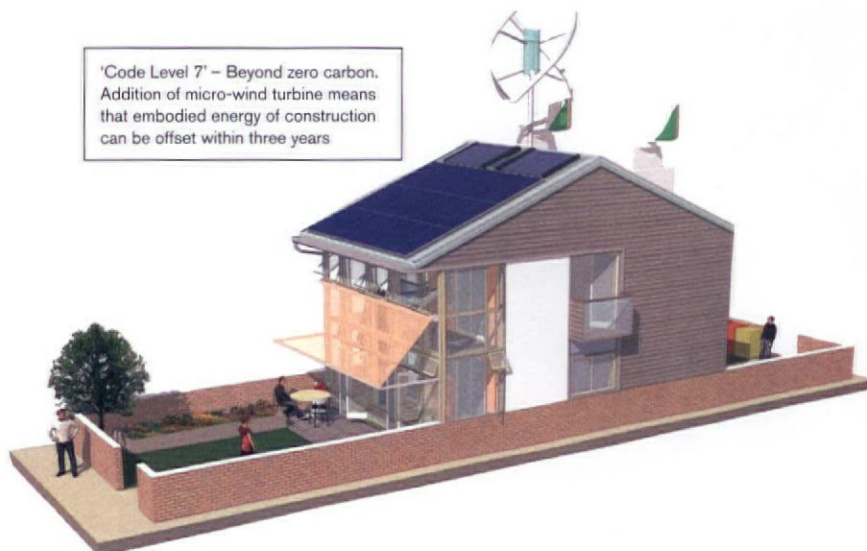
Dunster's BedZED project, completed in Beddington, near Croydon, in 1998, and developed through a prototype house in Cambourne, Cornwall in 2004, and Jubilee Wharf in Penryn, Cornwall, in 2006.

With this project, Dunster proposes a new business model for house-building. RuralZED emerges from a consortium comprising Danish window manufacturer Rationel, Rockwool (for insulation), and Aggregate Industries.

Dunster's practice, rechristened ZEDfactory in 2004, is now in the business of >>



'Code Level 7' – Beyond zero carbon. Addition of micro-wind turbine means that embodied energy of construction can be offset within three years



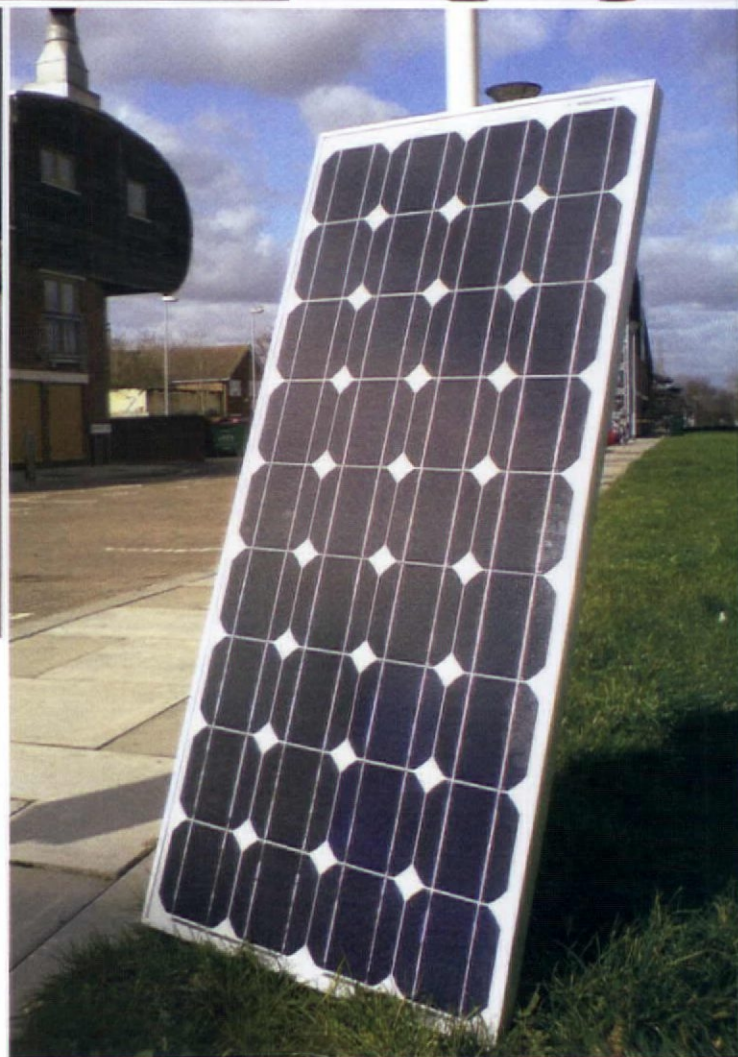
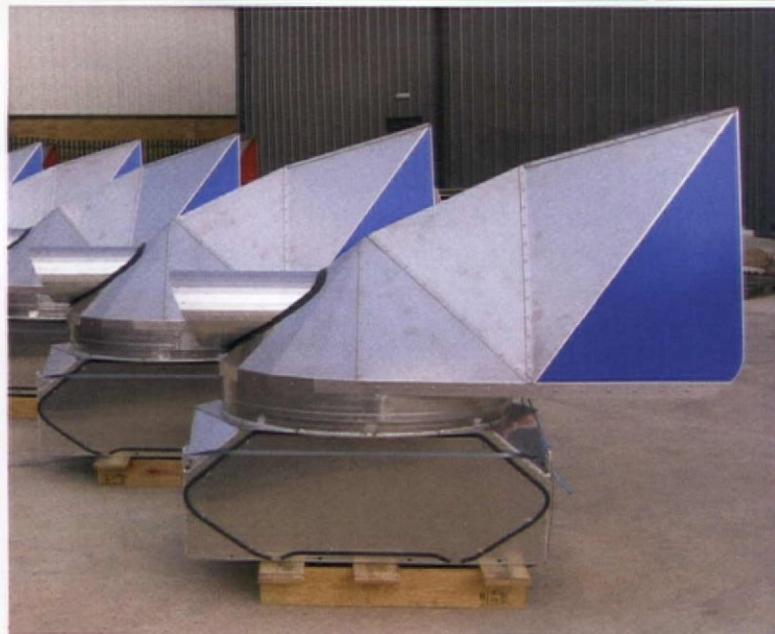
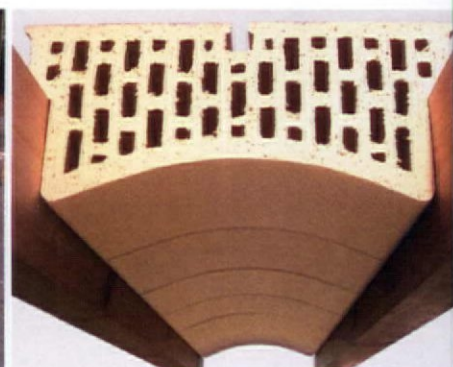
Code Level 6 – zero carbon. Incorporates glazed sunspace and maximises solar thermal and PV on roof



Code Level 5
Optional masonry-cladding upgrade, passive-ventilation system, solar thermal and PV on roof



Code Level 3
Entry-level RuralZED home with timber cladding on piles and no microrenewables to keep costs down



'We never inflict products on our clients until we know how they work'

supplying everything from extra-long wall ties for super-insulated walls to small-scale wood-pellet boilers, which are sold to architects and homebuilders alike. These products are distributed by Dunster's new brand ZEDfabric.

Dunster explains that all the suppliers of RuralZED have earned their place. He says the UK has yet to manufacture a triple-glazed window that can compete with Danish supplier Rational. Dunster visited all the major PV factories in China who were supplying the European and Japanese manufacturers to select a

PV supplier for ZEDFactory. All ZEDfabric products have been tested on Dunster's own home or on the homes of his staff. 'We never inflict products on our clients until we know exactly how they work', he says.

But why RuralZED, I ask Bill. Surely this building's natural home is suburbia? Dunster is quick to point out that Countryside Homes is not really building in the country. 'It's nostalgia for the rural idyll,' he says, acknowledging that the ideal site for RuralZED is suburban infill or a village extension at approximately 50 homes per ha. According to Dunster's calculations, this is 70 per cent of the UK – a huge potential market for ZEDFactory products. ■

Clockwise from above Dunster imports PV panels directly from China – he says the payback time for the transport miles is three years; RuralZED uses a refined version of the windcowl at

Doncaster Earth Centre; MMC glulam post-and-beam structure on site in Upton, Northamptonshire; eco-concrete planks slot into the glulam timber structure to provide a hybrid

lightweight/heavyweight construction; ZEDfactory and Ibstock developed 'coolvault' a thermally massive product which can be exposed both as a ceiling and as a floordeck

SUBSCRIBE TO AJ TODAY

AND RECEIVE 4 ISSUES FREE



Essential Tools of British Architecture

As vital as your favourite pen and a cup of tea, the *Architects' Journal* is the perfect accompaniment for gaining expert insight into British architecture today.

With up-to-the minute news, unrivalled technical information and incisive comment and analysis, the AJ provides you with your essential tools every week.

SUBSCRIBE AND YOU WILL RECEIVE:

- 47 issues of AJ with 4 issues free
- 12 issues of product magazine *AJ Specification*
- Exclusive online access to a newly revamped website

www.architectsjournal.co.uk

TO SUBSCRIBE:

call 0870 830 4959 quote ajso or visit www.subscription.co.uk/archjourn/ajso

OFFER ENDS 29 FEB 2008
NEW SUBSCRIPTIONS ONLY
AJ SPECIFICATION AVAILABLE
ONLY TO UK SUBSCRIBERS





Youcanplan Pattern Books competition on-line voting gallery will be open from 1st February to 8th February 2008. To register your vote visit

www.urbanbuzz.org

Help the ESP-sim project find 10 winners for its Youcanplan software. Our mission is to show how enabled self procured housing will help us build more sustainable communities .



pattern books

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

enabled self procurement
simulation

 **www.esp-sim.org**

UrbanBuzz
Building sustainable communities

In this section The architect of the K8 phone box
// Italian art in north London // Pevsner's
Worcestershire revised // Back Issues // Diary

The Critics

INTERVIEW

Finding Bruce Martin

When Catherine Croft, director of the Twentieth Century Society, began the campaign to save the K8 telephone box, she never dreamed of meeting its designer, 90-year-old architect Bruce Martin

The 90th birthday of an architect once well known, but now largely overlooked, was marked on 20 December 2007. In 1956, Bruce Martin was picked as one of Astragal's 'Men of the Year' (yes, they were all men) and was photographed, not at his desk or in front of a building, but next to a 'modular chart' of numbers printed on neat little coloured squares (AJ 19.01.56). He had been chosen 'for his enthusiastic study of modular co-ordination problems'.

I came across Martin as the designer of the last good-looking red phone box – the K8. I

recognised his name as an architect from the post-war Hertfordshire Schools Programme, but knew nothing else about him. It seemed unlikely he would still be around to talk to.

What prompted my interest? Everyone knows about Giles Gilbert Scott and his K2 and K6 phone boxes. Years ago, the Twentieth Century Society, under then chairman and phone-box enthusiast Gavin Stamp, campaigned to get them listed as individual little buildings. It seemed a fairly outrageous suggestion at first, but now they are universally admired. However, there is one more

classic phone box that is fast disappearing – in fact, it is about to become extinct, with only 12 working examples left, from the 11,000 that were originally produced.

Martin's K8 has the same overall proportions as its predecessors, and a similar robustness which subsequent versions singularly lack. As he explained when he was interviewed at its launch in 1968, the key to its success was a 'meticulous analysis of detail'. Scott's design uses 'lots of mouldings and 78-odd pieces of glass', making it very hard to clean and complex to assemble. Martin's >>

design was an overall rationalisation of the K6, paring down its 450 pieces (without fixings) to just 183, including every single screw and nut. In fact, the K8 consists of just seven major components: a sill ring, two identical sides, a back panel, a door, a top sill ring and the roof. Instead of requiring factory assembly, it can be put together on site and configured in a huge number of different ways, such as switching the swing of the door to suit the surroundings.

Last year, after calling for volunteers across the country to photograph remaining K8s for us, a slot on Chris Evan's drive-time show on BBC Radio 2 put us in touch with a number of self-confessed phone-box addicts – that's when we heard that Martin was alive and well and living in Hertfordshire. One foggy winter afternoon, I drove out to meet him.

His home is a wonderful 15th-century thatched cottage, usually anonymous, but in anticipation of our arrival a handwritten notice had been shoved in the gate that read 'The Old Cottage'. It was renovated by Martin in the 1950s, before conservation requirements were remotely onerous. If you look closely, you can spot the frameless sliding glass panels inserted in place between medieval timbers to bring in more light – a Scandinavian detail of which he is justifiably proud. The first floor has been rebuilt in plywood. The house reads as a logical application of a straightforward solution using the best practical materials of the day, not as a self-conscious effort to do interventions in a contrasting Modern style (as is popular with English Heritage and others nowadays). Out in the garden stands a K8 box, and beyond the orchard is 'The New Studio', a square building with a shallow pyramidal roof, written up in AJ 25.02.81 as an example of self-build combined with direct labour.

Martin is very welcoming and sets about telling me his life story. We begin with his early life in Portsmouth, where his father worked as an engineer for the Admiralty. When he was 16, his father was transferred to run the naval dockyard in Hong Kong, and as Martin was

Below One of the 12 K8 phone boxes that remain in service, on the Knowlands estate in Highworth, Swindon

Below right The K8 as featured in a faded Smirnoff advertisement, pinned to Martin's corkboard

Right and bottom The 'restful interior' of The New Studio, as described in AJ 25.02.81 – an 8.3m² pavilion situated in the garden of Martin's 15th-century thatched cottage in Bury Green, Hertfordshire

Far right The Twentieth Century Society is selling a set of two K8 tea towels (£12), designed by People Will Always Need Plates, to fund its listing campaign. Visit www.c20.org.uk to order



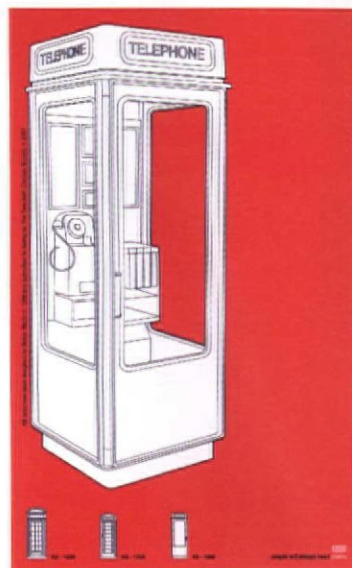
still too young to start at the Architectural Association, he studied engineering for a couple of years. A trip out with P&O contrasted with a return journey on a Norwegian cargo ship, but the latter took him via Japan and San Francisco. He continued on to New York, and then did the final leg across the Atlantic on the Queen Mary, where an introduction to the chief electrical engineer gave him the 'complete run' of the ship.

At the AA he met David Medd (later a colleague in Hertfordshire), and they travelled to Finland together on scholarships. Martin recalls taking a small-gauge, low-speed railway through the Finnish forests to Alvar Aalto's Paimio Sanatorium (1929-33). There weren't any stations; you simply jumped clear when you got to where you were going. The sanatorium was not yet 10 years old – still the latest thing – but the building that most impressed Martin was Erik Gunnar Asplund's Göteborg Town Hall Extension (1937). This

was 'very influential' on him. 'It sunk in as being beautiful,' says Martin, and he felt 'not amazement, but love'. Pushed to explain why, he focuses his admiration on the way Asplund 'reconciled column systems of construction – grids – with free, curved partitions.'

Martin's study was interrupted by the Second World War, during which his engineering qualifications were put to good use. The experience he gained working on components for aircraft production was to serve him well. He responded to an advert for young architects to join Hertfordshire County Council at the end of the war, and enjoyed the atmosphere under county architect C H Aslin, who dubbed himself 'an umbrella man', nurturing new talent. He worked on 11 innovative school buildings, refining the steel-frame system and adapting it to different sites.

The Hertfordshire Schools Programme is noted for its construction methods and its focus on providing an environment for



child-centred education. Martin, however, barely mentions children, and it was clearly the technological challenges that inspired him. At the time of the 'Men of the Year' article, he had moved to the British Standards Institution and was working out of what 'was once a bathroom in a Mayfair block of luxury flats'. He was motivated by a desire to see the lessons of Hertfordshire applied to other building types, and to look at ways of co-ordinating dimensions for building components.

Our conversation drifts beyond architecture to travel – 'there's not a country in the northern half of the globe that I haven't visited' – and Martin recounted how he and his wife Barbara (who was an architect trained at Manchester) were on the first train from Russia to China. Barbara's interest in plants led to a friendship with the director of the Botanic Gardens of Tashkent in Uzbekistan during the Cold War period – a revelation as exotic as Martin's anecdote about his boyhood encounter with Lawrence of Arabia (apparently 'very full of himself').

Darkness has engulfed the K8 in the garden, and we have hardly touched on phone boxes. I leave with a rich picture of a long and varied life, of opportunities unimaginable today, and of an architect with a passion not just for design, but for the meticulous process of building. ■

Resume: Bruce Martin talks Aalto, trans-Atlantic travel and Lawrence of Arabia, but barely mentions the K8. Perhaps a follow-up phone call is in order?

To become a member of the Twentieth Century Society visit www.c20.org.uk. Mention the AJ to receive a free set of two K8 tea towels



Critic's Choice

The Estorick is home to a timeless collection of modern Italian art, writes **Andrew Mead**

Northampton Lodge, a late-Georgian villa at the corner of Canonbury Square in Islington, north London, was once the home of Basil Spence's practice and later that of Sandy Wilson's. But for the last 10 years it has served as a gallery, housing the Estorick Collection of modern Italian art. Tate director Nicholas Serota led the tributes at the recent anniversary party, while Michael Estorick – son of the collection's founder – launched a funny but blistering attack on the philistinism of the current government.

The event inaugurated a new show that presents the Estorick's permanent holdings over three floors. What struck me in this were the disparate ways in which artists had depicted the 20th-century city. Works by the Futurists, such as Gino Severini's *The Boulevard* (pictured below), can now seem too schematic and premeditated in their attempt to convey speed and fragmentation, whereas Giorgio de Chirico's empty piazzas, with their distorted perspective and sense of disquiet, are timeless. In Mario Sironi's small, thickly-painted *Urban Landscape* of 1924, the city has lost any romance it might once have had – the buildings are drab and uniform beneath a lowering sky. Then the mood shifts again in the room devoted to Morandi, whose still-life compositions evoke a city skyline. Alongside the Estorick's own cache of his etchings and drawings is a beautiful oil from Bologna's Museo Morandi. It dates from 1948 but its bleached colours could be those of a fading fresco painted 500 years before.

www.estorickcollection.com



BOOK

A lack of reverence makes this revised Pevsner one of the best in the series, writes Robert Harbison

The Buildings of England: Worcestershire, by Alan Brooks and Nikolaus Pevsner. Yale. 846pp. £29.95

Worcestershire is one of the very best of the revised Pevsner Architectural Guides. The infectious enthusiasm of author Alan Brooks frequently breaks through, although he doesn't depart dramatically from the tone of the series. Brooks has the temerity (not shared by all revisers) to rethink even Nikolaus Pevsner's descriptions of medieval churches, one of the sacrosanct elements of the guides. I yield to no one in my gratitude

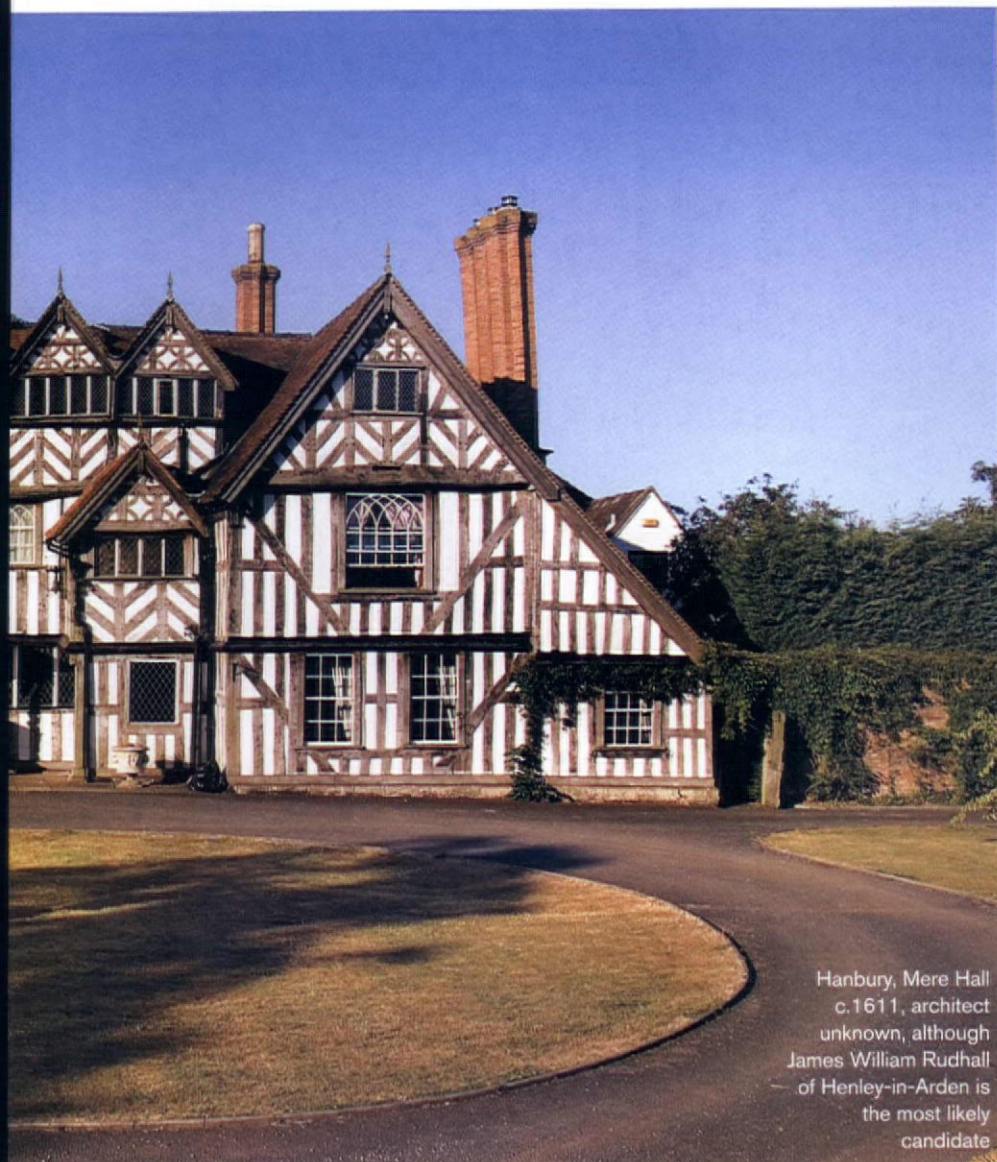
to Pevsner, but I am not a great fan of his minute anatomies of medieval buildings. However, in Brooks' revision this detail is given new point and stops being tedious.

The best thing about the new volume, though, is what has happened to the 19th and early 20th centuries. It isn't exactly unexpected that Brooks' sense of history differs from Pevsner's, and not simply because he writes out of the moment we're living in now, though that is part of it. This moment is, among other things, one in which old barns, lovingly restored and studied, are not really farm buildings any more, and in which old gardens, reconstructed in their lost form (17th-century Dutch, say) by bodies like the National Trust, are not gardens in the old sense but viewable objects, places of contemplation perhaps, but also crowd-pullers. About gardens in general, Brooks is more alert than Pevsner was, as most new contributors to the series have been.

Nikolaus Pevsner (1908-83) created and largely wrote the original *Buildings of England* guides. First published in 1967, the new *Worcestershire* was published in 2007

THE BUILDINGS OF ENGLAND WORCESTERSHIRE

Alan Brooks and Nikolaus Pevsner



Hanbury, Mere Hall
c.1611, architect
unknown, although
James William Rudhall
of Henley-in-Arden is
the most likely
candidate

On the 19th century, the new *Worcestershire* volume is quite special. From a wonderfully heated discussion of a minor Victorian church in Kidderminster to the fantastically serious account of Bodley and Garner's Hewell Grange, now an open prison with a Great Hall covered in Bavarian frescoes, Brooks gives that century equal space with the earlier ones and integrates it forward and back. For him the 19th century is part of a continuum, not an interruption or violation. There's a nice moment in the old parish church at Kidderminster when Brooks speaks enthusiastically about a chapel added by George Gilbert Scott – a chapel Pevsner mistook for 16th century. The point is that to Brooks, it isn't surprising that the contribution of a 19th-century architect should take its place next to what came before, while for Pevsner it was an intrusion or defacement.

There is so much to enjoy in this remarkable, indefatigable volume. Chance details,

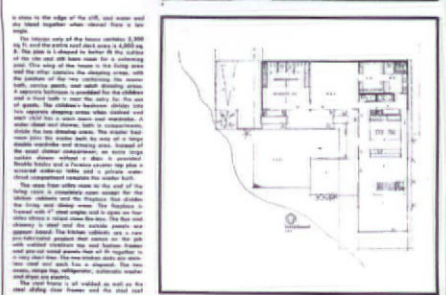
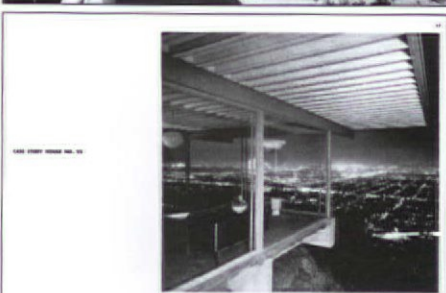
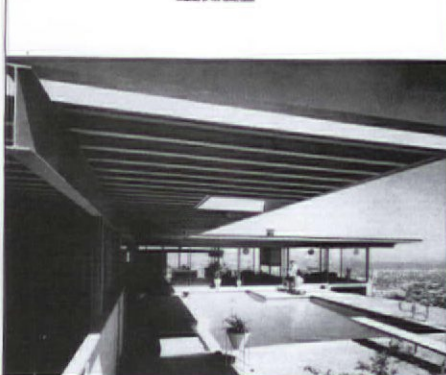
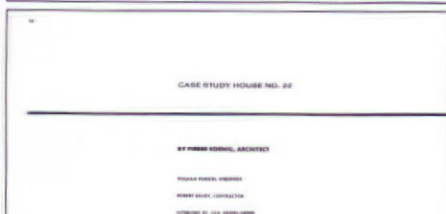
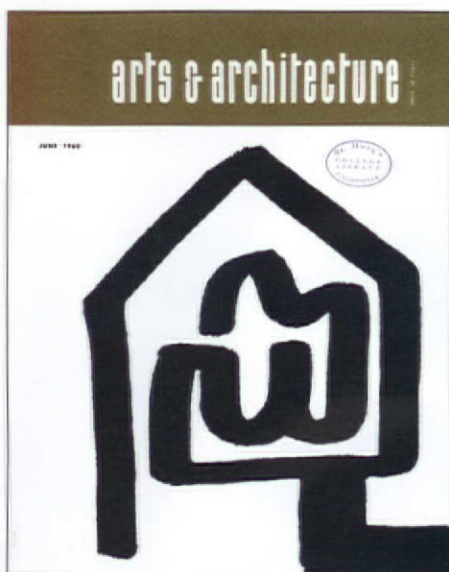
such as the never-installed clock face that survives in the ringing chamber of a church somewhere, are inessential, but shed genuine light on how buildings happen or don't happen. Pevsner gave the impression that Little Malvern Priory wasn't particularly worthwhile; Brooks has revived it partly by his attention to blocked features in the surviving walls of the ruin, details unexpectedly incorporated in the full-page plan.

The building plans are a strength of the new *Worcestershire*; so are country houses of all dates. Luckily many of them, like the major churches, have long thin plans that fill whole pages neatly. Brooks is stronger too on human connections: Pevsner may have known that Randall Wells ran off with the client's wife, and that this is why Besford Court was never to be finished by Wells or occupied by Sir George Noble, but he left it out. He also left out the Chartist colony at Dodford, though he appreciated the not-unconnected

Arts and Crafts church, about which Brooks supplies interesting detail on the fittings and brings the story up to date. As sometimes happens, the earlier work has inspired more, which matches so well it's hard to detect. Brooks didn't know or didn't include that the vicar at Dodford was a fresh-air fiend, hence the odd outdoor pulpit.

Brooks has ferreted out rich and varied material, from the contributions of vicars' wives (one of whom wrote a book on ancient embroidery that William Butterfield helped to publish) to the 'flagrantly picturesque' Hollywood Arts and Crafts house built by the cinema architect Harry Weedon in the prosperous suburb of Barnt Green – just two random samples in a volume that brings whole new territories to light.

Resume: Pevsner's guide with a splash of *Worcestershire* sauce: more anecdotes, more plans and a smattering of 19th and 20th century



Back Issues The most replicated photograph in architectural history and its impact on a Case Study House, by Steve Parnell

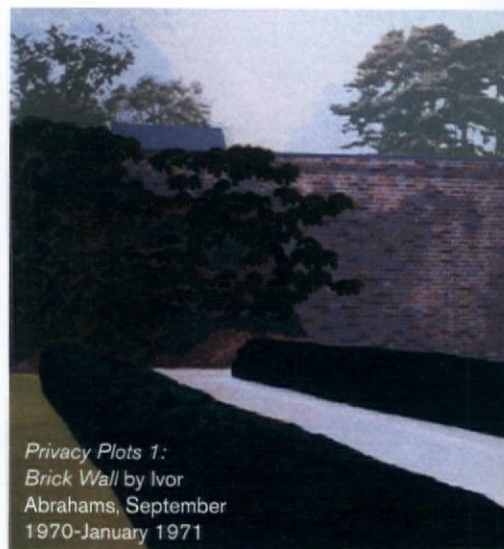
For the 21 years of The Case Study House Program (see Back Issues, AJ 17.01.08), *Arts & Architecture* magazine sported stylishly designed covers of which Hanna-Barbera would have been proud. Works of art in themselves, rarely did these covers carry photographs and they bore little, if any, resemblance to the contents of the magazines.

During this period, photographer Julius Shulman captured 15 of the Case Study houses, including Pierre Koenig's Number 22 (the Stahl House), published in *Arts & Architecture* in June 1960. On page 17 (pictured bottom left) – in the middle of eight pages of description, 16 black-and-white photos and a plan – sits the unpopulated version of one of the most reproduced of all modern architectural photographs: Shulman's 'Two Girls'.

Interestingly, *Arts & Architecture* editor John Entenza decided to publish the version without the girls sitting in the living room, happily enveloped within the full-height glazing but daringly cantilevered over the street lights that recede into the Los Angeles night. Instead the caption prosaically states: 'Dramatic study of cantilevered concrete beams supporting slab and steel frame'. In fact, of all the photographs in the feature only the title page is populated, with two people relaxing in the mid-distance on the breathtaking terrace (pictured above left).

Koenig's house is certainly a victory for domestically-applied industrial technologies, responding perfectly to its setting in time and place. Nevertheless, would it have receded into obscurity like most of the other Case Study houses had Shulman not captured this award-winning and ceaselessly reprinted photograph? For a more complete history, see Pierluigi Serraino's 'Framing Icons' chapter in Kester Rattenbury's *This is not Architecture*.

It is ironic that the Case Study houses, intended to provide inexpensive, replicable prototypes, were ultimately never reproduced, while the accompanying photographs have become some of the most replicated architectural imagery of the 20th century.



5 THINGS TO DO THIS WEEK

1 Sk-interfaces

Feel squeamish at this exhibition of skin art, which includes a coat of blended skins
Opens 1 February at FACT, Liverpool. www.fact.co.uk

2 Studies for the Filter House

Experience Matthew Butcher's Filter House, designed for the flood-prone Thames Estuary
Opens 4 February at the Bartlett Gallery, Wales House, London WC1. www.bartlett.ucl.ac.uk

3 By Leafy Ways

See the early work of artist Ivor Abrahams (pictured above), who combines topiary with urban forms to create hybrid environments
Opens 6 February at the Henry Moore Institute, The Headrow, Leeds. www.henry-moore.ac.uk

4 Royal College Mall

Last chance to catch the 2008 combined work-in-progress show, featuring work by architecture and design students
Until 7 February in the college galleries, Royal College of Art, London SW7. www.rca.ac.uk

5 Engineered Architecture: approaches to integrated design

See recent work by Hakes Associates in the first of three exhibitions on how engineering influences architecture
Until 12 February at Buro Happold, London W1. www.burohappold.com

Thursday 21st February 2008
Cavendish Conference Centre, London, W1G



MASTERPLANNING '08

Register for the **AJ's Masterplanning '08 conference**

to glean the latest information on what makes for a high quality masterplan.

Valuable insights into recent policy legislation and the effect that the sustainability agenda is having on design will leave you inspired. Ensure you don't miss out.

Attend this high profile event to:

- Learn how to use design codes to your advantage
- Gain insight into making masterplans sustainable
- Tackle transport connectivity issues
- Understand how to make masterplans financially deliverable

Sponsored by:

m|a|c|e

Supported by:

bre

URBAN
DESIGN
GROUP

Go to **www.ajmasterplanning.co.uk**
for more details or call 0845 056 8069

Jobs

Display advertising
020 7728 4558
Recruitment advertising
020 7728 3827
Advertising fax number
020 7728 3888

Deadlines
Bookings/copy 5pm Monday
Artwork 12pm Tuesday
Cancellations 12pm Friday

Jobs enquiries
Senan Shamkhi 020 7728 3827
senan.shamkhi@emap.com
www.architectsjournal.co.uk

THE ARCHITECTS' JOURNAL
EMAP COMMUNICATIONS
GREATER LONDON HOUSE
HAMPSTEAD ROAD
LONDON NW1 7EJ

A Clerkenwell based job agency set up by Architects for Architects

bespoke

Join the Jet Set! £55,000-£75,000 p.a. + benefits

A design consultancy/property developer with offices in London, New York & Asia are looking to appoint a Design Studio Manager to take responsibility for a number of large-scale high budget residential & hotel schemes in Marrakech, New York & Turkey. This is a concept design role so successful applicants must have excellent presentation, communication & project management skills. Some international travel will be required. This is a fantastic opportunity to join this widely published household name and become a key member of their already successful team.

Get Minimal in Marble Arch £35,000-£45,000 p.a. + benefits

A small, friendly practice known in Architectural circles for its cool contemporary architecture & interiors are looking to appoint a Project Architect to take responsibility for a number of high budget residential & commercial schemes. Successful candidates must have good technical ability & be self motivated as they will be running their own projects from inception through to completion. This is a great opportunity to join an award-winning practice with a great reputation at management level!

Architects, Technicians & Part IIs £30,000-£45,000 p.a. / £15.00 - £30.00p.h.

A really successful sociable practice in SW1 known for their slick hotel & residential in the UK, Europe & Asia are looking to appoint Architects & Assistants on temporary & permanent contracts. Successful applicants will be given the opportunity to see one project through from planning to on site completion. Their new open plan offices, regular social events & good working hours make for a healthy work/live balance. This is an excellent opportunity to join a practice that produce outstanding work and have fun while they do it. Microstation an advantage.

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

CENTURION

www.centurion4jobs.com

Architects **Islington / Bethnal Green / Camden / Docklands** circa £30k - £48k
This medium sized Central London practice can boast an inviting, friendly, yet highly creative design studio, with a working environment that is light, airy & inspirational. Projects include a major mixed-use scheme, cultural & educational facilities. Your key attribute will be your desire, passion & devotion to creating beautiful, innovative designs. **An outstanding studio, with outstanding projects & opportunities too!**
Ref: L503 (Hannah)

Technicians **Near Bishop Stortford - Essex** circa £28k - £50k + Pkg
This very successful & rapidly growing Residential Developer is looking to expand their busy Technical & Engineering Teams. A modern & exciting office environment with teams providing full working drawings, specifications & technical support on a range of innovative, new build bespoke schemes, conversions of listed buildings & commercial buildings. Ideally you will have previous residential experience, although they will consider candidates with other experience. **Benefits: Car + Fuel or Car Allowance, Life and Health Cover, Gym and Trainer, Top Salary and Bonus.** Ref: 3692 (Philip)

Tech Coordinators / Managers **Vauxhall / Stratford** £40k - £65k + Car / Allow + Bonus
With various sites within the London area, you can apply your skilled technical co-ordination & management abilities, enabling you to become a key part of this leading residential developers renowned & highly successful team. A recognised career history within the residential, mixed-use or high-rise sectors is beneficial, coupled with sound construction knowledge.
Ref: L507 (Hannah)

Architects / Technologists **Brighton** circa £35k - £45k
Top practice offering opportunities for the right staff to move through to top levels within the practice. If you are an enthusiastic and ambitious team player, with a flair for good design, you will enjoy working for a practice, which is not constrained by corporate house rules. They will give you as much responsibility and freedom as you can handle, with training and support where necessary - & they will reward your hard work. Salaries and benefits are competitive. **Similar vacancies in Leatherhead.**
Ref: 3690 (Philip)

Design Architects & Assistants **Earls Court / London Bridge** £25k - £40k
With a wide range of both residential and mixed use projects, this competition winning London based, and expanding practice has new openings for various individuals to join their creative but above all friendly project teams. In return you will be given job satisfaction, career development and a healthy pay packet too! **AutoCAD / Vectorworks / Microstation.** Ref: L506 (Hannah)

Architects / Assistants / Technicians **St Albans** c£24k - £44k +
This is one of the largest construction firms in Europe. They offer an extensive range of services to all-major market sectors including retail, commercial, healthcare, law & order, education, leisure, residential & government. Opportunities now exist to play important roles in the further success of this global market leader. This company offer a very competitive remuneration packages or a top hourly rate. **Similar positions at Reading with Top Hourly Rates.**
Ref: 3660 (Philip)

Tel: 01323 749200

jobs@centurion-recruitment.com



AJ

ESTABLISHED SINCE 1895

ARCHITECTURAL VISUALISER

Required in London Office for projects in Serbia, Croatia, UK. Degree in Architecture required. Must be fluent in Serbo-Croat with proficiency in PC/Apple Mac, VW12, AutoCad, Studio Max, Sketch-Up, Photoshop, MS Office.

Duties: • translation of drawings, conversations & text between English and Serbo-Croat, • receiving/ translating IT data in software from Serbia/ Croatia and reformatting drawings to suitable UK equivalent, • liaison with off shore based technical teams, • creation of 2D & 3D drawings.

Salary £24k p.a., Inquiry deadline 29.02.08, Write with A3 examples of work to: Volume 3 Ltd 195 Queens Crescent London NW5 4DS



Clavadetscher Hoffmann Architects

Assistant Architect required

Qualifications:

Degree in Architecture;
good communication skills;
experience in Microstation;
Hotel & leisure experience advantageous;
project experience from inception to completion; ability to liaise with clients, consultants & contractors; opportunity to work from our office & travel abroad

CV's should be sent to:
alexh@clavadetscherhoffmann.com

Bamber and Reddan
Architects



Senior Project Architect

We require a Project Architect with a proven track record in delivering large scale commercial developments from concept design to completion. The ability to establish strong working relationships with clients and lead consultant design teams is essential, together with programming and day to day team management skills.

The applicant should be Part III qualified with job running experience, along with design flair, sound technical ability and strong AutoCad skills.

Associate Director position will be considered for suitable candidate.

Please send your CV to

Lisa Jackson, Bamber & Reddan Architects,
73 Collier Street, London N1 9BE.
Or by email to: recruitment@bamberandreddan.co.uk
Quoting the following reference AJ 020

PLEASE MENTION AJ WHEN REPLYING TO A JOB IN THIS SECTION

NET
DIRECTORY

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

adrem
www.adrem.uk.com

amsa www.amsa.co.uk

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

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

dq www.dqservice.co.uk

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

rd www.rdrecruitment.co.uk

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

solution
solutionrecruitment.com

For Advertising

Enquiries

Please Contact:

Senan Shamkhi

020 7728 3827

Email:

[senan.shamkhi@](mailto:senan.shamkhi@emap.com)

emap.com

RIBA **Appointments**
Recruitment Service of the Royal Institute of British Architects

For opportunities
that move people...

T 020 7496 8370
info@ribaappointments.com

www.ribaappointments.com

number one for
service and value

Wandsworth is a CPA rated 4-star authority and prides itself in delivering high quality, cost-effective services. However, to reflect our diverse community and our workforce as a whole, we want to encourage more women and racial minority candidates to apply for the jobs at senior management level. We are therefore keen to invite all highly-skilled and motivated people to apply for this post and, in particular, female and racial minority candidates.

Children Services Department

Building Schools for the Future and
Building Development Teams

Project Managers x 2

£36,474 to £41,583 pa plus PRP
Fixed Term

As enthusiastic building professionals, you will join the teams working on the Council's Children's Services capital investment programme. Wandsworth is leading the way with a £250million Building Schools (BSF) for the Future project, a £50million Capital investment programme and a Primary School BSF investment strategy.

As qualified Architects or Surveyors or training towards your final qualifications, you will have experience in the project management of capital schemes.

With excellent technical and interpersonal skills and a clear thinking approach to resolving problems, you will have the opportunity to work on the technical client side, managing major building projects, developing design solutions including new schools and school extensions, liaising with Consultants, Contractors, headteachers, school governors and other key stakeholders. This is an excellent opportunity to develop a career in a rapidly growing area of public sector investment.

For an informal discussion contact Bruce Glockling, BSF Project Director, on 020 8871 8311, or David Main, Head of Building Development, on 020 8871 5866.

Application packs and further details can be downloaded from Wandsworth.gov.uk or e-mail edpersonnel@wandsworth.gov.uk quoting reference CA017.

Closing date: 13th February 2008.

Interview date: 25th February 2008.

We are committed to safeguarding and promoting the welfare of children and young people and expect all staff and volunteers to share this commitment.

Appointment is subject to a CRB check.

Please note that we do not accept CVs.

You can also view other vacancies on our website
www.wandsworth.gov.uk/jobs



An Equal Opportunities Employer



"If I'd asked people what they wanted, they would have asked for a better horse."

Henry Ford - inventor of the Model T Ford

Directorate of Children's Services Programme Director - Future Schooling in Knowsley Up to £83,976

In Knowsley, we believe in thinking and doing differently. Our recent history shows how successful we have been at doing this - improved schools, more young people achieving better outcomes. But we have plans to take ourselves to the next level. We are not interested in new schools, but creating new schooling fit for the 21st century.

Our Future Schooling in Knowsley programme includes the building of 7 brand new Learning Centres under Building Schools for the Future and through a PFI to replace our 10 secondary schools. Henry Ford built cars for the future, we're doing the same with schools.

We are looking for a Programme Director to lead this work. You will have inspirational leadership skills, coupled with a desire to make a difference and experience in dealing with large scale change programmes. Your background is not important: your skills and abilities are.

For more information on this post go to www.knowsleyseniorrecruitment.com or for an informal discussion contact Damian Allen, Executive Director of Children's Services, on 0151 443 3220 or e-mail damian.allen@knowsley.gov.uk

Applications from all sections of the community are positively encouraged to ensure that our workforce reflects the communities in which we work.

Knowsley MBC is a smoke free working environment.



Knowsley Council



INVESTOR IN PEOPLE

Closing date: 18 February 2008



ARCHITECTURAL PRACTICE FOR SALE

Due to the pending Retirement of a Director, an opportunity exists to acquire a very significant, successful and award-winning Architectural Practice, strategically located in the West of Ireland.

- Twin office locations.
- High-Profile, National Client base.
- Very profitable.
- Excellent turn-over: c. €3m average
- Private/State-Sector Clients and Projects.
- Strong reputation.
- Positive Forecasts.
- Project Values up to €120m.

For further details, a confidential expression of interest should be sent to:
P.O. Box no. 3236
Recruitment dept. - AJ
Greater London House, Hampstead Road London NW1 7EJ



PROJECT ARCHITECTS

required capable of design, detail and delivery of high quality residential projects. Working from purpose built offices in south west London; previous housing experience would be an advantage.

See www.pbaworks.co.uk

Excellent salary package a.a.e. plus bonus and benefits

To find out more, contact Liz or Paul on 020 8563 0181 or send your CV to:

The Works, 28 Barnes Avenue, London SW13 9AB

www.architectsjournal.co.uk/jobs

ARCHITECTS – Part II Qualified & above

What's your idea of a promising future? If it's anything like ours, you'll find the launch of our new Edinburgh office particularly exciting. Because, as well as offering you the chance to work on the kind of diverse, high-quality projects that define BDP the world over, it's also an opportunity to play a key role in establishing the blueprint for our success – doing as much for your own potential as ours. And, if Edinburgh's a little out of your way, don't worry. You'll find just as many great experiences available in our Glasgow office. Find out more and apply by visiting our website.

www.bdp.co.uk/careers

Recruiting for our new
Edinburgh Office.
Opening March 2008
Multrees Walk

BDP

■ Napier University, Business School



**The Construction
Careers Event 2008**

Exhibitors include:

Atkins

Arup

Balfour Beatty

Bechtel

Bouygues

Bovis Lend Lease

Parsons Brinckerhoff

Capita Symonds

Carillion

Costain

Crispin & Borst

Faithful + Gould

Halcrow

KEO International Consultants

Kier

Morgan Est

Mouchel

Network Rail

Norwest Holst

Scott Wilson

Skanska

Taylor Woodrow

Volker Stevin

Wates

White Young Green

Willmott Dixon

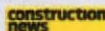
CV Surgery by Hill McGlynn

**Talent:
You've got it.
They want it.**

Meet with industry's leading employers in one day under one roof at a time that suits you.
Register at: constructioncareersevent.co.uk

27th February 2008
The Royal Horticultural Halls,
Lindley Hall, Westminster

Organised by:



RECRUITING? CALL US ON 020 7728 3828

Tick-tock

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

**careers
in construction** 
www.careersinconstruction.com



Architects for Aid, the built environment's charity for disaster relief and development is looking for volunteers for the current project portfolio. A4A is looking for project participation in India and Pakistan. Perhaps you can help?

Both positions are voluntary with travel and living expenses paid. Participants will be fully insured and briefed in advance by A4A. Selected candidates will be responsible for travel vaccinations. A4A will assist in the visa process.

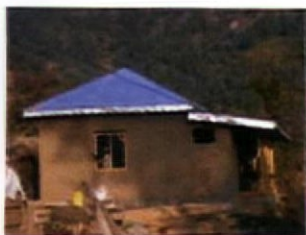
Pre-school and Community Centre in India

A4A is collaborating with a UK based NGO 'Life on Lens' (LOL) and an Indian NGO 'LAFTI' to design and construct a flagship pre-school and community centre for children and grandparents from 25 villages in Tiruvarur district in Tamil Nadu, India. The project is part of LOL's educational programme 'Connecting Youth Around the Globe' to provide educational opportunities for young Dhalits in the region. A4A is working on design development and is sending one staff member on site to initiate construction.



We need a second professional on-site to work with A4A on communication with all parties and assistance in construction supervision. **Candidate must be an engineer, project manager, or RIBA Part III architect. Availability for minimum 3 weeks up to 3 months, starting mid-February 2008. Knowledge of Tamil highly desirable.** For more information and to apply, candidates should email victoria-harris@a-4-a.org as soon as possible

Seismic Resistant Housing in Pakistan



In October 2005 an earthquake measuring 7.6 on the Richter Scale destroyed 600,000 homes in northwest Pakistan. Since then, A4A and Muslim Aid UK have been working to design and build seismic resistant housing in the region, with a focus on the districts of Bagh and Jareed. The objective of the project is to use local materials and labour, to develop and improve upon existing construction practice, to work closely with local communities, and to share techniques that will enable safer housing in the future.

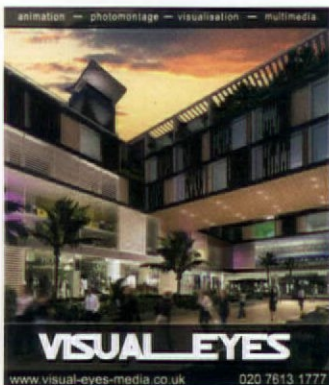
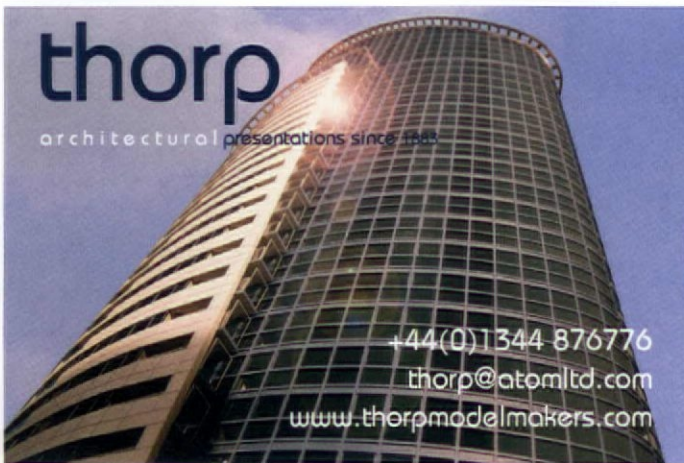
As work continues, we need an additional professional on-site to work with A4A staff. **Candidate should be an engineer, project manager, or RIBA Part III architect. Availability for a 4-6 week assignment based out of Islamabad and starting March 8, 2008.** For more information and to apply, candidates should email victoria-harris@a-4-a.org AS SOON AS POSSIBLE

Classified

Classified enquiries
Abi Reed
T 020 7728 4553 F 020 7391 3435
E abigail.reed@emap.com

THE ARCHITECTS' JOURNAL
EMAP COMMUNICATIONS
GREATER LONDON HOUSE
HAMPSTEAD ROAD
LONDON NW1 7EJ

3D COMPUTER VISUALISATION



To advertise here please contact Abi Reed on

T: 020 7728 4553
F: 020 7391 3435
E: abigail.reed@emap.com

MODEL MAKERS



Sussex Modelmakers

It's our 21st year of providing
quality architectural models nationwide

02392 474 100 / peter@sxmod.co.uk
17, Manor Close, Havant. PO21 5SF



www.architectsjournal.co.uk

MODEL MAKERS



KANDOR
KANDOR MODELMAKERS

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

COMBER

MODELMAKERS 020 8533 6592
LONDON • MAIDSTONE • INVERNESS



www.combermodels.com combermodels@btconnect.com

PIPERS FOOKS

CONCEPT, PLANNING & MARKETING

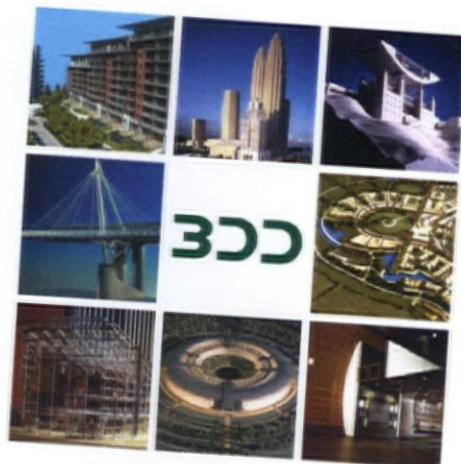
FOR ALL YOUR MODELMAKING NEEDS,
CONTACT STEPHEN FOOKS.

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

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

MODELMAKERS

t: 020 7739 7933



f: 020 7739 7195

3dd.co.uk



We are now in our cool new
studio.
7a Macclesfield Road
London
EC1V 8AH

Architectural Models
Product Models
3D Computer Visualisations
Fly-throughs

020 7324 9830
www.flicmodels.co.uk

PIPERS

CONCEPT, PLANNING & MARKETING

FOR ALL YOUR MODELMAKING NEEDS,
CONTACT CARLOS SOUSA.

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

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



CHARTERED MEASURED
BUILDING SURVEYORS

FOR A RELIABLE SERVICE
AND ACCURATE SURVEYS

- Services include;
- ✓ Topographical Surveys
 - ✓ Floor Plans
 - ✓ Elevations
 - ✓ Sections
 - ✓ Area Reports
 - ✓ Lease Plans
 - ✓ 3D Surveys



ngmsurveys.co.uk

Midlands
5 Williamson Ct,
2 Foundry St
Worcester WR1 2BJ
T. 01905 233 81
F. 01905 234 03

South
Pound Cottage,
Old Merrow St.,
Guildford GU4 7AY.
T. 01483 854 740

Michael Gallie & Partners

Chartered Measured Building Surveyors

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

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

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

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



Land & Measured Building Surveys
Established over 14 years

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

3 Galena Road,
Hammersmith, London.
W6 0LT
Tel: 020 8741 4699
Fax: 020 8741 6442
email: info@metroplans.com
www.metroplans.com

KINGS
Land and Architectural Surveyors

FIRST CHOICE FOR ALL YOUR SURVEY NEEDS

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

KingsLand Surveyors Limited
The Coach House, 24 Bridge Street
Leatherhead, Surrey KT22 8BZ
Tel: 01372 362059 Fax: 01372 363059
E-mail: mail@kingslandsurveyors.co.uk
Web: www.kingslandsurveyors.co.uk



apr services

land, buildings and 3d laser scanning

mail@aprservices.net

www.aprservices.net

tel: 020 8447 8255

pointtools4rhino
drawing from clouds
with the power of rhino



POINTTOOLS VIEW

pointcloud & model viewer www.pointtools.com

callidus

measured land and building surveys

the true measure of excellence

t 020 8543 8884

e info@callidussurveys.co.uk

f 020 8543 6664

w www.callidussurveys.co.uk



LAND & MEASURED BUILDING SURVEYS
UNDERTAKEN THROUGHOUT
THE UNITED KINGDOM
AND EUROPE



t. 020 7637 2930 f. 020 7637 2931

e. info@3sixtymeasurement.co.uk

www.3sixtymeasurement.co.uk

a. Southbank House, Black Prince Road, London SE1 7SJ

RESPONSIVE DEDICATED FLEXIBLE PERSONABLE



THE UK'S ONLY
100%
FULLY PAID FOR
ARCHITECTURAL WEEKLY

TO LET

OFFICE PREMISES TO LET

ALDgate TRIANGLE

LONDON E1

Recently built ground floor office units of (465 sq.ft) and (890 sq.ft) within a secure courtyard development. Fully compliant with the disability discrimination act 2005 at a rental of £19,500 and £21,500 respectively.

Please call for further details and viewing.

Tel: 020 7480 5840

Ref. R.S.



AJ

CONFERENCES

Wednesday 20th February 2008
Royal College of Physicians, London, NW1

SPONSORED BY:

ThyssenKrupp Elevator



HOUSING DESIGN 08

Discovering, designing, and delivering
high quality homes

Is your practice equipped to meet the design challenges and
reap the rewards of the UK's biggest ever housing drive?

- 240,000 new homes a year by 2016
- 100 new homes each day between now and 2020
to meet demand
- Better quality and more sustainable homes

The inaugural **AJ 'Housing Design 2008'** multi-streamed conference
offers the perfect opportunity to demystify legislation and guidelines, and
discover latest techniques for delivering high quality residential schemes.

For full details and to register visit:

www.ajhousing.co.uk or call 0845 056 8069



Respond to these panels at WWW.ARCHITECTSJOURNAL.CO.UK
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 Abigail Reed on 020 7728 4553.

Products

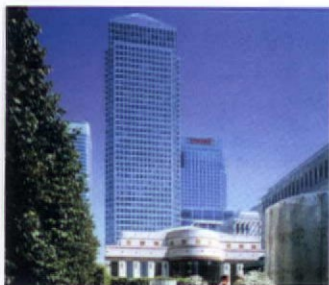
STEADMANS



AJ ENQUIRY 201

Steadmans has manufactured and supplied 2,400m² of AS35/1000 composite roof and wall panels for the new J Wareing and Son fabrication workshop in Kirkham, Preston. These Plastisol-coated, PIR-insulated panels can be specified to achieve insulation U-values as low as 0.19W/m²K. www.steadmans.co.uk

CLAXTON BLINDS



AJ ENQUIRY 203

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

KINGSPAN



AJ ENQUIRY 205

Established in the marketplace for over 30 years, the KS1000 RW trapezoidal insulated roof-and-wall panel from Kingspan Insulated Panels is still providing thermally efficient building envelopes for new-build and refurbishment projects. It is testament to its aesthetics and performance that it is still the top-selling composite solution available.

SAS



AJ ENQUIRY 207

A Part L-compliant window system from Senior Aluminium Systems (SAS) has given residential buildings on Abbey Road, north London, a brand-new look. The new windows of two 21-storey towers were installed by Buxton Building Contractors using SAS's top-of-the-range SPW 300 overswing windows, giving the flats an up-to-date look.

STOAKES SYSTEMS



AJ ENQUIRY 202

Kalwall + Nanogel has a U-value of 0.28 – better than a solid wall. The latest brochure from Stoakes Systems explains how this invisible energy-saving ingredient has been used on recent translucent Kalwall cladding and roofing projects to achieve insulating values equivalent to a solid wall. For more information see www.stoakes.co.uk

SCHÖCK



AJ ENQUIRY 204

Century Wharf in Cardiff is the latest project to benefit from Schöck's Isokorb structural thermal break – the only thermal break solution to allow concrete-to-concrete, steel-to-steel and concrete-to-steel connections. The concrete-to-concrete module has been used at Century Wharf, a reinforced-concrete-framed building.

SCHÖCK



AJ ENQUIRY 206

Schöck's Isokorb thermal break has been used at the Hemisphere apartment scheme in Birmingham. The KS 14 solution enables a thermally insulated, loadbearing connection to be made between reinforced-concrete and steel construction components, and at the same time provides a clean and unobtrusive connection detail.

FULLFLOW



AJ ENQUIRY 208

Fullflow has designed, manufactured and installed a syphonic drainage system at Doncaster Racecourse in South Yorkshire. Typically, a Fullflow syphonic system uses up to 80 per cent fewer downpipes, reduces installation time and ground works, offers greater design flexibility, and drains roofs up to eight times faster than gravity-system alternatives.



Ian Martin. When I hear the word 'culture' I reach for my *TV Times*

MONDAY. To a secret Whitehall location for a meeting of the Rebadging Task Force. There's only one item on the agenda: What do we do with 'The Big C'? At the moment we've got a Department for Culture, Lottery and Sky Sports, but nobody knows what the first one means.

The word from central recasting is 'keep it real'. Everyone nods, uncertainly. Ben the moderator explains that the 21st Century is now officially well under way and we're all moving into something called www.century21/version_2.0.gov.uk. Education has been renamed Schools, Kids and Loved Ones. Employment is Skills and Specialness. 'We simply can't afford to alienate decent, hard-working people with middle-class concepts. We're 10 points behind this week as it is...'

Stupid, stupid Gavin from Communities suggests we could accessibilise Culture by putting it in a jolly font. 'Something like Comic Sans. Or Beesknees. Or – gangway, brainwave – what about spelling it with a K? Idiot. We're not launching a death metal band. Rosemary from Homeland Vision pipes up. 'Or, we could spell it COOLTURE. That would engage people in The North, who say it like that anyway, and obviously it's cool, so...'

At this point the group's token architect, Sir Leonard Sothiety, storms out. 'Barbarians! Why not do away with Culture altogether? Newspapers and television have already given up. They file Arts under Entertainment. Why not just call it the bloody Department for Entertainment?' The door slams behind him. We look at each other. Job done. Early lunch.

TUESDAY. Submit my idea for the new £2 million sculptural landmark planned

at Ebbsfleet. I propose a **Sustainable Martin Amis built from landfill**. The materials are cheap, but I'll be charging £3,000 an hour. Cleverly, it would be financed from unclaimed housing tax breaks. The number of zero-carbon homes under construction is currently exceeded by the number of Girls Aloud, so there's plenty of wiggle room.

WEDNESDAY. To the Royal Institute for the Protection of British Architects. I'm here to see the president for an informal debrief. No notes and total deniability, as usual.

The latest incumbent is Sunil Gaviscon. He's very dapper and laid-back. RIPBA presidents usually spend their first few months **mincing around in a theatrical rage over some obscure pet issue**. Recent presidential campaigns have highlighted the following: ethical minorities (including women and urbanists); a workable dress code for smart-casual PFI; spacemaking and how it's just as interesting as cookery; and the role of 'design quality' in reversing global weather patterns. Gaviscon, though, has remained unruffled. Listening to people, half-smiling, keeping his options open and playing it cool. As an incumbent, he's positively cucumbent.

This is about to change. He has worked out that the chief cause of division in society, and therefore within the profession, is not race or class. It is the M25. He has visited architects trapped by low self-esteem in places such as Tyne and Wear and Cornwall. 'Astonishing. Do you know how long that can take by train?' What surprised him was the 'cultural disconnect'. Few of them care who the next mayor of London is, for instance.

'It's absolutely amazing. There are at least a hundred if not hundreds of small-town or even rurally based architects out there, usefully adding yet another layer of diversity and geography to the picture of the profession we had hitherto built up via telephone interviews...' He has a plan. 'I want to bring the profession together, then bring it together with other professions in the War on Weather. It is time for change. Unity of purpose. Public profile. Getting the message across. Corporate merchandise'.

He produces a stylish non-plastic shopping bag with I'm Being Held Up By A Caring Professional printed on it. Underneath is the world-famous RIPBA emblem: a patio heater flanked by two gay lions. Go, Team Gaviscon!

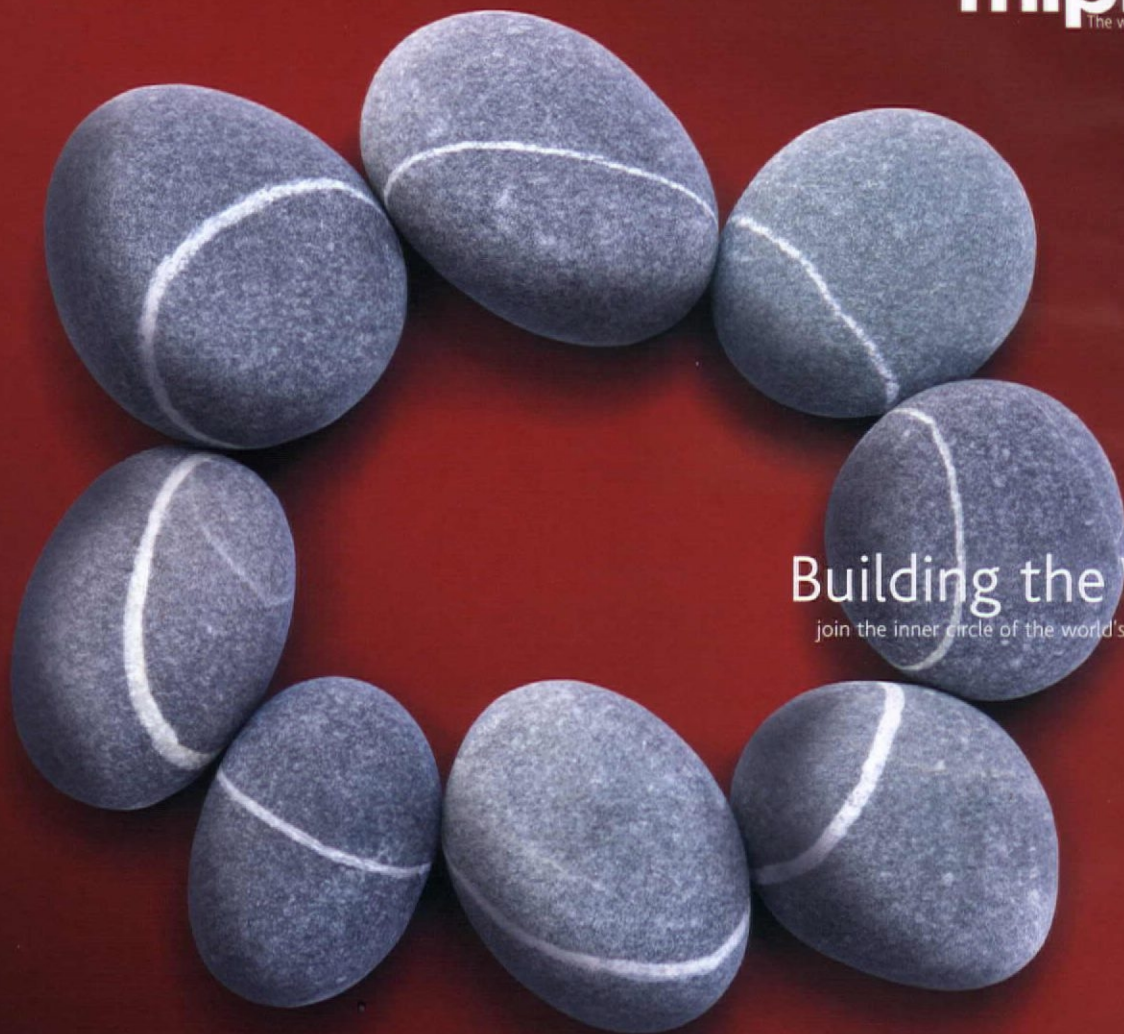
THURSDAY. Attend formal lunch at Clarence House as a **hologram**.

FRIDAY. Bad news. The new Secretary of State for Entertainment is 'loveable Scouse rogue' **Azzy Bifter**. We must brace ourselves for more Beatles, 'footy' and shouty references to LIVERPOOL 08. 'R A...' as they say on Merseyside. God, he's the second secretary so far this year, and it's not even Pancake Tuesday yet!

SATURDAY. Country and Western line-drawing.

SUNDAY. Thinkspace-specific perceptual abstraction in the recliner.

This Week's Top 10: Hats for Architects at WWW.ARCHITECTSJOURNAL.CO.UK/IANMARTIN



Building the World

join the inner circle of the world's property market

MIPIM is the must-attend event for everyone involved in building tomorrow's world.

MIPIM enables key-players in the international real estate industry the chance to meet and do business for four highly productive days each year. It's an exclusive opportunity to connect with the most important decision-makers and gain an insight into major projects taking place across five continents.

- **26,210** participants
- **2,523** exhibiting companies
- **6,687** end-users, hotels groups and investors
- **83** countries

To participate in MIPIM 2008,
call your local representative to register or to reserve a stand:

Headquarters (Paris) tel: + 33 (0)1 41 90 45 20

London: + 44 (0)20 7528 0086

New York: +1 (212) 284 5141

Tokyo: + 81 (3) 3564 4264

Levolux

Good Business Sense



Oxford Business Park – Levolux 140mm Sunvizer – Moss Construction

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

LEVOLUX
DESIGNED TO CONTROL

Levolux, Forward Drive, Harrow, Middlesex HA3 8NT United Kingdom Tel: 020 8863 9111 e-mail: info@levolux.com www.levolux.com

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