

24.04.08

Technical & Practice
*Escalator design takes
a step forward – p48*

Salone del Mobile
*Are architects better at
product design than
designers? The AJ travels
to Milan to find out – p53*

AJ

VICTORIA SQUARE

*BDP's Belfast development is part of a trend
bringing shopping back to city centres – page 40*

WWW.ARCHITECTSJOURNAL.CO.UK



Up to date...

...are you?



With everything else you've got to take care of it's easy to lose track of your mapping data and licences. But it's your responsibility to ensure they're valid.

To find out more visit www.bestpracticemakesperfect.co.uk



With this week's AJ



Editorial enquiries/fax

020 7728 4574 / 020 7391 3435

E firstname.surname@emap.com

T 020 7728 plus extension below

Editor Kieran Long

Editorial administrator Shumi Bose (4574)

Editor, online and special projects Ruth Slavid (4572)

News editor Max Thompson (4564)

Senior reporter / Northern correspondent

Richard Waite (07918 650875)

Reporter Richard Vaughan (4566)

Features editor Jaffer Kolb (4571)

Technical editor Hattie Hartman (4569)

Senior editor, The Critics Christine Murray (4565)

Features writer James Pallister (4568)

Contributing editors Susan Dawson, Patrick Lynch,
Ian Martin, Andrew Mead

Editorial assistant Kaye Alexander (4574)

Editor, AJ Specification Tally Wade (4567)

Art editor Cecilia Lindgren (4580)

Deputy art editor Eriko Shimazaki (4578)

Managing editor Angus Montgomery (4579)

Sub-editor Isla McMillan (4577)

Managing director Ben Greenish (4671)

Commercial manager Malcolm Perryman (4584)

Northern sales manager Samuel Lau (4560)

Southern sales managers Nick Roberts (4560)

Terry Roll (4557)

Classified sales manager Tom Peardon (4558)

Account executive, classified Hannah Stadie (4562)

International sales manager Edmond Katongole (4561)

Recruitment Kyra Willis (3827)

Group sales manager Midge Myatt (01902 851645)

Back issues 01344 328000

A subscription to the AJ (47 issues)

UK £150. Overseas £210.

To subscribe Tel: 0844 848 8858, website:

www.architectsjournal.co.uk/subscription

Cover David Barbour

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.

News

- 05 Make's Leeds tower ditched as housing market **slumps**
- 10 **Alsop** takes to the crease with Headingley cricket pavilion
- 14 Léon Krier slams 'idiot' contemporary architects

Comment

- 22 **Leader** We need a middle ground between iconic and dull
- 24 **Patrick Lynch** rates Siza and Fehn above Jean Nouvel
- 70 **Ian Martin** is involved in an ethical conspiracy

Features

- 30 – 45 **Retail** The **history of UK shopping centres**; the Sevenstone Development in Sheffield; and BDP's Victoria Square, Belfast
- 48 – 50 **Technical & Practice** Escalator design picks up the pace
- 53 – 58 **The Critics** **Architects vs product designers** at the Milan Furniture Fair

Jobs & Classified

- 63 Classified advertising
- 66 Top five jobs: **Centurion**; **English Partnerships**; **PTP Architects**; **Bespoke**; **Historic Royal Palaces**

This week online

See AJ building studies online at

WWW.ARCHITECTSJOURNAL.CO.UK

p53



We're proud to announce our green credentials

Flagon EP TPO roofing membranes have been awarded the highest BREEAM rating. They are the first and only TPO membrane to achieve this rating.

- Co-extruded homogenous TPO single ply roofing membrane systems
- Highly flexible, easily weldable at any angle and is ideal for all types of curvatures
- Non toxic and do not contain harmful chlorines, bromide or halogens
- Recyclable product with a life expectancy of in excess of 25 years

For more information please contact us on
tel: +44 (0)1428 604500
email: breeam@flaguk.co.uk
or visit www.flaguk.co.uk

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



YOUR ROOFING AND
WATERPROOFING PARTNER

Community leads
redevelopment of
key Bristol area p8

Alsop bowls a
googly with cricket
pavilion p10

Poundbury designer Léon
Krier labels contemporary
architects 'idiots' p14

News



Left Make's
scrapped
Spiracle Tower,
Below
Architecture
2B's Arc
scheme,
proposed for

Leeds city
centre – the
future of which
is 'in the
balance'
according to
the architect



LEEDS TOWER AXED IN HOUSING MARKET FALL

Make's Spiracle tower in Leeds city centre has been scrapped due to a collapse in confidence in the residential property market – and more schemes could follow suit, an expert in the city has warned.

Developer Fairbriar has decided to pull out of the £160 million redevelopment of the Leeds International Pool site – a joint venture with HBG Properties – spelling the end for the cylindrical 24-storey 'centrepiece' apartment block.

Project architect Sean Affleck admitted 'the time wasn't right' for the skyscraper, which was first unveiled back in 2005. He said: 'It is a shame because this was a fantastic building. But there's a

loss of confidence – everyone is a little bit nervous.'

It is understood HBG Properties, Leeds City Council's preferred bidder for the plot, intends to press on with a revised, mixed-use plan using the remaining half of the original design team, Leeds- and London-based Carey Jones.

However, demolition of the 1960s John Poulson-designed pool has been put back until September and the council has now submitted an application to build a temporary car park on the site while proposals are finalised.

Leeds property agent Jonathan Morgan believes the ditching of the Make scheme is the tip of an

iceberg. He said: 'This is no surprise, as the rate of residential delivery in Leeds has been outstripping the rate of take-up.'

'With the lack of available finance for developers and the amount of properties in the planning pipeline [circa. 25,000 households] there will be more residential schemes mothballed.'

He added: 'We are in a period where developers are not taking any risks, and I expect this to last for up to another two years.'

Doubts have also been raised about Architecture 2B's Arc, the replacement for Levitt Bernstein's doomed CASPAR prefabricated housing scheme in the city centre. According to Architecture 2B,

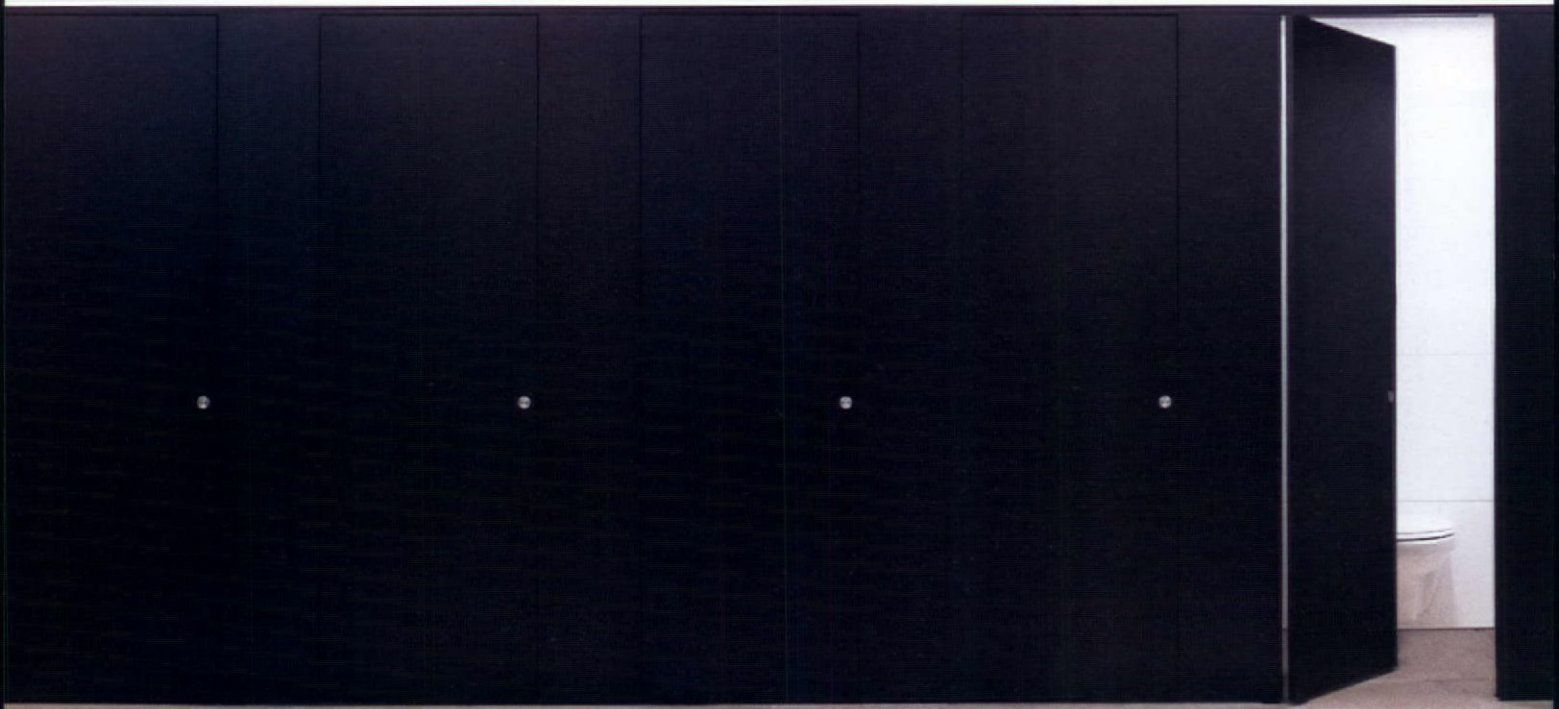
the future of the scheme and its developer, the Life Property Group, is 'in the balance' due to the market slowdown.

Meanwhile, also in Leeds, Assael Architecture's Green Bank housing project for Wimpey City, which was put on ice last year, could resurrect itself in a new 'commercial-led' format.

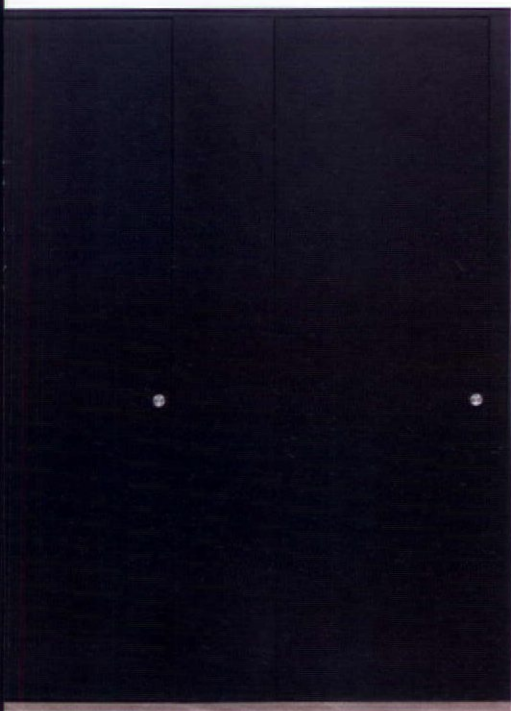
But Leeds city architect John Thorp denied the city was in crisis. He said: 'Leeds is not in retreat – it is more a time to adapt and adjust existing plans.'

Richard Waite

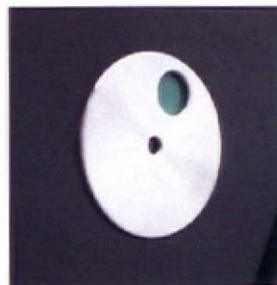
Read Kieran Long's leader and Irena Bauman's comment piece about Leeds on pages 22-23



flow. Walk through walls.



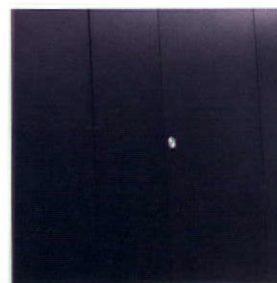
Stretching up to 2.7 metres, clear from floor to ceiling, **flow** has the appearance of a continuous wall, with only its elegant, flush-mounted locks to indicate the cubicles it conceals. Our patented hydraulic closing mechanism is totally hidden in the top mounting rail and hinges are invisible from the outside, completing the illusion of a wall you can walk through.



Through fixed stainless steel lock, incorporating flush fitting face plate.



Polished stainless steel pivot, supported from concealed load bearing hydraulic closer.



Rebated doors achieve a completely flush surface finish.



thrislington cubicles

Product: **flow**

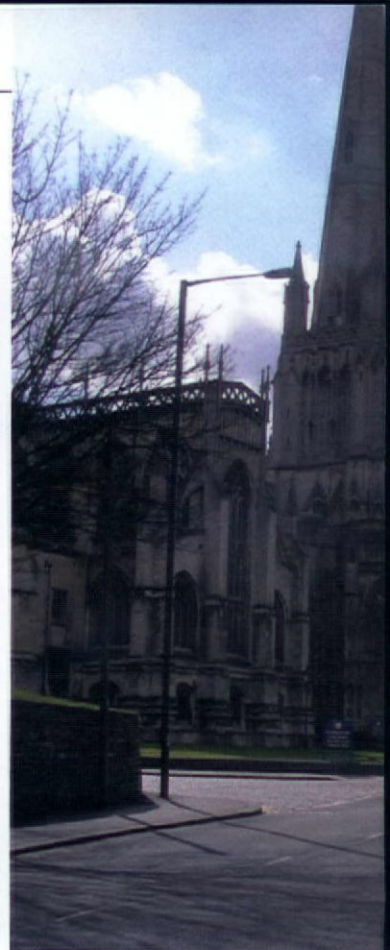
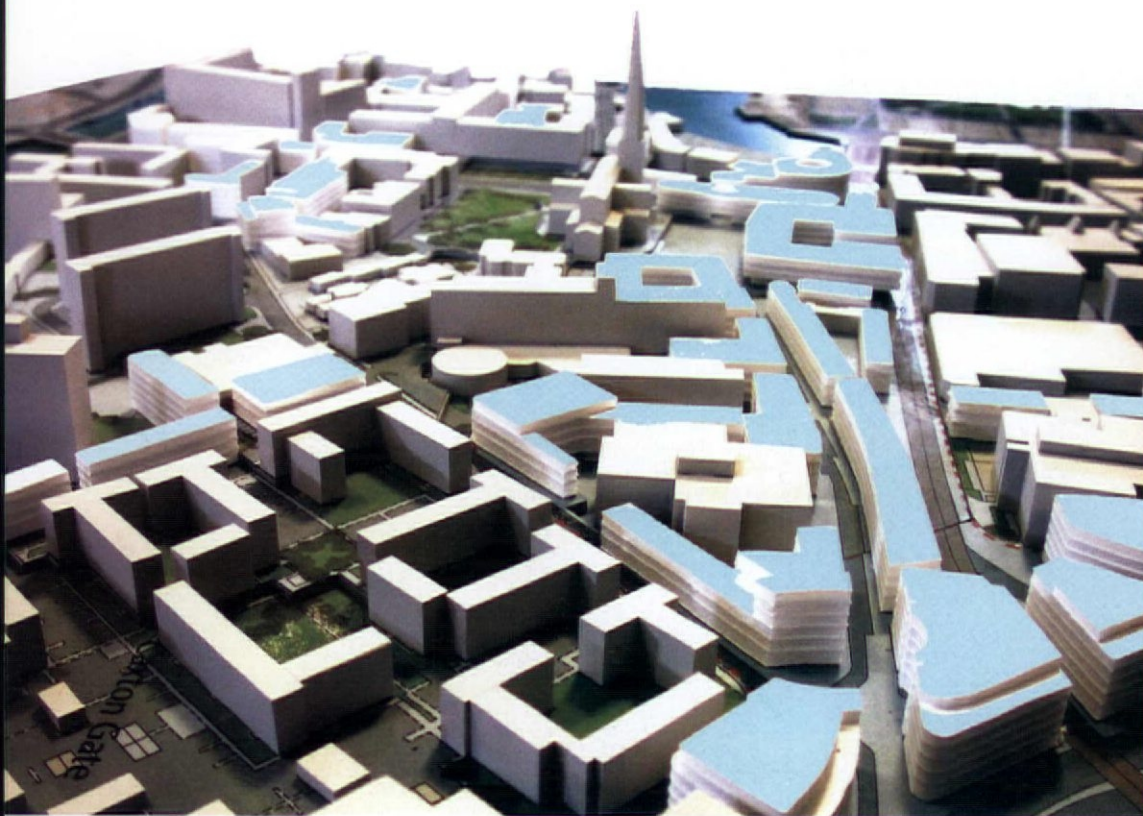
Scale: nts

Contact: t +44 (0)1244 520 677

w www.thrislingtoncubicles.com

e info@thrislingtoncubicles.com

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



BRISTOL COMMUNITY FACES NEXT HURDLE

Having persuaded the council to consider their plans for the area, residents of Bristol's Redcliffe now need to convince the developers. *Richard Vaughan* reports

After more than seven years of pushing, a Bristol community group has finally forced the city council to look into redeveloping what they believe is the most important site in city. But they shouldn't celebrate too soon.

Redcliffe Futures, a group of 30 stakeholders co-founded by Bristol architect Keith Hallett of Hallett Pollard Hillier Architects, has hailed Bristol City Council's (BCC) decision to redevelop Redcliffe Way – a 2km-long, four-lane dual carriageway that runs through the centre of the city – as a triumph of community vigilance.

'It's a gaping hole in the city, an arsehole of a place, thanks to post-war highway planning,' says Hallett. 'But it is the most important part of the city centre.'

The 4.5ha site links Temple Mead station with the historic core of Bristol. In the 1950s a dual carriageway was built right through the site, cutting off major assets to the city, such as the 12th-century St Mary Redcliffe Church.

'We want to create a density on a similar scale of Paternoster Square or Butler's Wharf in London,' says Hallett. 'We want to capture that kind of character,

with the roads tightened up and the buildings crammed up against each other, the way we all love.'

But Katherine Clarke of muf, which is currently collaborating with Alec French Architects on Redcliffe Wharf, a mixed-use scheme adjacent to Redcliffe Way, believes that although the idea sounds perfect in theory, in reality such community projects are difficult to pull off.

'It's an amazing bit of the city,' says Clarke. 'But you will need development on a substantial scale to raise enough money to deliver the scheme.'

According to Clarke, this raises



Far left
Redcliffe
Futures'
masterplan for
Redcliffe Way

Centre left St
Mary Redcliffe
Church, on
Redcliffe Way,
as it is today

Left The church
in 1930s

Below Alec
French
Architects and
muf's proposals
for Redcliffe
Wharf

the question of whether the developers will produce the quality that will knit into the historic fabric. Ultimately, she says, this will fall to the council's planning department and 'that is where tensions can arise'.

Clarke says: 'Sometimes the masterplan for schemes like this can be done too far from reality, or without the full knowledge of the finances. And more often than not, when there is a group that has no financial or political input, just a moral input, they can swiftly find themselves sidelined.'

But Hallett remains undeterred. He believes that the masterplan he and his fellow stakeholders have produced has the support of David Bishop, the council's director of planning, transport and sustainable development.

'Community involvement has to be part of all planning policy,' says Hallett. 'We have produced a model that reaches right into the bowels of the community. Developers will have to buy into

the masterplan – they will have to fall into line.'

Bishop refused to talk to the AJ, instead issuing a statement underlining his commitment to 'transforming' Redcliffe Way from a 'road-based "urban canyon" to a quality townscape'.

He adds: 'Developers who are attracted to schemes within the [Redcliffe Way] area must demonstrate that they have already signed up to the challenge before they submit proposals,

'It's an arsehole of a place, thanks to post-war highway planning'

which would certainly be measured against the supplementary guidance as part of the planning process.'

Mark Osborne, a director at Alec French Architects, believes the council has been holding back the redevelopment of the area, and says his own Redcliffe Wharf scheme has taken two years just to be submitted for planning.

'The problem is the property services department,' he says. 'They just seem to want lots of car parks. They need to bring private developers in, and the planning department needs to be more proactive. The council has been too slow.'

Osborne says the site is worthy of an international competition, and that the council should be employing a design competition to 'push these things through'.

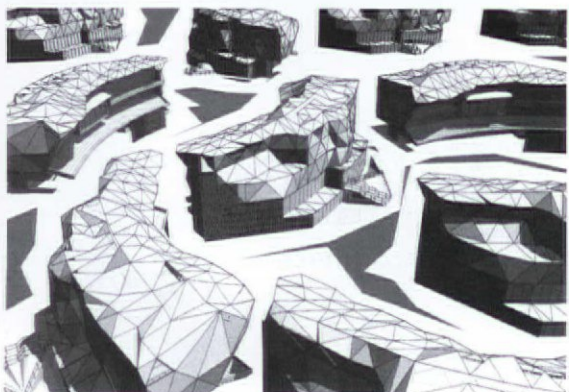
But Bristol-based former RIBA president, George Ferguson, who supports the redevelopment of the site, says he is 'wary' of an international competition.

'It's not a place for Rem Koolhaas,' says Ferguson. 'It would be much better to work with a good sound architect. It doesn't need a gimmicky international competition. It already has its icons.'



ALSOP DOESN'T LIKE CRICKET – HE LOVES IT

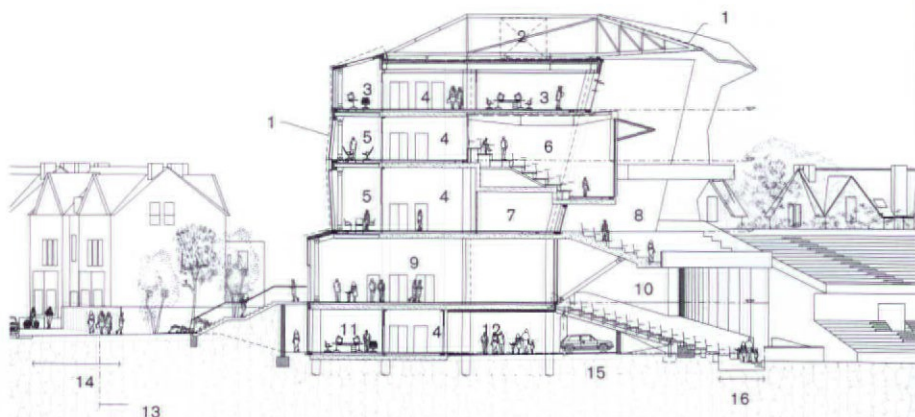
These are the first images of Will Alsop's new pavilion for Yorkshire County Cricket Club, at Headingley, Leeds. The £20 million, five-storey grandstand scheme will double as a teaching facility for Leeds Metropolitan University. It is due to complete in 2010. *Richard Waite*



Above The Headingley scheme, which will also house a media centre and hospitality suites

Left View from north
Below left Concept drawing
Below Section

- | | |
|------------------------------------|-------------------------|
| 1. Perforated rainscreen cladding | hospitality |
| 2. Plant | 8. Upper tier |
| 3. Leeds Met office | 9. Entrance foyer |
| 4. Lobby | 10. Existing lower tier |
| 5. Social learning/ media café bar | 11. YCCC office |
| 6. Auditorium/media centre | 12. Covered concourse |
| 7. Lecture room/ corporate | 13. Site boundary |
| | 14. Widened pavement |
| | 15. Disabled parking |
| | 16. Additional seating |





WASHROOM EQUIPMENT WITH A SENSE OF OCCASION.

The presentation of its washrooms tells you a lot about a company.

At Bobrick we make it our business to manufacture accessories to suit any washroom design and, as a consequence, we equip prestige projects throughout the world.

Our three product ranges, providing a wide choice of integrated accessories, offer the designer ample creative flexibility, while the inherent strength of stainless steel ensures that their good looks will last and make every day feel like an occasion.

To find out more telephone +44 (0)20 8366 1771 or visit www.bobrick.com



Concealed paper towel dispenser for minimal visual impact.



Recessed accessories provide a clean, subtle appearance.

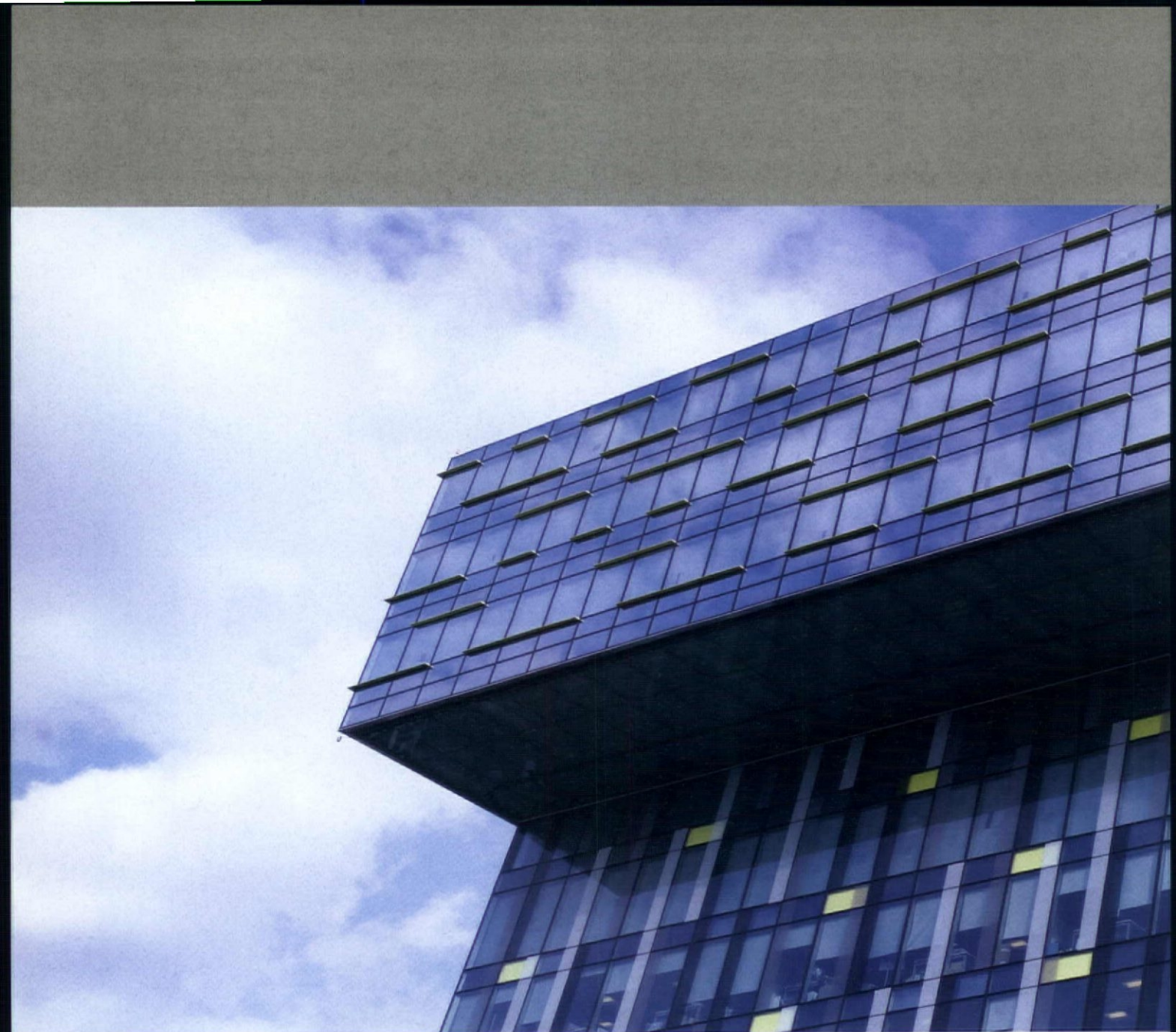


A range of wall and surface mounted soap dispensers is available to suit all applications.



BUILDING VALUE SINCE 1906

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



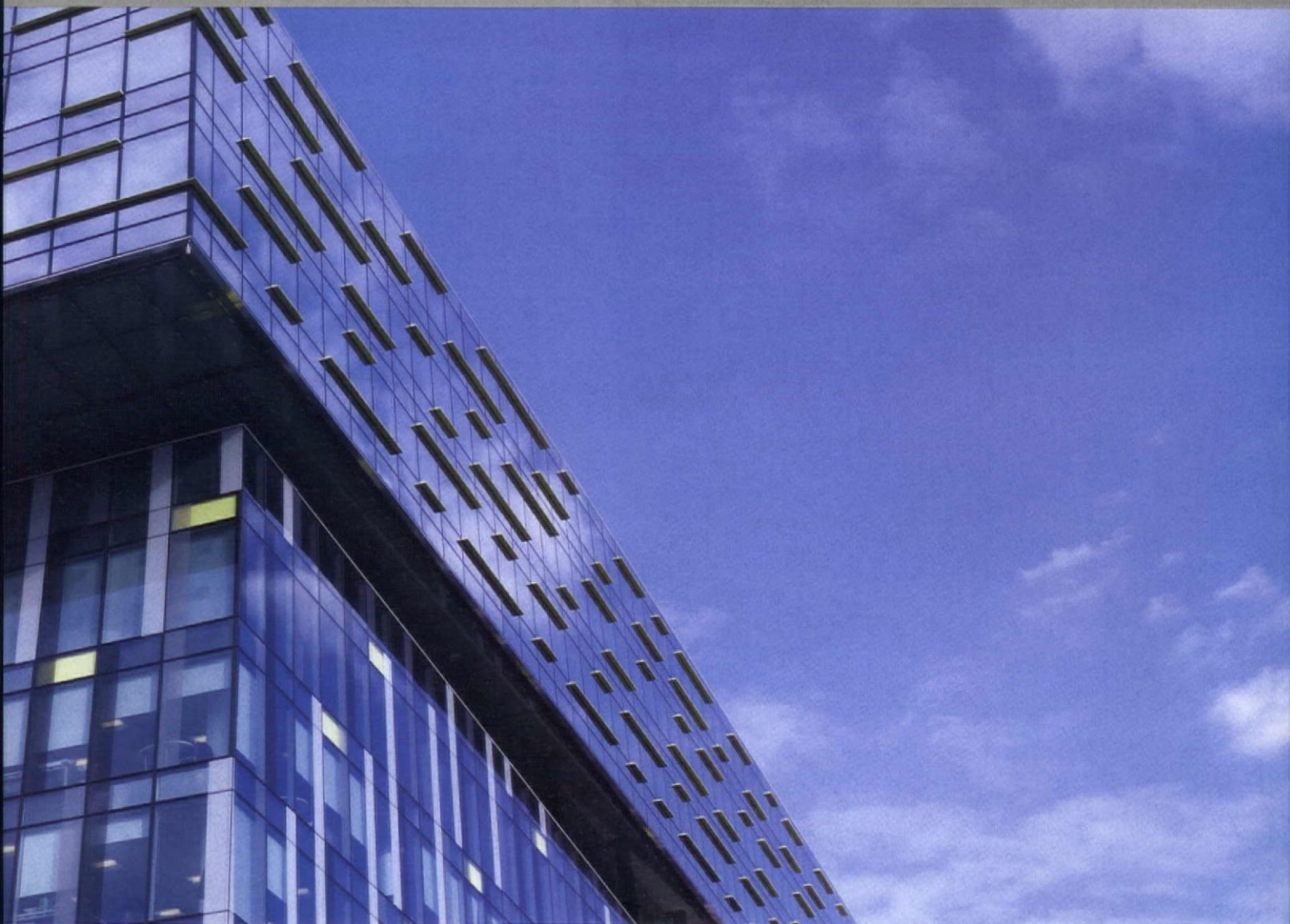
Steel. The sustainable facts

LONG SPAN. It is estimated that British business spends upwards of £2 billion per year moving people around offices.

Column free, uninterrupted floor plates are the optimum answer to provide flexible working space. They give a building future-proofing, which is further enhanced by a steel frame's inherent adaptability and ease of extension.



A B C D E F G H I J K L M



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

N O P Q R S T U V W X Y Z

To find out more about the material of the future visit www.sustainablesteel.co.uk

KRIER ATTACKS 'IDIOT' ARCHITECTS

Léon Krier, the architect behind Prince Charles' experimental Poundbury village in Dorset, has slammed contemporary architects, labelling them 'idiots' who build 'absurd shapes'.

Speaking at the launch of his new book, *The Architectural Tuning of Settlements*, at the Princes Foundation in London on Monday (21 April), the fiery Krier lamented the loss of traditional building techniques, adding that architects and planners were unable to design towns on a par with ancient cities.

He said: 'We have not been involved in [the traditional design process] for so many years. The result is always slightly less good.'

And this is not just because these cities are old, but because there was there was experience. There was a tradition of doing things right because there was no choice about it.

'You cannot build a 30m-long cantilever that is going the wrong way with bricks, mortar and wood. Now we have idiots who can build the most absurd shapes and they stay up. We are in a culture of excess.'

Krier refused to be drawn on which architects he was referring to, adding: 'You can name them. I don't need to name them. They are all my friends and colleagues.'

The 62 year old also criticised the government's eco-towns

proposals, claiming it is making decisions without knowing the full story.

'There is no such thing as an "eco-town",' said Krier. 'The government instructed many millions of new homes to be built, but under what conditions? Because the conditions are that the oil will be cheap for another 50 years. But it won't, and that will cut down so much on our capacity to travel and to extend towns beyond their limits.'

'We'll have to go back to traditional towns, not out of choice, as I thought, but it will be out of fate. There won't be choice and it will be dramatic.'

Richard Vaughan

THIS WEEK ON THE WEB

CHIPPERFIELD CITY OFFICE SCHEME REFUSED PLANNING

David Chipperfield Architects' planning application for an office block a stone's throw from the Monument in the City of London has been rejected. Last year's Stirling Prize-winner was planning to build an 11-storey metallic office block that would provide nearly 20,000m² of office space to the City, but was refused as planners deemed the scheme 'inappropriate' for the site.

RIBA PRESIDENTIAL CANDIDATES UNVEILED

The first three architects have put themselves forward to run in the 2009/10 RIBA presidency race. Andrew Hanson, Paul Davis and Ruth Reed have come out as frontrunners to succeed Sunand Prasad in 2009. See page 22 for Jack Pringle's advice to the future president.

TONKIN LIU CULTIVATES FLOWER FOR FESTIVAL

Tonkin Liu has designed this portable steel pavilion, which will move around the five 'Festival Hubs' at this year's London Festival of Architecture. Dubbed the Fresh Flower, the 11-petal structure has been developed by event sponsor Corus and will appear across the capital from 20 June to 20 July.

- 1 Richard Daw and Roberta Haslam
- 2 Chance de Silva
- 3 Sheppard Robson
- 4 Nazar Sayigh of Glas Architects
- 5 Peter Roberts
- 6 Richard Frankland of FKDA Architects

SWEET TOOTH Urban Splash has revealed the first six schemes submitted for planning as part of its Tutti Frutti development in New Islington, Manchester. The developer eventually wants to create a 'pick and mix' street of 26 self-build houses.



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

Comprehensive property information



LISTED BUILDINGS

All 376,000 Listed Buildings for England including type (Grade I, II and II*), name and address.

PLANNING INFORMATION

A unique way to search and review Planning Applications including number, type, size, address and a link through to the relevant Local Authority website.

LOCAL INFORMATION

Nearly 4 million Points of Interest including local amenities, transport, commercial occupiers, education, health, infrastructure, retail and many more.

PLANNING APPLICATION

Location: Western House
Fore Street
Date: 04/10/06
Process: Detail Planning
Type: Alteration
or conversion

PLANNING APPLICATION

Name: Mr. K Smith
Location: The Coaching House
Chudleigh
Date: 26/03/04
Process: Detail Planning
Type: Extension

Commercial Building
Address: 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 220

STUDIO THREE PAVILION WINS GREEN LIGHT

Studio Three Architects has won the go-ahead for this leisure pavilion (*pictured right*) at the heart of Grosvenor's Liverpool ONE development – formerly the Paradise Street project.

The Liverpool-based practice landed the scheme in competition late last year, seeing off a host of local firms including ShedKM.

Practice founder Mushtaq Saleri said: 'The building has been created from two equal rectangles – one for the walls and floor, the other for the roof – which have been folded and cut along axial links, allowing views across the development.'

The walls of the £1 million pavilion will be made from black-stained timber and the roof from stainless steel.

Located on the northern edge of the new Chavasse Park – the sloped public space at the centre of the huge 17ha retail-led development – the building will neighbour a leisure scheme by BDP (*pictured to the left of the pavilion*) and the mixed-use One Park West building by Cesar Pelli (*pictured far left of the pavilion*).

Construction is expected to complete in September to tie in with the official opening of the park. *Richard Waite*



DEADLINE NEAR FOR TRIBECA INFOBOX COMP

The deadline for entries for the Urban Splash/AJ Tribeca Infobox competition in Liverpool is rapidly approaching.

Final-year students and architects under the age of 35 have until 9 May to enter the competition to design a £500,000 sales office, or 'Infobox', for Urban Splash's 700-home, mixed-use Tribeca development.

The building will act as a showcase for the scheme, which takes its name from the site's triangular footprint and its location south of Giles Gilbert Scott's Liverpool Cathedral.

The Infobox will stand for eight years, with the possibility of becoming a permanent fixture. To see the full brief and entry details visit www.tribecainfobox.co.uk

New

Colorcoat HPS200® Ultra

Building colours for life



With a brand new colour range inspired by architects, revolutionary new coating system offering twice the colour and gloss performance of other plastisols and an extended Confidex® Guarantee to 40 years, Colorcoat HPS200® Ultra pre-finished steel is in a class of its own.

Through sustained evolution - the best product just got even better



For more information:

Tel: +44(0) 1244 892434

Visit: www.colorcoat-online.com/col

Text: **ULTRA1** to **80800** (FREE) 

Colorcoat HPS200 Ultra and Confidex are trademarks of Corus

ENQUIRY 23 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

BOROUGH RECRUITS STARS AND DISMISSES 'CRONYISM' FEARS

The Royal Borough of Kensington and Chelsea (RBKC) in London has dismissed accusations from Westminster City Council that its new 'star-studded' design review panel (DRP) could be blighted by cronyism.

Last month saw the inaugural sitting of the panel, which has five chairs – Will Alsop, John McAslan, Tom Jestico, CJ Lim and Alfred Munkenbeck – as well as a panel pool that includes David Chipperfield and Ivan Harbour (*see box*).

But Westminster City Council's director of planning and city development, Rosemarie MacQueen, said: 'One of our concerns over the use of design panels is the impartiality of those who sit on them, especially when architects are looking at schemes submitted by their friends and colleagues in the industry.'

RIBA London chair Andrew Hanson, whose London

Urbanism and Planning Group helped RBKC set up the DRP, hit back at MacQueen. 'To say there is a danger of cronyism is ridiculous,' he said. 'The design review panel is above all that.'

'Everyone on the panel has to be professional and declare an interest. It is a criticism always levelled at these kind of groups,' added Hanson.

David Prout, RBKC chief planning officer, said the purpose of the DRP, which will sit once a month, was threefold: 'To tell the council when schemes are bad; to help it to get the courage necessary to approve out-of-the-ordinary schemes; and to raise the game of architects submitting schemes that are not bad enough to be refused.'

Prout added: 'All the architects on the panel live in the borough – I would be amazed if we don't have something coming through from all of them.' *Max Thompson*

THE RBKC DESIGN REVIEW PANEL

Chairs

Will Alsop
SMC Alsop
Tom Jestico
Jestico + Whiles
CJ Lim
Bartlett School of Architecture
John McAslan
John McAslan + Partners
Alfred Munkenbeck
Munkenbeck + Marshall

Panel

Gianni Botsford
Gianni Botsford Architects
Kelvin Campbell
Urban Initiatives
David Chipperfield
David Chipperfield Architects
Max de Rosée
de Rosée & Sa
Katy Ghahremani
Make
Ivan Harbour
Rogers Stirk Harbour + Partners
Richard Hyams

AStudio
Paul Kalkhoven
Foster + Partners
Andrzej Kuszell
Studio E
Peter Morris
Allford Hall Monaghan Morris
Sophie Nguyen
Sophie Nguyen Architects
Greg Penoyre
Penoyre & Prasad
Giles Quarme
Giles Quarme & Associates
Paul Sandilands
Lifschutz Davidson Sandilands
Steven Spence
Spence Associates
Michael Squire
Squire and Partners
Mike Stiff
Stiff + Trevillion
Valerie Von Truchsess
Pringle Richards Sharratt
Paul Williams
Stanton Williams

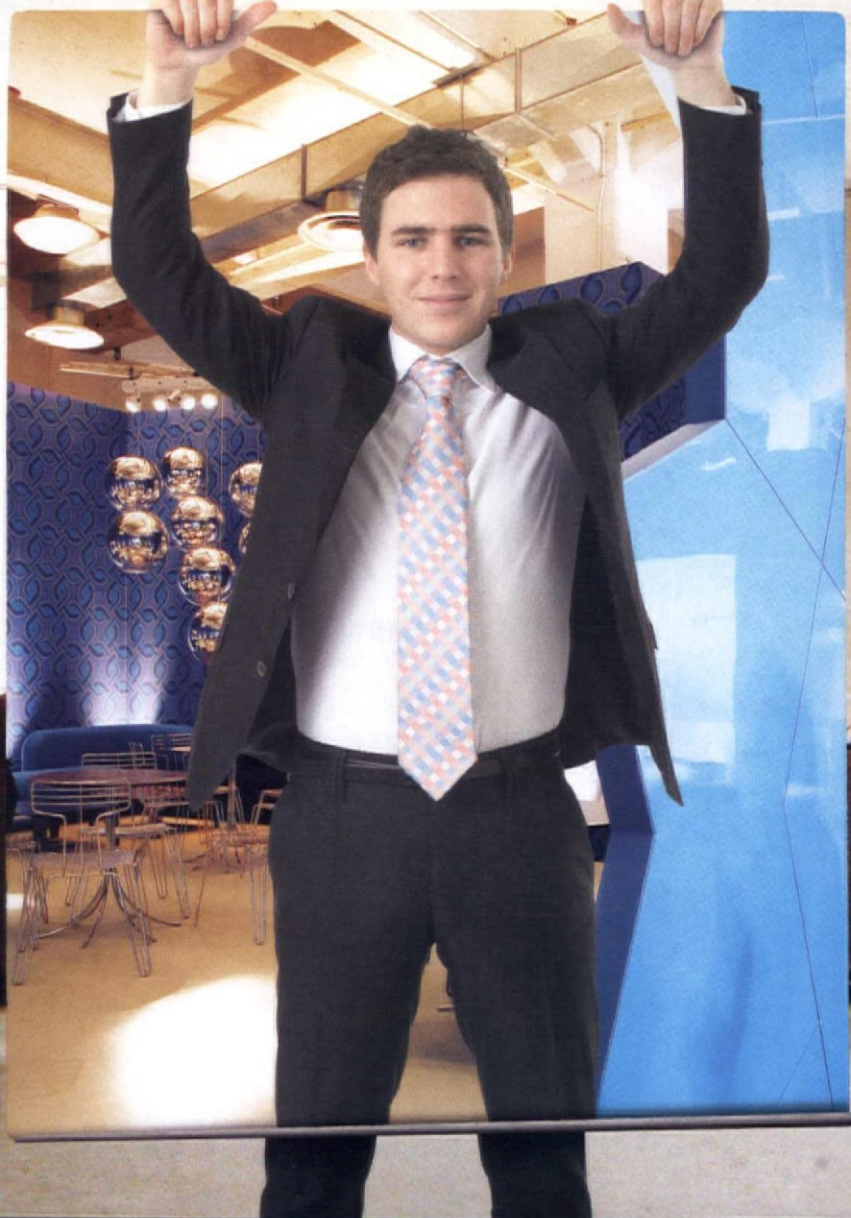
SHEFFIELD LIBRARY WINS PLANNING

Schmidt Hammer Lassen has won planning permission for this library and learning centre in Sheffield. The scheme will be the Danish practice's first to complete in the UK when it opens in 2010.





altro



Picture safer walls in a stylish new light

With Altro, creating the wow factor doesn't mean you have to sacrifice function. Our high-performance walling products are available in a range of finishes and colours and they all deliver outstanding grout-free hygiene. So you can create sleek, seamless and stylish surfaces and meet your health and safety requirements. And what's more, you won't have to compromise on durability and ease of cleaning.

Put yourself in the picture at www.altro.com

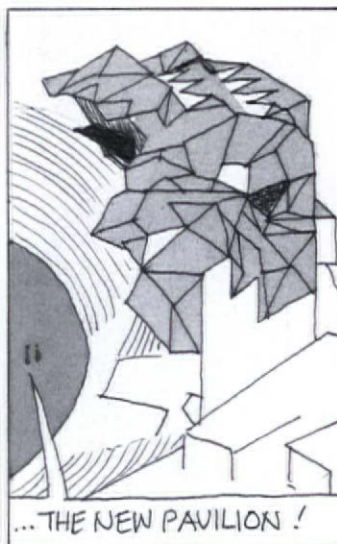
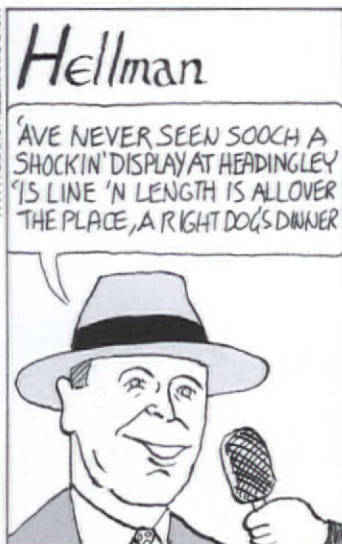
ENQUIRY 15 ON CARD
WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Design **Without** Compromise

call: 01462 707 600 e-mail: enquiries@altro.com or explore www.altro.com

Astragal

WWW.LOUISHHELLMAN.CO.UK



VIRGIN ON THE RIDICULOUS

Astragal was delighted to be seated near a future astronaut at dinner following the 2008 Milo Lecture, 'Extreme Architecture II: A Space Odyssey', last week. Described as 'the first Etonian to go into space', this filmmaker has signed up to fly with Virgin Galactic. The two-hour trips, from **Norman Foster's** Spaceport America in New Mexico (pictured below), will cost a whopping \$200,000 (£100,000) dollars. 'I've always been a space nut – I can afford it. It's a no-brainer,' said the Etonian. However, like the rest of the audience, he was probably taken aback when **Jonathan Firth**, operations



director for Virgin Galactic, was introduced as having previously done the same job for Virgin Trains. 'I'm not at all nervous now,' Firth quipped. 'It can't get any worse.'

SIX FEET UNDER

You can't beat a good expletive-strewn spat, especially one that was intended to be private and became so hilariously public. The jaw-dropping email exchange, reported in the *Liverpool Echo*, between Beatles tour guide **Philip Coppel** and Maghull Developments managing director **Michael Hanlon** simply has everything. In response to Coppel's criticism of the project to controversially flatten and replace the historic Josephine Butler house, Hanlon was pretty creative with his abuse. As well as branding the guide a 'wanker', 'a fucking ignorant pig' and a 'dickhead', he also threatened to bury him in the foundations of new buildings by UAD Architects – a move which Hanlon said would delight the

'pox' guide's own wife. The police have allegedly been contacted over a possible harassment charge.

BIN MAN

Living in a country where official secrets seem to go missing every other week, it is reassuring to learn that people make mistakes in other countries too. Website *archinect.com* relates the story of a homeless man in New York who found a set of drawings for SOM's proposed Freedom Tower in a rubbish bin. Losing drawings is always embarrassing, but this is a particularly sensitive case, given that the tower is planned for site of the 9/11 attacks. The drawings

SUBSCRIBE

- Go to www.architectsjournal.co.uk/subscription;
- Call 0844 848 8858; 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
 - Breaking news stories in a daily email alert.

give away information such as the positions of the stairwells and the thickness of the walls. Oops.

FLIGHT OF FANCY

Astragal has only just caught up with one of the best April Fool's stories. Apparently on 1 April all the team working on Marks Barfield's Treetop Walk at Kew Gardens received an email saying that all work would have to stop. The reason? Peregrine falcons had nested in one of the artificial 'trees' of the structure, and could not be disturbed until their breeding season was complete.

THIS WEEK'S ONLINE POLL

Can you afford to pay more for your Professional Indemnity (PI) insurance? (see right for result)

Next week's question: Are you expecting redundancies to hit your practice in the next six months?

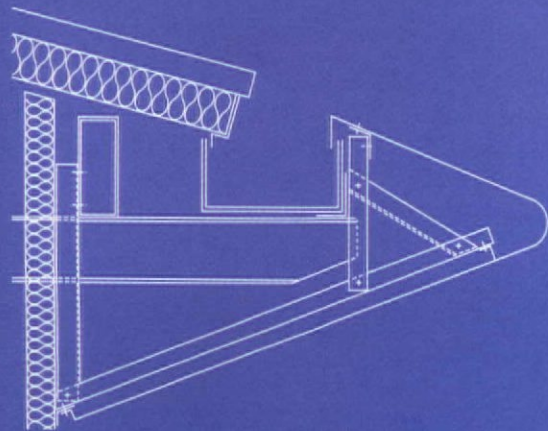
WWW.ARCHITECTSJOURNAL.CO.UK





SECRET FIX FOR SMOOTH, FLAT EAVES

Contemporary buildings require a smooth, even appearance. Bailey's secret fix systems for eaves panels means that this sleek, modern look is achieved without ripples, distortion or fixing dimples.



For more information call
01403 261 844

 **BAILEY**



The world is your oyster

Artevia, Lafarge's range of superior decorative concretes offers an attractive, durable, cost-effective design solution inside and out. You'll never see concrete in the same way again.

Innovative concrete from a name you can trust.

Artevia

THE ART OF CONCRETE

0870 336 8256

 **Agilia**
CONCRETE IN MOTION

0870 336 8258

GIVING NEW DIMENSIONS TO CONCRETE
EXTENSIA

0870 336 8294

 **CHRONOLIA**
FAST TRACK WITH CONCRETE

0870 336 8294

www.lafarge-aggregates.co.uk

 **LAFARGE**

Leader & Comment



Leader British architecture needs to find a middle ground between iconic and uninspiring, says *Kieran Long*

We should be grateful that Make's proposed 'iconic' cylindrical residential tower in Leeds has been canned (*see page 5*), if only because it has the worst name in the history of branded buildings – the 'Spiracle'. (I know in biology it's a term for some kind of gill, but it sounds like an unhappy conflation of 'spire' and 'oracle' that Tolkien might have come up with on a bad day.)

But this cancellation, as well as providing evidence of the nervousness in the residential market right now, shouldn't mask the fact that Carey Jones is carrying quietly on with the rest of the mixed-use project. On the one hand, this decision shows that the money is no longer in residential for developers, on the other it proves that there is money around, for the time being, for retail and office building of modest ambition.

Leeds' residential market is saturated – as property agent Jonathan Morgan's comments in our story show, and it would be very surprising not to find other cities, particularly in the north, suffering from mothballed residential projects in the very near future. Perhaps the kind of bipartite relationship of practices such as Make (iconic, big-name, flashy names for its buildings) and Carey Jones (deliverable, commercially sound, never going to win the Stirling Prize) is of a type that might suffer because of the residential property recession that seems to be under way. When times are hard, it is prudent for developers to shear off the more expensive, ambitious part of a proposal and return to what they know.

George Ferguson, talking about Bristol on pages 8-9 makes an interesting distinction

between stars and everyone else, when he says that Bristol's Redcliffe Way 'is not a place for Rem Koolhaas'. Ferguson advocates 'a good, sound architect'. Presumably he means one much like himself. But there must be something in-between the extremes of starchitects and competent but uninspiring commercial architecture, and it is this middle ground that seems missing from British architecture right now. Where is the British equivalent of the early residential projects of Herzog & de Meuron? Or the humane but inspired placemaking of Álvaro Siza's early social housing?

If we could find that, then we wouldn't need an iconic tower to sex up an otherwise common-or-garden proposal – it would be enough on its own terms.

kieran.long@emap.com



Opinion An open letter to the next president of the RIBA, from former incumbent *Jack Pringle*

Dear new president of the RIBA. Whoever you might be.

Congratulations. So, you've fought a hard campaign, developed rafts of smart policies focused on important issues of the day and have a crack team of hand-picked vice-presidents and enthusiastic RIBA managers ready to hop to it.

Well no, not quite. First of all you have to serve your year as president-elect supporting the incumbent. Therefore you potentially have your first tricky meeting – with said incumbent, who is paranoid that: a) everyone thinks that you are already the president, and that he or she is yesterday's news; and b) you don't

agree with him or her, will set about dismantling all they have striven for and will generally make the next year misery for them. If you have any decency you will promise to be a good boy or girl and settle down to the supporting role. But is a bit strange – you have been in the public eye for months saying you will do this or that, and now you have to get back in your box to let your predecessor complete their run. I think the overlap should be cut to a few months – basically a handover.

The RIBA is a big beast with hundreds of rolling programmes

Anyway, eventually you get the key to that nice office and the presidential credit card – careful! So, you call your first meeting of the vice presidents and directors, remind them of your manifesto and wait for the chorus of how people can help implement it. Only to be met with silence and lots of looking at shoelaces. You see, it's more difficult than that. The RIBA is a big beast with hundreds of rolling programmes that are already stretching people's budgets and capacity. It has a

corporate plan worked out in detail and costed years ahead. The last thing it is set up for is a new president who wants to do it his or her way. And of course there is the chief executive, who has 'survived' three or four presidents and knows how to handle them.

Long-term planning is important, but RIBA also needs to be nimble. It is ridiculous for an elected incoming president's manifesto to be in danger of being sidelined. At present, if you want change, you have to lobby your colleagues and the staff to support you. I think the incoming president's manifesto should be put to a council debate for ratification. If passed in full or part this could then be integrated into the corporate plan.

A big pleasure for me was the realisation that I had to represent the profession across a wide spectrum of things not in my manifesto – architecture with schoolchildren, the trust's events, choosing Royal Gold Medalists, the Stirling Prize and so on.

So, new president, focus on your goals and enjoy the ride. You're worth it.

Jack Pringle is a former president of the RIBA



Opinion Weak council leadership has left Leeds plagued by ugly buildings. A radical movement aims to rectify this, says *Irena Bauman*

Over the last 10 years, the city of Leeds has boomed. Cranes are everywhere and the skyline is changing rapidly. A lot of people like living here, including the students who flock to the city – all 60,000 of them – attracted by the excellent universities and great club scene. Our retail offer is famous and food and cultural life unrecognisable compared to 15 years ago.

The Urban White Paper of 2000, which promoted investment in inner cities, combined with the recent period of economic growth in the UK have made most of this boom possible. Those conditions have created a licence for the private sector to build quickly and badly. The public sector was unprepared for the rush. Leeds still doesn't have a

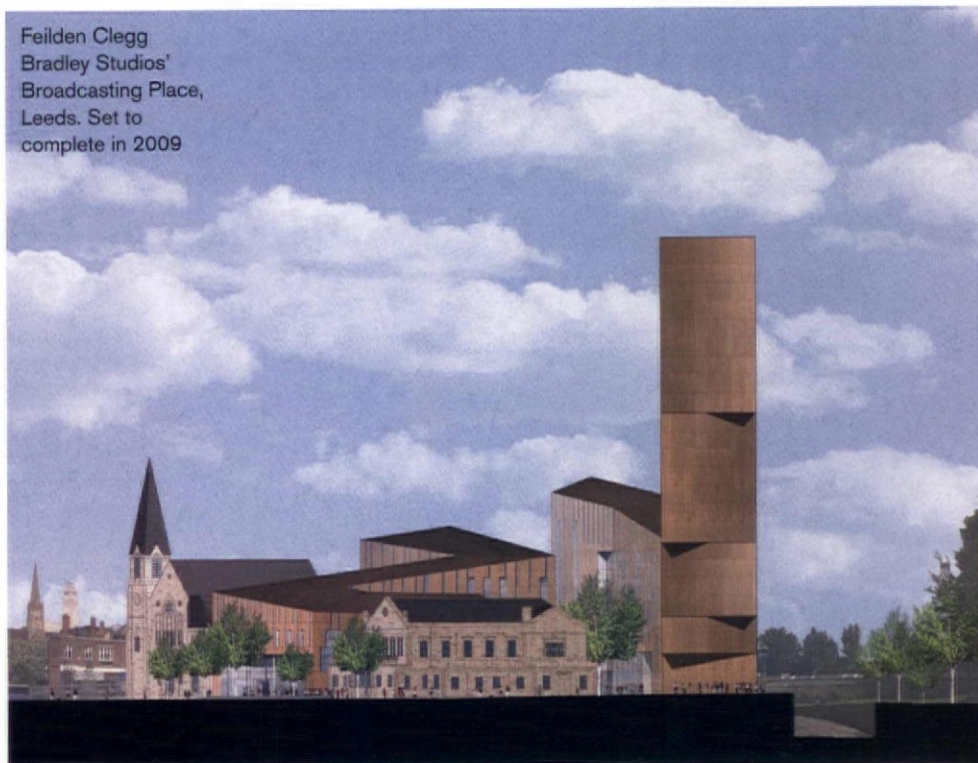
The developments coming out of the ground at the moment in Leeds are truly awful

strategic masterplan, nor a tall-buildings policy, nor an energy strategy, nor an integrated transport strategy, nor a public realm strategy.

Leeds lacks the strong and enlightened council leadership of Manchester or Sheffield, both of which were subject to the same economic and investment conditions, but neither of which has suffered from the same spate of bad design as Leeds.

By contrast, Leeds' overworked and understaffed planning and development departments, working in the political climate of silent and invisible leadership, could do little to withstand the immodestly confident assertions of commercial agents of apparently unlimited demand for tiny, badly designed high-rise, apartments with no storage and no external space. Commercial agents also

Feilden Clegg
 Bradley Studios'
 Broadcasting Place,
 Leeds. Set to
 complete in 2009



managed to peddle the notion of unlimited demand for deep-plan air-conditioned commercial space.

The other forces that shaped the city over the last 10 years appear to have been equally unstoppable – the rapid expansion of the student accommodation has been delivered by estate departments in a form of overdeveloped, ugly, blocks.

The new areas of the city centre, such as Redrow's Velocity housing development south of the centre, are disconnected developments. The fundamental element of urban fabric – the street – has been replaced with a mess of service yards and undercroft parking.

What is coming out of the ground now – Leeds firm Brewster Bye's 128 apartments being built over the West Yorkshire Playhouse, and Feilden Clegg Bradley Studios' 22-storey high student apartments called Piazza (but without a plaza) at Broadcasting Place – is truly awful.

There have been opposing voices, most notably that of the Leeds Civic Trust, but they were crushed by the sheer desire of the city to get into bed with the private sector.

The city knows that something has gone wrong and is beginning to look for answers through events such as Leeds City Centre Vision Conference, held in February. But the new landscape of climate change and financial constraints requires a new understanding and an ability to think laterally and holistically.

There is a diminishing confidence in the leadership of the city to deliver the new thinking and this has given rise to the emergence of a strong radical movement composed of individuals and institutions under a slogan of 'Love it Share It', a play on the city's 'Live It, Love It' brand (www.loveitshareit.org). The group is an open forum for ideas which is seeking the opinions of Leeds residents to develop a new vision for the city.

Leeds needs the humility to tap into the most valuable of its assets – the ingenuity and commitment of its own citizens.

Irena Bauman is a director of Bauman Lyons Architects and CABA champion for Yorkshire and Humber

Email comment@architectsjournal.co.uk



Jean Nouvel is the Simply Red of architecture, and lacks the depth of Siza or Fehn, writes Patrick Lynch

It's heartening to see that such responsibly humanist architects as Charles Correa, Peter Zumthor, Carme Pinós and Kengo Kuma, were recently being discussed as worthy of the Pritzker Prize (AJ online poll 16.04.08). Pinós is one of my favourite architects, and her boarding school in Morella, Castellón, Spain, compares well with her late husband Enric Miralles' solo projects, making us question the idea that he was the talent in their partnership. I must confess to being a fan of 2008 winner Jean Nouvel's early projects, with the caveat that it is a bit like admitting to having a nostalgic soft spot for Simply Red.

I mean, his rusty-barn Hôtel Saint-James in Bouliac, France, is the equivalent of a good soul cover version, i.e. clearly money was too tight to mention. It all goes a bit wrong when the budget is no longer an issue and 'production values' take over. Nouvel's Institut Du Monde Arabe in Paris is one of the best ideas

for a building ever, but the electrical solar-iris screens were already broken when I visited 18 years ago, and the famous view of Notre Dame is from a dank lightwell. Nouvel's big idea is that we invented electricity in the 20th century and Modern architecture should express this, so his opera house at Lyon looks great at night but in the daylight, is a bit, well,

to win the RIBA Gold Medal. Both are teachers and artists, combining childlike curiosity with masterful economy of line. Both make great plans, and their buildings oscillate between typology and abstraction, between recognisable language and formal liberation, between figuration and play. Their work embodies the twin aspects of what

Nouvel's Hôtel Saint-James is the equivalent of a good soul cover version

plump. But then, like many architects, he has decided to concentrate upon being good at one thing, and to ignore the rest.

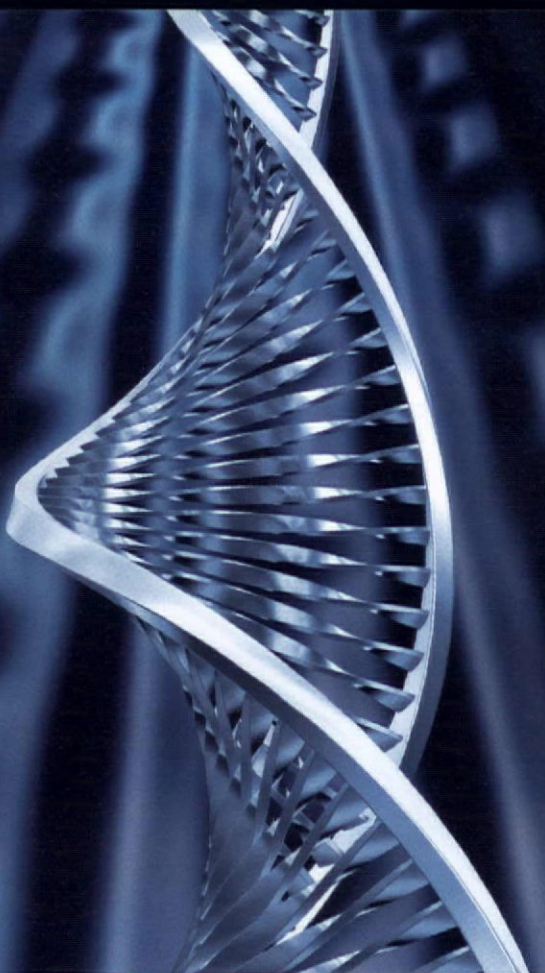
Perhaps a refusal to concentrate on one thing means that both Álvaro Siza and Sverre Fehn – both Pritzker Prize-winners – have yet

philosopher Gaston Bachelard describes in *The Poetics of Space* (1958) as 'the formal imagination' and 'the material imagination'. Learning to do architecture should engage both, but not everyone can balance each, and attempting to do so is often seen as a weakness rather than an essential ability. Perhaps this is why Fehn and Siza are less fashionable than recent Gold Medallists? They're much harder to emulate. In reconciling poetic force, pragmatic application and philosophical scrutiny they make beautiful useful architecture, combining the contradictions that often enrage the modern mind into the complex personae of an architect.

Fehn's architecture appears wonderfully caught between artifice and husbandry, theatre and ancient rite, modern poetry and folk music. His cowshed-like Hedmark Cathedral Museum in Hamar, Norway, corkscrews and ramps through a stone barn like a running child, and the magical Norwegian Glacier Museum at Fjærland is a concrete glacier through which light falls like ice. You pass up from under to over the building, from the earth towards the sky.

Sverre Fehn's
Norwegian Glacier
Museum, Fjærland
(1991)





Optima partitioning

It's our attention to detail that makes us unique

Our partitioning range is the result of a unique combination of innovative design and exceptional build quality.

Optima is a market leading partitioning company, specialising in silicone and dry jointed glazing, demountable system partitions, drywall, doors, frames and joinery.

We design, manufacture and distribute our extensive range of Optima branded products worldwide. Optima has one of the widest ranges of partitioning systems available in the UK.

To receive our current Designer's Guide or copies of our current literature, please contact us:

Call 01494 492725 now
ajdetails@optima-group.co.uk

Optima Group, Courtyard House,
West End Road, High Wycombe,
Buckinghamshire, HP11 2QB

www.optima-group.co.uk



optima

Partitioning Redefined



ENQUIRY 25 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



YOU WON'T FIND THIS LEVEL OF SUPPORT

In almost ninety years, Redland has roofed Britain from the Scilly Isles to the Shetlands and become the first choice supplier to housebuilders. This success obviously owes something to our renowned technical support.

Teams of specialists with real depth of knowledge. Testing facilities capable of replicating 25 years' erosion in just six months. Weathertight guarantees that include all fittings and workmanship. Then there are our computer programs such as



FROM ANY OTHER ROOFING COMPANY

DesignMaster with its 6,000 downloadable CAD details.
SpecMaster to work out all the roof details, with
environmental data soon to be included. And
ViewMaster to show different roofs in situ, with correct
angles and perspectives.

So if you need help getting a project off the ground, you
know where to come.

**Contact the Technical Solutions Hotline on
08708 702595, email technical.redland@monier.com or
visit redland.co.uk**



Redland

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.

A FRESH START

It's never pleasant to consider businesses in turmoil, not just because of the potential impact on client relations but also the effect on the people who work within them. So when we at Leach Rhodes Walker (LRW) called staff together at the start of last week, it was to let them know that regardless of the financial troubles afflicting our then parent company Erinaceous Group (News, AJ 17.04.08), plans were in hand to secure our firm and their jobs.

We actually started the process of removing LRW from the Erinaceous Group at the end of last year, having 'in principle' discussions with banks about funding a management buyout. Once Erinaceous' difficulties became clear, LRW's directors all agreed to make financial undertakings to help guarantee the practice – we simply weren't prepared for the group's predicament to adversely affect our operations in any way.

Unlike other parts of the group, our business had always been stable, buoyed not only by having projects in so many different sectors, but by maintaining an independent, strong team ethic.

The events of the last week have only revitalised that spirit.

The news that Erinaceous was on the brink crystallised our plans for the future and, with a team of lawyers from Brabners Chaffe Street and corporate finance advisers at BDO Stoy Hayward, we were able to tie up the deal in a whirlwind four days.

We were virtually camped at the office around the clock. Home lives had to be put on hold temporarily. Take-away pizzas and coffee became the order of the day, until late last Thursday night (17 April), hours after the AJ had outlined what might be happening, the last piece of paper was signed. By Friday afternoon, we were able to share the good news with our loyal staff.

We believe the management buyout represents our wings being unclipped, giving us a fresh focus and a new shot of vigour. Some of the clients who had been reticent about placing work with us – because of LRW being under a parent company's control and because of its difficulties – began presenting us with new commissions on Friday afternoon, even as we told them of our new circumstances.

Christian Gilham, director, Leach Rhodes Walker, Manchester

RYKWERT RECOMMENDED

I would like to add the name of Joseph Rykwert to those being considered for the RIBA Royal Gold Medal.

Rykwert's ideas, writings and work have played a significant part in the thinking of architects and urbanists from the 1960s on, putting the task of designers into its historical as well as the actual context we find ourselves in now, and allowing us to understand that the creation and renewal of our built environment is much more than a response to a mundane need for accommodation.

His seminal book *The Idea of a Town* (1963) is still highly relevant when understanding why and how cities can be formed. It is extremely well researched and it was exhilarating to find a clear authority on the history of town planning and the meaning and rationale behind the form, location and purpose of towns and cities throughout civilisation.

In 1967, in my last year at the Architectural Association, I got to know Rykwert when I asked him if he would comment on my final thesis project. As it was on the making of mass housing and

dwelling in the city, and was about the formation of urban places and their workings, he was the only person at that time, it seemed to me, who could put my study into a considered appreciation of city formation.

Rykwert's discourse is continuing, and is weaving together what has happened and what is happening with a consistency, examining the orders of architecture, the work of the Adam brothers and the meaning of building from its roots. In *The Seduction of Place* (2002) he shows us why our urban places today are simply the latest part of the story, revealing what cities mean and the how they may have to develop in the future.

It is now time to think more about Rykwert's achievements and recognise his positive effect on many of us. He will be one of the keynote speakers at this year's RIBA international conference and another book is about to appear – *The Judicious Eye, Architecture Against the Other Arts*. It is certain that he will continue to be a major influence on us all. *Julyan Wickham, Wickham van Eyck Architects, London W2*

Read this letter in full at

WWW.ARCHITECTSJOURNAL.CO.UK



BRUNSWICK CENTRE
LEVITT BERNSTEIN ASSOCIATES

BUDENBERG HAUS PROJECT
FOSTER + PARTNERS

EMIRATES STADIUM
HOK SPORT ARCHITECTURE

CITY OF EDINBURGH COUNCIL
ADMINISTRATIVE CENTRE
BUILDING DESIGN PARTNERSHIP

EVELINA HOSPITAL
HOPKINS ARCHITECTS

SCOTTISH PARLIAMENT
RUMA ARCHITECTS

KEIM MINERAL PAINTS

SPONSOR OF AJ100 AWARDS – HIGHEST FIRST-TIME ENTRANT & SPONSOR OF WORLD ARCHITECTURE FESTIVAL, LEARNING CATEGORY

THE CHOICE OF PROFESSIONALS



LONG LIFE MINERAL PAINT SYSTEMS
WWW.KEIMPAINTS.CO.UK

Partners for better light.



Beijing, National Centre for the Performing Arts. Natural daylight gradually fills the interior spaces as morning breaks, seeping in through the huge glass dome. Later it blends harmoniously with artificial light, engineered to take over discreetly as night falls over the city. For over 30 years, iGuzzini has been working alongside great designers, architects and lighting designers (as well, of course, as clients sensitive to this issue) to give the world better light.

Architectural design: Paul Andreu ② associated with ADPi and BIAD. Concept & Schematic lighting design for Dome Interior: Lighting Planners Associates Inc. ④. Client: The Grand National Theatre Committee, Wan Siqun ③. iGuzzini Partner Assistance: ①. Product design: Le Perroquet, by Piano Design; Light Up, by Jean Michel Wilmotte; Zoom, by Bruno Gecchelin. iguzzini.com, iGuzzini illuminazione spa, Italy.

Better Light for a Better Life. **iGuzzini**

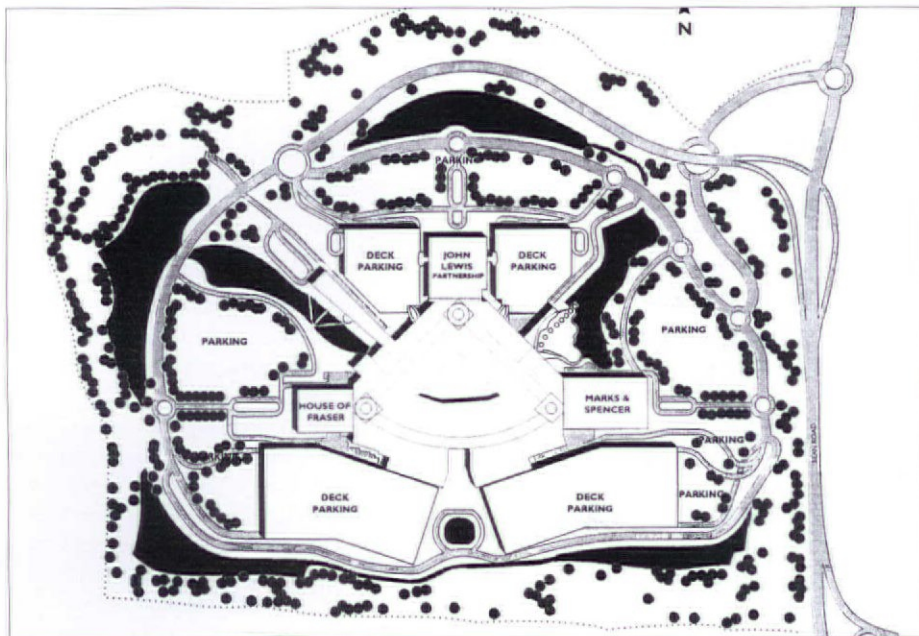
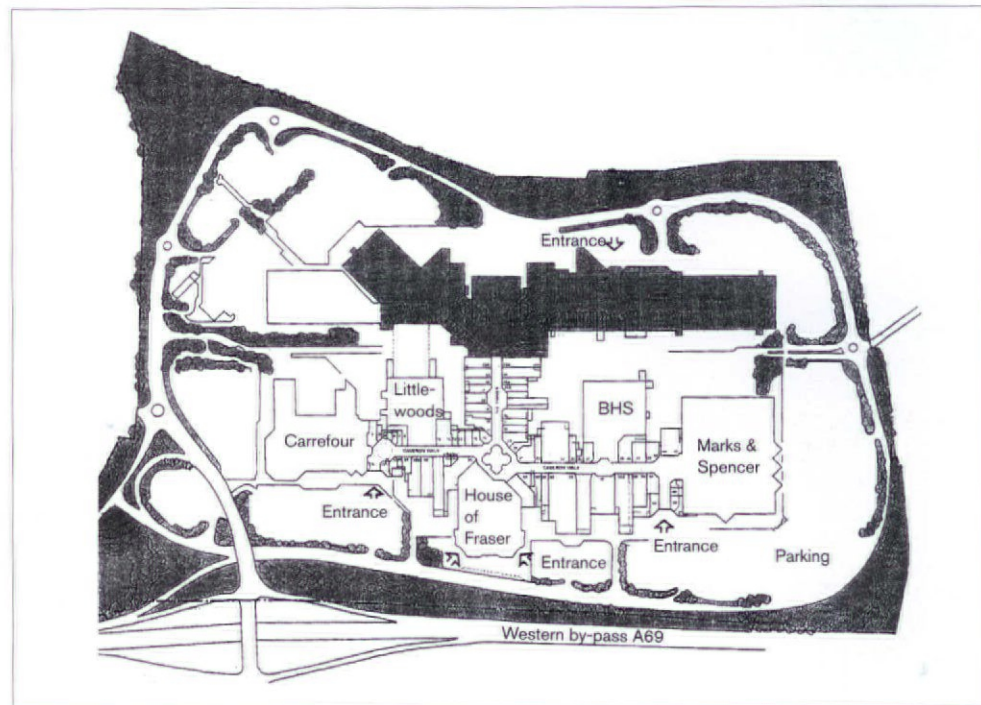


RICHARD BRINE/VIEW

THE MALL COMES BACK TO TOWN

With retail developments moving back to city centres, stores are using iconic designs to attract customers, says *Kaye Alexander*

'The architect needs to create the right weather – to create a climate of desire,' says Vittorio Radice, former chief executive of Selfridges. Radice, best-known for his era-defining work with the fashionable department store and his subsequent spell at Marks & Spencer, was partly responsible for the rise of a genre of retailing that has seen retail development shift back to urban centres in an iconic form. Radice commissioned Future Systems to create a flashy corner for the otherwise banal, Benoy-designed Bullring shopping centre in Birmingham. Completed in 2003, it was a huge success in terms of footfall and branding. Now more inner-city retail developments like Sheffield's forthcoming Sevenstone Retail Quarter (*see pages 36–39*) have employed big-name architects to coat the outside of developments. More-traditional shopping centre architects like >>



ABOVE LEFT: THE SHIRES, LEICESTER

Developer: Hammerson. Architect: Chapman Taylor. To complete in 2008. Pictured is Foreign Office Architects' John Lewis store

TOP: THE CENTRE:MK, MILTON KEYNES

Developer: MKDC. Architect: Derek Walker, Stuart Moss crop and Chris Woodward. 1979

ABOVE: METROCENTRE, GATESHEAD

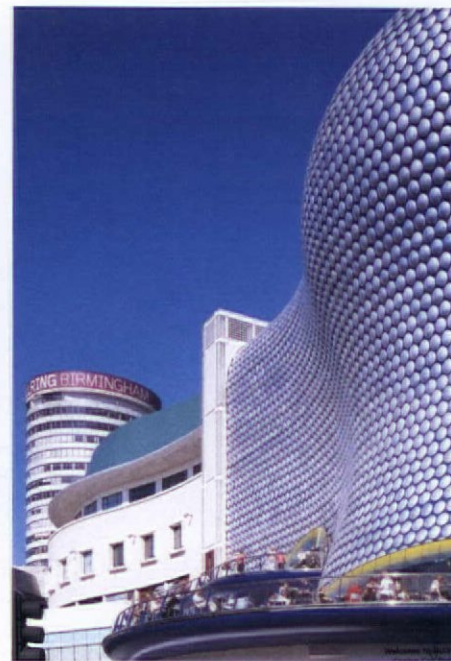
Developer: Cameron Hill Developments. Architect: Ronald Chipchase. 1986

LEFT: BLUEWATER, GREENHITHE, KENT

Developer: Lend Lease. Architect: Eric Kuhne & Associates/Benoy. 1999



COUNTRYWIDE AERIAL PHOTOGRAPHERS



LEFT: ASHFORD DESIGNER OUTLET, KENT

Developer: McArthurGlen Group. Architect: Richard Rogers Partnership. 2000

ABOVE: BIRMINGHAM SELFRIDGES

Developer: Birmingham Alliance. Architect: Future Systems. 2003

RIGHT: THE BULLRING, BIRMINGHAM

Developer: Birmingham Alliance. Architect: Benoy/Chapman Taylor. 2003

Marks & Spencer still owns a market stall in honour of its heritage

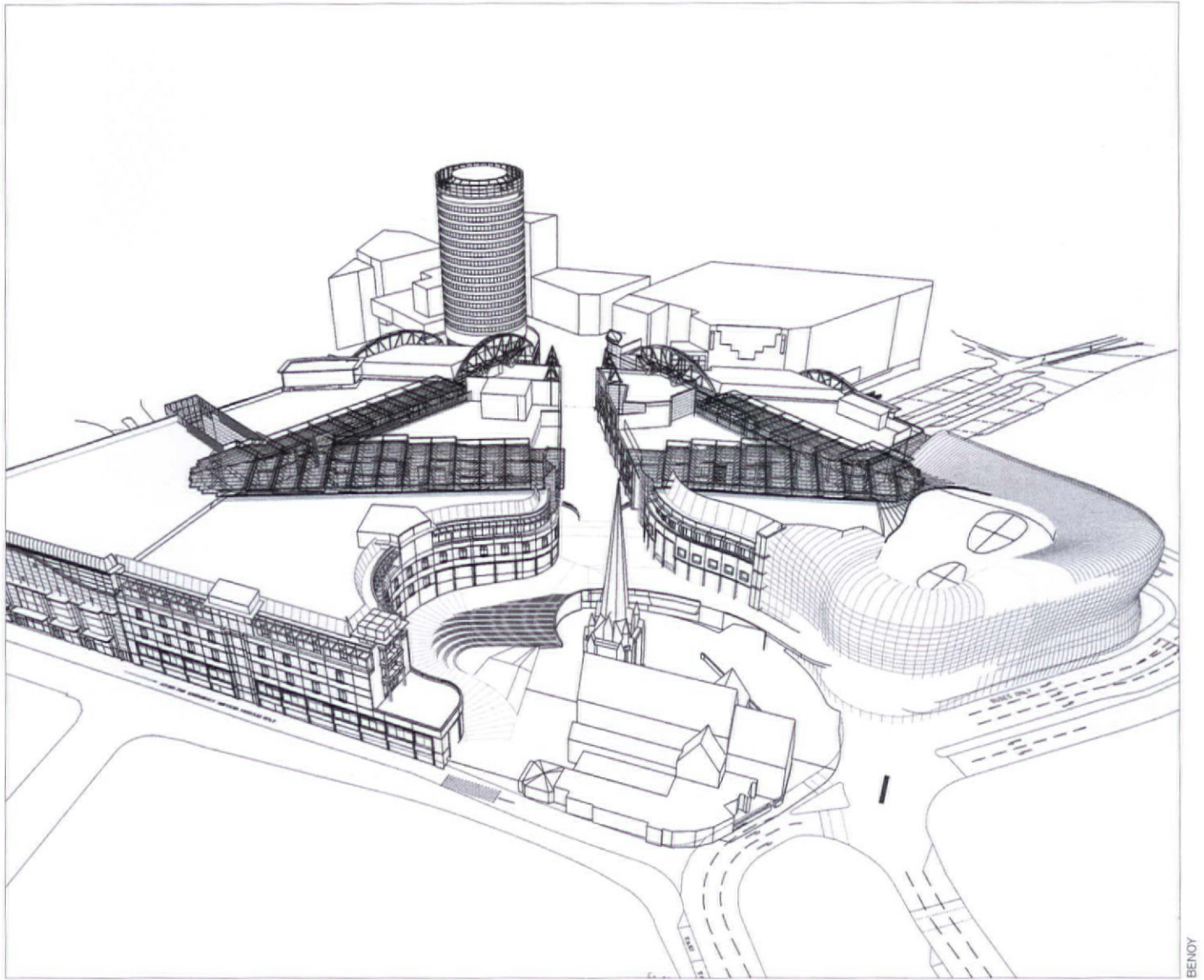
BDP are also trying for a landmark status, as at Victoria Square in Belfast (pages 40–45). These contrast with the dominant 1990s typology of the suburban mega-mall, such as Sheffield's Meadowhall, Bluewater in Kent and Gateshead's MetroCentre.

Radice understood at Birmingham that Selfridges' status as an anchor store was key to the success of the development, architecturally and economically. The term anchor store was first coined by Austrian architect Victor Gruen in his 1960 book, *Shopping Towns USA* and refers to a shop that has the pulling power to attract people to a particular area. The anchor store is a factor throughout the history of large-scale shopping.

Marks & Spencer, for example, began as a market stall in 1884 in Leeds' Kirkgate

Market and still owns a stall in Newcastle's Grainger Market in honour of this heritage. Victorian market halls such as these were organised internally by the layout of individual market stalls, which provided the flexibility for successful businesses to grow incrementally. In this way traders like Marks & Spencer and Woolworths became a destination for shoppers within larger, unbranded market halls. Businesses also had the freedom to experiment with signage, advertising and layout – market halls were the incubators for many modern retail principles.

The decline of market halls began at the turn of the 20th century and was abetted by falling city-centre populations after the Second World War. Market halls were demolished and shopping centres and malls



were built in their places in town centres, such as at the St. John's shopping centre in Liverpool (1971) which took the name and 0.8ha site of the 1800s market hall, and Manchester's Arndale Centre (1972-6), which replaced Shudehill Market.

The mall typology can be read as a formalised model of the market hall, where stalls were replaced by shop fronts and the customer interface was separated from back-of-house functions. Market hall anchor stores had quickly outgrown their stall origins and established themselves as high-street department stores. In order to maximise the value of the prime real estate on which they sat, malls had to break the single-storey format of the market hall and stack floors. Critical mass and quality of shops were key

to their success and the department stores were lured into malls to perform the anchor store role.

With an increase in car ownership, existing roads and car parking provision was not sufficient in city centres and in the 1980s malls were relocated out of town to large sites well connected to transport links. The MetroCentre (completed in 1986) succeeded Newcastle's central Eldon Square (which is now making a comeback, with a new mall opening this spring) with its large site in Gateshead adjacent to the A1. Meadowhall in Sheffield (1990) was built on the outskirts of the city near a major transport interchange.

As shopping became more of a leisure activity, internal finishes and organisation changed, with the development of the

dumbbell plan (such as at the MetroCentre). Academic and writer Kim Dovey explains: 'The dumbbell structure ensures that the magnet stores are located as the deepest cells of the structure, such that entry to them passes first through the mall spaces and past the speciality shops.' Curved vistas terminating in the anchor stores heighten their visibility as destinations and the anticipation of shoppers, drawing them past other stores on their journey.

Externally however, designers struggled to cope with these leviathan buildings that were visible in the round. In malls, the approach was a huge brick curtain wall with glazed roofs, domes and atria. The vast Lakeside centre in Thurrock, Essex, (Capital Shopping Centres, 1990) is typical. This provided >>



Department stores were lured into malls to become anchor stores

anchor stores with little opportunity for external expression and, the Marks & Spencer, John Lewis, Debenhams and House of Fraser brands were confined to huge logos. The size and separation of the mall from the high street meant that the anchor store's identity became subservient to that of the mall.

Anchor stores are more important now than ever, as the open-air urban mall has become the mainstream. Developers and architects tend to describe these projects as responding the existing urban grain of cities, despite most of them being locked at night and at best semi-public spaces. These projects, from the new Bullring to Liverpool's Paradise Street and The Shires in Leicester (and the two centres examined on p36-45), represent a

new type that is a direct result of Planning Policy Guidance 6, released in 1996 and since replaced by Planning Policy Statement 6: Planning for Town Centres. The latter advocates siting retail developments in city centres.

This type, however, must compete in the cacophony of the city centre, and the branding of the buildings has become more important to retailers. Radice's landmark Selfridges store at the Bullring reinstated the anchor store as the main attraction in an urban mall. He explains: "The problem was complicated because the shopping centre was a bit of a derelict location. The intervention had to be strong and create an area of decadence that would change public opinion."



FAR LEFT: NORTHERN QUARTER, PORTSMOUTH

Developer: Centros. Architect: Chapman Taylor.
To complete in 2011

ABOVE: LIVERPOOL ONE, LIVERPOOL

Developer: Grosvenor. Masterplanner: BDP.
To complete in 2008

LEFT: IKEA STORE, COVENTRY

Architect: Capita Ruddle Wilkinson. 2007

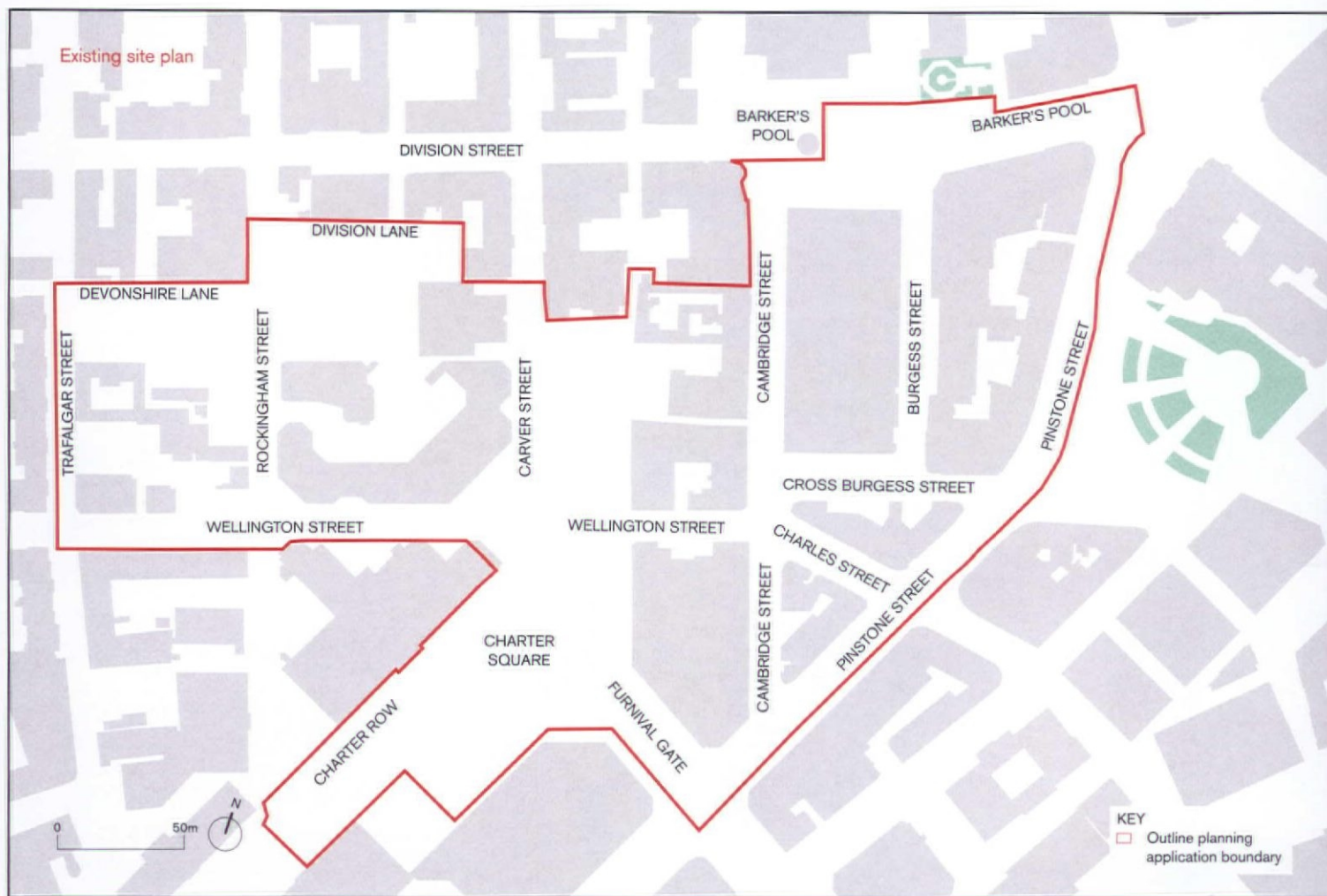
He adds: 'We also had Debenhams at the other end to contend with.'

The unusually long 30-year lease gave Selfridges the opportunity to invest in something permanent. According to Matthew Heywood of Matthew Heywood Architecture, Future Systems' project architect on the scheme, retail architecture is usually short term and clients 'either re-jig, refresh or rip out' after five years. The Selfridges project was divided in two with a separate budget and contract for the fit out. Despite this separation, Radice insists 'We had to make sure that whatever was anticipated outside this whale, this monster with discs, this cloud or whatever you want to call it, that people were not let down once they enter, that it is grand and

delivers the same surprises.' And of course, ultimately buy. 'You want people to go away with a bag, almost like a souvenir, and tell people what they found and bought,' adds Radice.

John Lewis has a heritage of strong architecture (notably one of the first glass curtain walls in Britain at the Peter Jones store on Sloane Street, designed by J A Slater and A H Moberly and William Crabtree with C H Riley) and has taken up the design agenda with vigour: 10 in-town stores are to be built by developer Hammerson, designed by firms such as O'Donnell + Tuomey (Sheffield, to be completed in 2011), John McAslan & Partners (Liverpool, 2008), BDP (Oxford, 2011), and Foreign Office Architects

(Leicester, 2008). Jeremy Collins, head of retail development at John Lewis, was critical of Selfridges in Birmingham on its completion, but it is clear that John Lewis' investment is large scale and borrowing some of the glamour of its high-profile design teams. John Tuomey of O'Donnell + Tuomey, who is designing their store in Sheffield, says: 'The new projects represent a huge development for John Lewis on top of their existing stock. They currently have relatively few department stores, yet everyone knows who they are. They know how to run a shop – their shop – but are flexible and don't want a neutral box.' If Selfridges created the retail equivalent of the 'Bilbao effect', John Lewis is set to test this premise at a national scale. ■



SHOPPING BLOCKS

Sheffield's Sevenstone development is at the vanguard of city-centre retail-led regeneration schemes, says *Kaye Alexander*

While there has long been anecdotal evidence that the massive out-of-town Meadowhall shopping centre, which opened in 1990, was attracting investment away from Sheffield city centre, the Sheffield City Centre Masterplan, commissioned by the city council in 2000, confirmed this, with its measurements of economic, land-use and property-market factors highlighting a massive shortfall of retail space in the city.

The report identified the wedge-shaped zone between the Barker's Pool plaza and Pinstone Street as a focus for retail regeneration, and an invitation for expressions of interest was proffered by the council in 2001 for the Sevenstone retail quarter. The development, which will complete in two phases, on 2011 and 2013, will be right at the centre of the city, an uncommon location for such a large scheme, but one which is

increasing in popularity (see feature on *Victoria Square, in the heart of Belfast, on pages 40-45*).

Developer Hammerson, with architect BDP, submitted a proposal seeking to integrate the site with the surrounding streets. This involved the wholesale demolition of existing buildings on the site, which comprised small-scale retail units, a John Lewis store, a car park and numerous nondescript office buildings.

Proposed site plan



Pedestrians currently rarely venture into this part of the city centre because there is nothing to draw them through, and Hammerson plans to open up the area through the re-alignment of Burgess Street to connect with the junction of Barker's Pool, Fargate and Pinstone Street. By using several architects, the developer hopes to reduce the legibility of the development as a 'block'.

Sevenstone will also feature an 'anchor' John Lewis store, designed by Dublin firm O'Donnell + Tuomey, which will be positioned in the west to draw people through the scheme. 'John Lewis was on board very early on,' says Carolyn Kenney, project director at Hammerson. 'By relocating them from their existing position we are increasing their floor space by half'. A Pick Everard-designed car park will be sited next to the store to feed visitors into the scheme. Enabling works are under way for these elements of the develop-

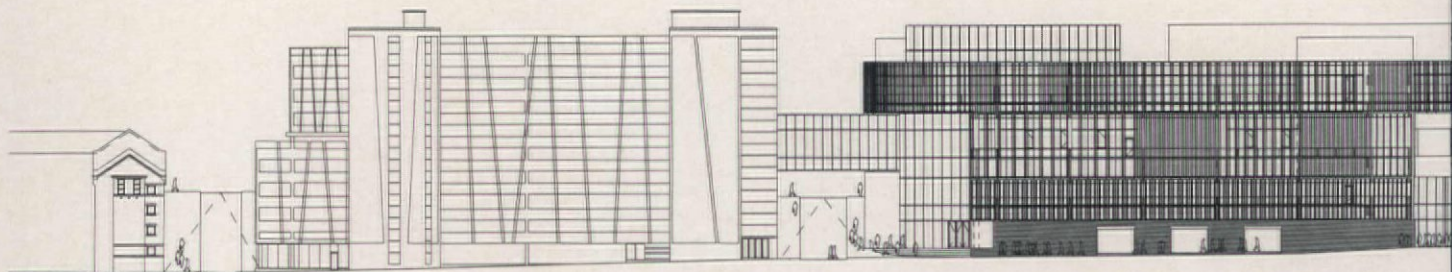
ment, which will be the first to complete (see pages 38-9). The rest of the projects are still in the design stage.

The 7m height difference across the site from Barker's Pool in the north to Wellington Street to the south means the development's street pattern knits into the existing one on three levels. The resultant tiers, connected by stairs, ramps, escalators and lifts, produce a layered street pattern more akin to a shopping mall. 'This is excellent from a retail diagram point of view' says Kenney, 'because it gives us the critical mass of shops needed. On their way through the city people can percolate through the scheme.'

Foreign Office Architects, Acme Space, Allford Hall Monaghan Morris, Hawkins\Brown, and Stiff + Trevillion were all appointed, along with O'Donnell + Tuomey and Pick Everard, to work on specific buildings (see plan above). The firms were

required to work as a team, meeting regularly to review the masterplan. The city council's Urban Design Review Panel has a continued involvement, and the design team took part in several design workshops as part of what Joanna Griffin-Shaw, partner at Pick Everard describes as 'a successful creative process'.

As well as using level changes throughout the development to create a more dynamic public realm, Hammerson is also taking its cue from Sheffield's materials, and the sandstone John Lewis will form the third point in a landmark triangle with the Town and City Halls. Jeremy Till, director of architecture at the University of Sheffield, says the scheme's success will depend on the quality of the public realm 'to hold it together'. He adds: 'There is a tension about how to make a big piece of the city that is interesting, but not so diverse that the buildings shout at each other.' >>



O'DONNELL + TUOMEY JOHN LEWIS

'Shopping is a science, and John Lewis has it cracked', says O'Donnell + Tuomey's John Tuomey. 'It had a specific model in mind – what a generic store is – which is well tested and rehearsed'. This model includes three shopping levels and a restaurant on the fourth, an atrium, lifts and escalators.

In order to unify these parts, and the back-of-house functions (storage and administration) O'Donnell + Tuomey designed a screen of stone fins on a waterproof skin. These fins, which are threaded and capped by stainless steel developed with Arup Facade Engineering, will hang from horizontal beams. Some will measure 8m in length.

The continuous skyline of the building was designed to draw people through Sevenstone. The store will have three separate-floor street-level entries from Charter Square, Carver Street and Barker's Pool.

Tuomey says: 'We were influenced by Sheffield folklore of "Coles Corner" [the former Cole Brothers department store on the corner of Fargate and Church Street] where locals used to meet. We wanted to create collecting, civic spaces.' The corners will act as the main entrances on the lower levels.



PICK EVERARD ARCHITECTS CAR PARK

The 10-storey car park by Pick Everard, which will contain up to 17,000 spaces, is linked by a footbridge to John Lewis, creating the fourth 'front door' for the store on the fourth floor. 'The entry to the north lines up with Canning Street, directly opposite the south entrance from Wellington Street, and effectively splits the building in two to allow for staggered internal layers,' says Pick Everard partner Joanna Griffin-Shaw.

The practical internal circulation this sets up (long up-search and quick exit) is articulated on the western elevation by the respectful stepping down of the block towards the residential building scale of

Trafalgar Street. The steel-mesh wrap periodically breaks into a green screen, continuing over the north side with honeysuckle and clematis. The open trellis system allows the air changes necessary to maintain natural ventilation, although where the block is embedded into the sloping site some mechanical assistance is required.

The curved corners of the car park connect it to the neighbouring John Lewis store. 'By pulling the circulation cores away from the frontage a huge difference was made to the massing,' says Griffin-Shaw. 'The block is unified by an unbroken articulated plinth and the noise outbreak is reduced.' ■

This image The John Lewis store's stone fins are the same material as Sheffield's Town and City Halls
Above South (Wellington Street) elevation, showing car park and John Lewis
Right West elevation of car park
Below right South elevation of car park





DISTRACTION TACTIC

Looking at Victoria Square's dazzling glass dome, you might not realise that the majority of the scheme is cleverly stitched into Belfast city centre, says *Jaffer Kolb*

BDP director Doug Pilkington and I are in the middle of discussing retail architecture in America when, suddenly, he points out that we're just inside the practice's recently opened Victoria Square in Belfast. I hadn't realised.

For better and for worse, Victoria Square shares many qualities of a glossy Hollywood blockbuster – blending the invisible with the spectacular and remaining appealing while garish. It's quite a feat, both of architecture and engineering, and, with its 21,500m² footprint in the rather small city of Belfast (which only covers 115km²), is set to redefine a large portion of the city, and has already changed how people move within it.

The project was commissioned in 1998 after Donaldsons (now part of DTZ) completed research on retail in Belfast and concluded that the site would be ideal for development. Initially working with Land Securities, BDP worked on a scheme that would connect the city centre to the waterfront, a newly developed area based on a BDP masterplan from the early 1990s, done in conjunction with Shephard Epstein Hunter. 'Land Securities pulled out of the scheme after deciding they didn't want to work in

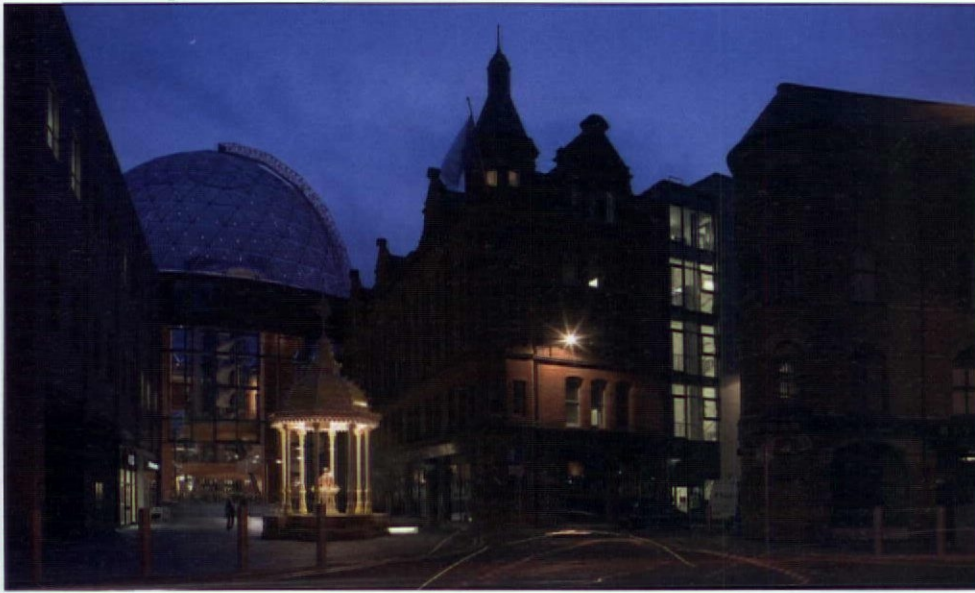
Northern Ireland,' says Pilkington. Having faith in the value of their research, BDP chose to tout the scheme to other developers, ultimately going with Netherlands-based Multi Development, whom Pilkington refers to as 'the Dutch'.

'The Dutch responded to the potential of the site, which is perfectly poised to bridge the city with the waterfront,' he says. To this end the project originated as a means through which to solve what is ultimately a planning problem: to create a publicly accessible corridor that could be used round the clock while remaining profitable. 'They were much more into the idea of streetscapes and street life, leading the project to be driven by layout and connections,' Pilkington continues.

Here the project is at its most convincing, for it does say something that I didn't notice we were in the project until it was pointed out to me (I'm not *that* unobservant). Victoria Square is rather seamlessly stitched into the surrounding city – an area to the north-east of the city centre that is mostly commercial. This effect is achieved mostly through a diverse mix of materials and careful scaling, for both of which the architects should be lauded. >>

This Image The dome's base is 37m in diameter and its structure is based on Buckminster Fuller's geodesic dome

DAVID BARBOUR



Left The three entrances to Victoria Square – from Victoria Street (top), Anne Street (middle), and William Street (bottom)

Below 88 residential units at the corner of Montgomery Street and Chichester Street

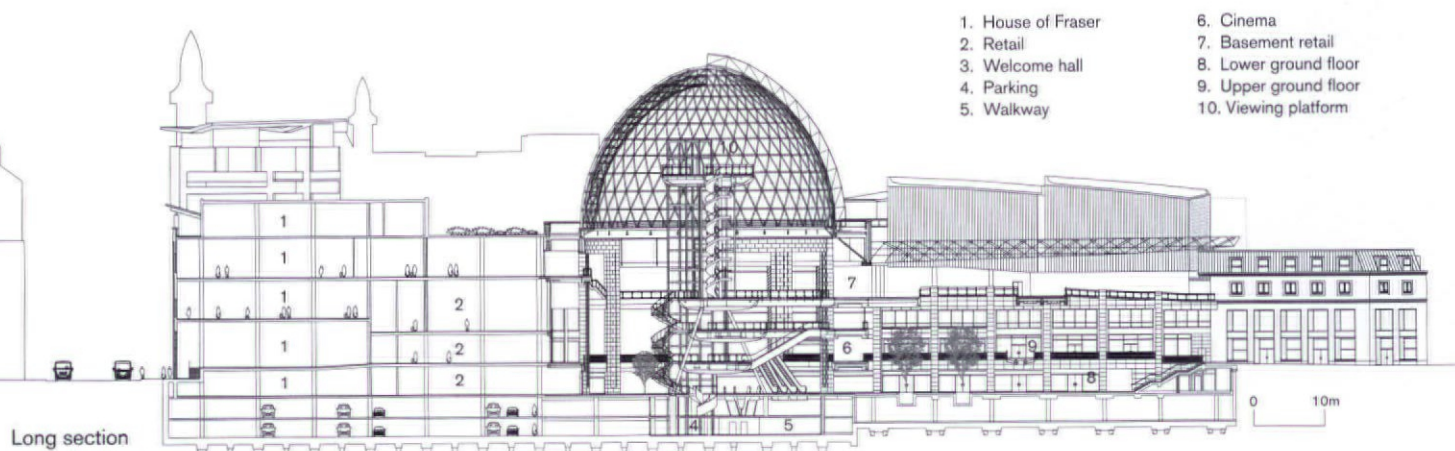
DAVID BARBOUR



DAVID BARBOUR



SARAH FISHER-PAYNE



- | | |
|--------------------|-----------------------|
| 1. House of Fraser | 6. Cinema |
| 2. Retail | 7. Basement retail |
| 3. Welcome hall | 8. Lower ground floor |
| 4. Parking | 9. Upper ground floor |
| 5. Walkway | 10. Viewing platform |

There are three entrances to the heart of Victoria Square, which is proudly announced by the glitzy glass dome. The main one extends on a curved street branching off of Donegall Place, a busy street running north-south (see page 44). The south wall of this entrance picks up the brick of adjacent buildings, and maintains their three-storey height. But the architect has broken the ground floor into two, dropping one level 3m below ground and lifting the other by 1.5m – these run alongside each other, forming a balcony overlooking the lower ground floor. The upper floor has a series of two-storey

many forms (multiple types of colonnades; varying fenestration from flush to extruded and square to curved) and styles (High-Tech details like the structural trees holding up the roof and viewing platforms sit alongside timber-clad boxy buildings). 'The Dutch wanted plenty of variation to keep the streetscape diverse,' Pilkington says.

But one can't talk about style in the space without addressing the main source of spectacle: the set of platforms that connect the floors by escalators and provide the base for the viewing platform that sits in the middle of the glass dome. These platforms succeed in creating a buzz of activity in the central court. The glass-floored bridges connecting the platforms to the commercial floors are varied in plan, allowing visitors to glimpse one another. Unfortunately, the platforms are visually unappealing, pod-like Alsop-derivatives. The same can be said for the main platform, though the experience of working your way up the tight spiral staircase to emerge on the platform at the level of the dome is quite thrilling. (So too is the wobbling of the platform, which is supported on a structural tripod through the lower platforms and disconnected from the structure of the dome and building.)

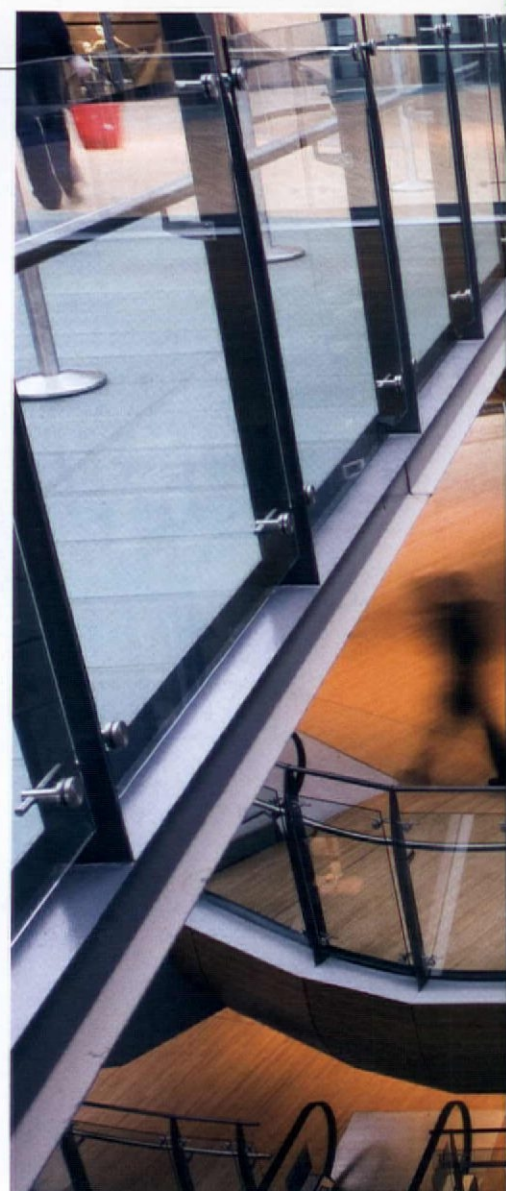
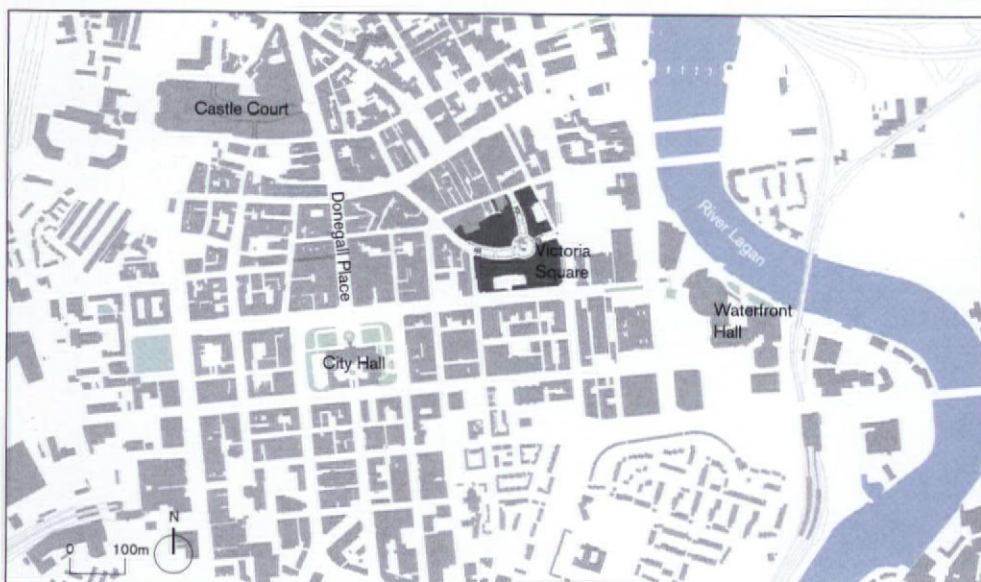
This spectacle is one part of the counter-balance to the building that makes it so filmic, for it hides a host of services and functions that allow the complex space to operate. The building sits on a 10m-deep, two-storey lower-level car park, of which there is little to no evidence in or around the building. The project includes 106 residential units – most of which are in a connected building along its south facade on Chichester Street. Mechanical services are hidden between the commercial and residential elements. This >>

The scheme's clashing, garish loudness masks what it is

retail units, while the lower is for smaller stores with one storey. Both floors are 97 per cent let. Visitors on all three sides make a choice to go up slightly or down, and the effect is to make the modestly scaled project feel more cavernous and, because it doesn't match street level, slightly quieter.

The vastness of this space is mitigated by the variation in materials, from the brick to the granite floors (imported from China), to the sandstone used on the main columns in the central space (from Scotland), to the limestone (from Portugal) and the wood and aluminium panelling. If this sounds a bit cacophonous, it's because it is. The building succeeds in appearing as though it's an organic development that has been expanded over decades. And it's not because Victoria Square is pastiche, but rather because it's hard to believe one project would bring together so





Top View from the central area looking towards the William Street entrance

Above Victoria Square is north-east of the City Hall, and connects the retail quarter of Castle Court (a closed mall BDP completed in 1990) and the waterfront, which BDP masterplanned in the early 1990s

Above right Staggered glass-floored bridges connect the pod-like platforms in the central dome-covered court

same concern with hiding superficial services extends to the roof, where the designers used louvres to hide rooftop kit, instead drawing your eye to the plantings on the green aluminium-clad cinema roof. The colour is rather sickly, but it does draw the eye way from other parts of the building.

It's through its own clashing, garish loudness that the project masks what it is: an entirely new-build mega-development at the heart of the city. And that's no mean feat. For a retail centre, it strikes a difficult balance perfectly, drawing in crowds through its amusement park-like spectacle while hiding itself in a kind of urban camouflage of buildings types, styles and materials. Walking around it from the outside – you'll note it's enormous in plan – you hardly realise there's something there, except for the glimpses of the dome. BDP has pulled off a surprising and, I'd argue, brilliant magic trick. ■

Start on site date 2004

Contract duration Four years

Total build area 145,737m²

Form of contract Design and Build

Cost £400 million investment cost, £160 million construction cost

Client Multi Development UK

Architect/structural engineer/services engineer BDP

Quantity surveyor Cyril Sweett, Gardiner & Theobald

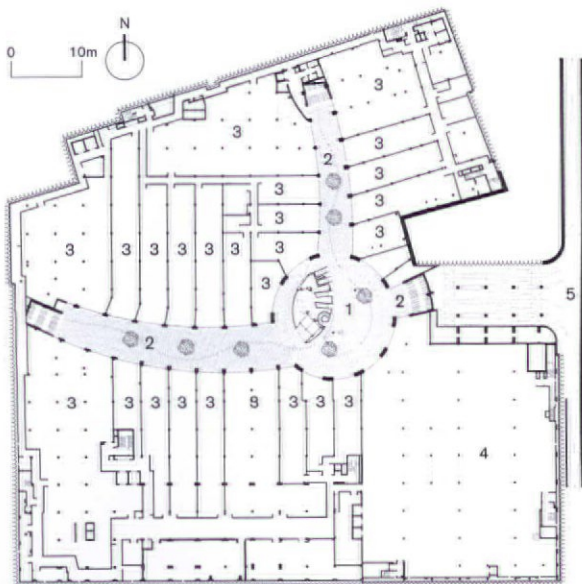
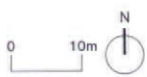
Planning supervisor Cyril Sweett

Main contractor Farrans-Gilbert Ash

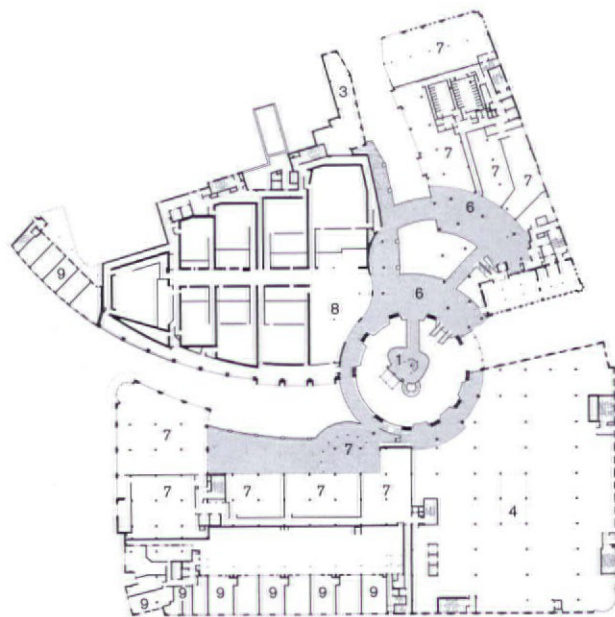
Annual CO₂ emissions Not calculated, but the use of covered streets rather than an enclosed, environmentally controlled mall substantially reduces the development's carbon footprint. The scheme also features a condenser loop system for heating and cooling the retail units



SANNA FISHER-PAYNE



Lower-ground-floor plan



Second-floor plan

1. Dome area
2. Open street
3. Retail space
4. House of Fraser
5. Street entrance to car park
6. Food court area
7. Restaurant
8. Cinema
9. Residential

nora®



Environmentally Friendly nora® Rubber Floor Coverings

The Synthesis of Design, Functionality and Eco-compatibility

- Multitude of Design Options
- Environmentally Compatible - PVC free high quality rubber
- Extremely Hard Wearing
- Extremely Dirt Repellent
- Permanently Resilient – with high walking comfort
- Recycling i.e. – Production surplus is re-used for other products

nora® flooring systems UK Ltd

T: 01455 200 500

F: 01455 556 529

email: norauk@nora.com

web: www.nora.com

(view the new nora® collection now)

ENQUIRY 14 ON CARD

WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



Big Fish Little Fish

Jonathan Hendry of Jonathan Hendry Architects shares his frustrations over planning

We are constantly hampered by delays caused by slow pre-planning application feedback. Architects have been forced into ironing out planning issues prior to submitting a formal application, because the government has set target deadlines stating that authorities must deal with all applications within eight weeks, or 13 if the project is in a conservation area.

I had a pre-application meeting in January to discuss a development for five detached dwellings. We eventually received written feedback this month, which meant the project was on hold for three months. When I chased the authority they told me they were busy preparing for a committee meeting. I phoned the following week but was told they were busy with an appeal.

This week I receive a letter from planning regarding a different project, only to discover it's going to committee because the local parish council has said that 'the style of the window proposed to infill an existing garage door is out of character with the surrounding area'. I check my inbox to find an email from a different authority, apologising for not issuing feedback within the timescale they stated. I'm still waiting.

The government has failed to understand that, overall, applications are now taking longer to deal with. I'm beginning to realise why planners have no time.

Next issue: John Prevett of Make



The glass beam-to-column joint mirrors the construction of the timber house

GLASS LINKS GOLDFINGER HOUSE

Domestic conservatory extensions are not usually the domain of structural engineers, but most extensions do not require an all-glass, 6.9m-span, post-and-beam structure.

A 1963 Grade II-listed house in Windlesham, Surrey, designed by Ernő Goldfinger, needed a new corridor to link its two single-storey wings. The owner approached engineer Malishev Wilson in 2004 after the local authority said that only a glass structure would be acceptable.

'We decided to take the glass concept to its full capacity and have a completely transparent structure,' explains Gennady Vasilchenko-Malishev. Glass column-and-beam frames are not new, but the low ceiling height of the house meant there was no space to accommodate the required beam thickness.

'We had to devise an external structure, which meant the beams had to be longer and able to withstand more complex forces,' says Vasilchenko-Malishev.

'When you have a traditional beam the roof panels on top tie everything together and restrain the potential bending action of the beam. Here, the double-glazed roof panels are underneath, and are very heavy because glass has pretty much the same density as concrete,' he adds.

The solution is two structural ribs, comprising 6.9m-span laminated glass beams connected to columns of the same material. The two glass layers of the columns form a sandwich around the beams and are pinned with stainless-steel fixings to replicate Goldfinger's own construction methodology for the timber-laminated house. *Kaye Alexander*

CONFERENCES


AJ Retail Regeneration and Development

Wednesday 25 June, 8.30am-5.00pm, at The Royal Society of Medicine, London W1

This conference looks at the role and responsibility of architects in the management of good design, stakeholder satisfaction and environmental awareness in retail projects. Panel discussions, talks and case studies will investigate the role of retail in the wider regeneration of urban areas through new-build and refurbishment projects.

Speakers include Jeremy Collins, head of retail development at John Lewis, who will discuss the needs of the end user and retailer, and Charles Miller, head of UK in-town retail markets at property consultant King Sturge, who will identify current retail trends in form and location.

For more information see www.aj-retailregeneration.co.uk



This image
John McAslan
+ Partners
introduced Otis
escalators by Otis
into the central
light well of the
Peter Jones store,
London

TIM SOAR

THE SLOW ASCENT

Austin Williams looks at variable speeds and the leisurely development of escalator technology in his latest NBS Shortcut

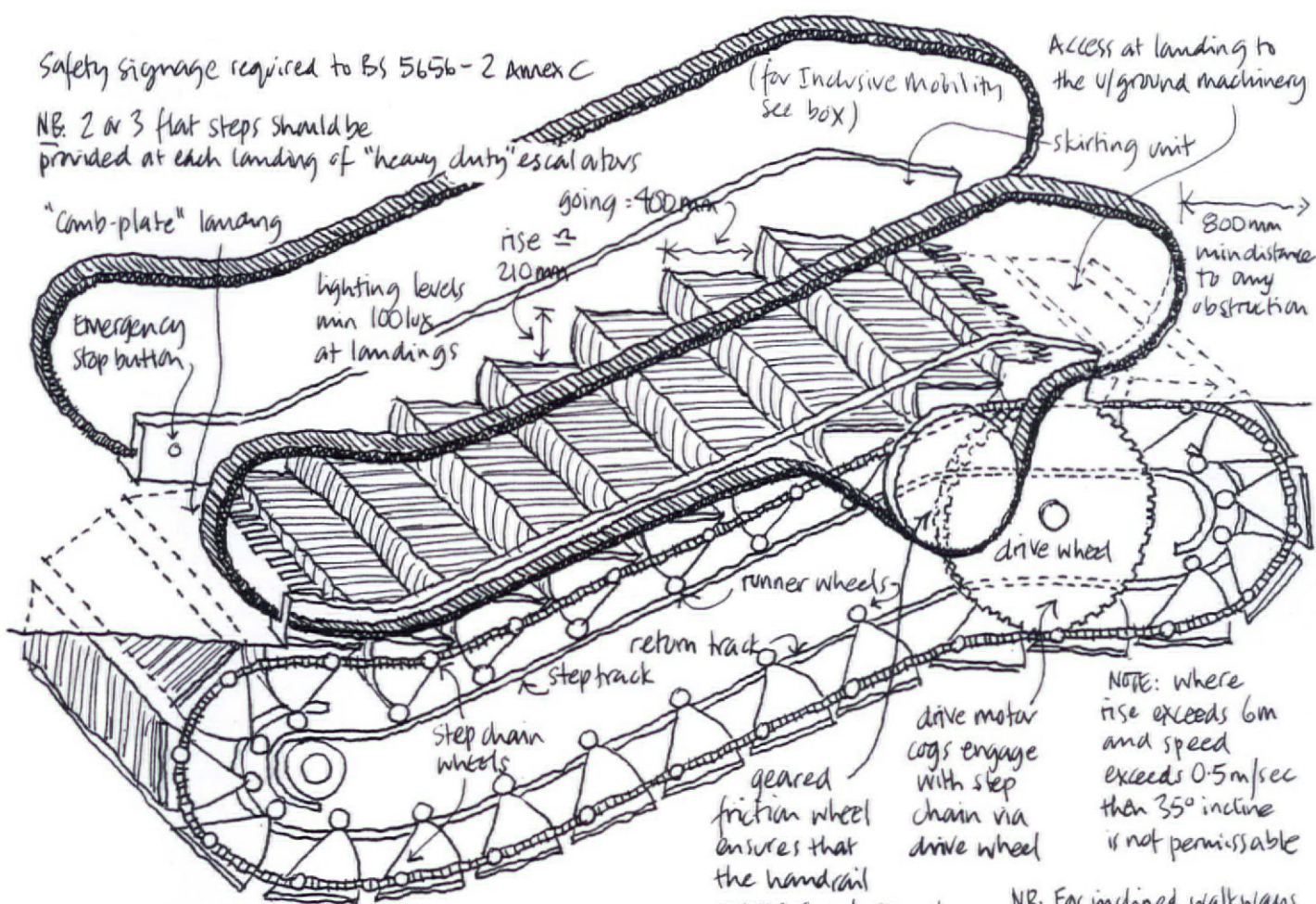
There are estimated to be 7,100 installed escalators in the UK, supplied and maintained by what the Office of Fair Trading calls 'the big four' – ThyssenKrupp, Kone, Schindler and Otis.

At a visitor centre in Essen, Germany, designed by Rem Koolhaas' Office for Metropolitan Architecture (OMA), a subsidiary of ThyssenKrupp Elevator (with the unfortunate, *Carry On*-esque name ThyssenKrupp Fahrtreppen) claims to have installed the longest escalators in the world. Located at Zollverein, the former colliery-turned-UNESCO World Heritage Site, the escalators are around 60m long and rise 23m vertically. But don't believe the hype: the escalator in London's Angel Tube station as long. The Tyne Pedestrian Tunnel escalator (installed in 1951 and still working) is even longer, at 61m with a 25.8m vertical rise.

For OMA's Seattle Public Library, which opened in 2004, Koolhaas specified 'bright chartreuse' escalators; at Zollverein, they are merely bright orange. But a lick of paint and an increase in length doesn't alter the fact that there haven't really been any major changes to the form and function of the escalator since Otis and Charles D Seeberger jointly won first prize at the Paris Exhibition in 1900.

Koolhaas specified 'bright chartreuse' escalators for the Seattle Public Library

Seeberger bought George A Wheeler's earlier moving-walkway patent, and merged the word 'scala' (which means 'step' in Latin) with Otis' own 'elevator'. An escalator, after all, is essentially just an angled conveyor belt pulling a series of steps in a constant loop. At the top and bottom, these steps are aligned to form level landings for easy access



Starter/control methods for induction motors:

(VVF) INVERTOR - smooth start, can reduce power consumption by functioning at lower speed. Needs more maintenance

DIRECT-ON-LINE STARTER (STAR DELTA)

For continuous use reasonably efficient but requires large start up current surge

SOFT STARTER - simple, provides smooth start up but has limited functionality compared to VVF

SPEED (m/sec)	MAX PERSONS*/HOUR/STAIR WIDTH:		
	1000 mm	800 mm	600 mm
0.5	4.5	3.375	2.250
0.65	5.85	4.388	2.925
0.75	6.75	5.063	3.375

*NB: Thousands of persons

and dismounting. But there have been constant improvements to the technology over the years and the Holy Grail of commercially viable, variable-speed escalators seems to be just around the corner. (Actually, spiral escalators, which can travel round corners, are already installed at Caesars Palace casino in Las Vegas).

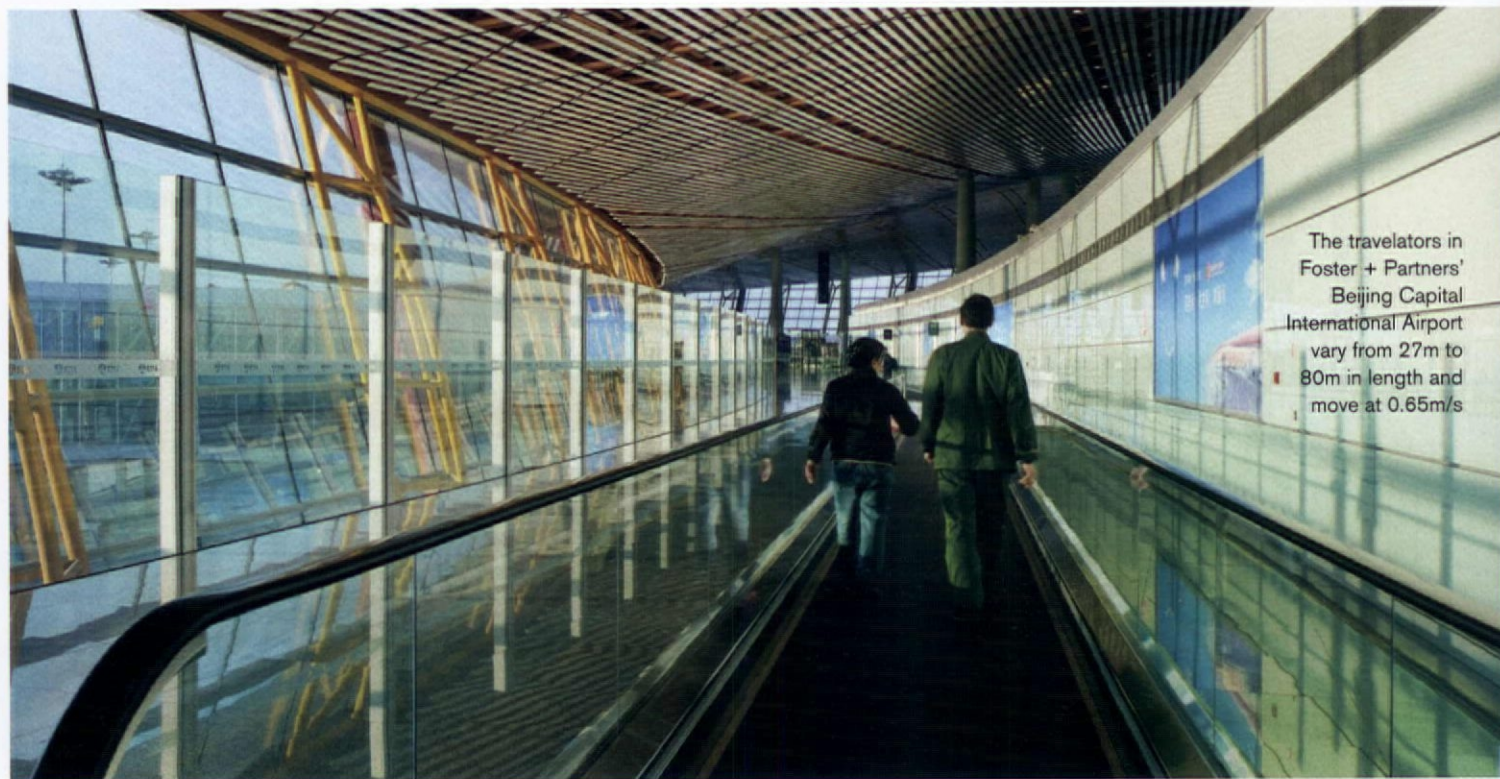
VARIABLE SPEED

In 2003, a new variable-speed travelator - a *trottoir roulant rapide* (TRR), known commercially as the 'Gateway' - was trialled at Montparnasse Metro station in Paris, and more recently, Pearson International Airport in Toronto, Canada, has had one installed. French manufacturer CNIM - which

also supplies the escalators to London Underground - has safely and successfully accelerated 'pedestrians' from the usual 0.75m/s travelator speed up to 2.25m/s over a 200m track. This is the equivalent of 8km/h (which is less than the initial trial speeds of 10km/h because there were too many accidents), and more than twice normal walking speed. It is

also half the average speed of a double-decker bus in London. If these TRRs were installed across the city at pavement level, running for the bus could become a thing of the past.

Stepping on to a fast-moving travelator is fairly hazardous, so the Montparnasse high-speed system uses small rollers instead of the traditional comb plate >>



The travelators in Foster + Partners' Beijing Capital International Airport vary from 27m to 80m in length and move at 0.65m/s

(the top and bottom landings that demarcate the start of the ride). Stepping on to the rollers, passengers are pulled along by holding the handrails. You are advised not to walk, so that your feet glide over a transition plate and on to the speeding travelator, thus accelerating from the rollers' speed of 0.75m/s to 2.25m/s. CNIM believes that for distances of around 500m, the system will compete with the shuttle network.

There's a long list of patents pending by those waiting to improve on the Gateway's success. Mitsubishi is trying to vary the speed without relying on transition plates by using larger diameter pulleys at the escalator's edges, which force the rollers supporting the steps to take wide turns, slowing them down. NKK has an ingenious travelator system that expands as it moves from normal- to variable- to high-speed zones.

Variable-speed controls can also be energy saving, by reducing the nominal speed of an escalator to around 0.2m/s when it is not being used. This is now being

added as standard to manufacturers' specifications. The Kowloon-Canton Railway system in Hong Kong has travelators that detect when passengers are not using it, slowing it down by 30 per cent. This reduces electricity consumption by 56 per cent. The escalators at Zollverein in Essen are self-starting, and are activated by passengers walking past a sensor panel.

Escalators have to be designed so that they don't slow down when people step on to them, i.e. when the load increases. This is known as torque control. In some manufacturing industries, conveyor belts have computer-operated, direct torque-control devices that calculate the torque needed 40,000 times per second. Thus, incredibly fast reaction times – and greater efficiency and reduced wear – can be maintained in the system. Escalators have not yet reached that level of sophistication, but torque-control devices ensure that the power adjusts to cater for variable load. ■

Austin Williams is the author of *NBS Shortcuts*

GENERAL RECOMMENDATIONS FOR INCLUSIVE MOBILITY ON ESCALATORS*

- Maximum speed: 0.75m/s (but 0.5m/s is preferable, especially where passenger use is relatively light)
- Preferred angle: 30°
- Minimum width: 800mm
- Maximum width: 1,100mm
- Maximum riser: 240mm (but 210mm is preferable if the escalator is for designated use as an emergency exit when stationary)
- Treads: matt, non-reflective finish with 55mm contrasting colour band as tread-edge demarcation
- Handrail: 900mm-1,100mm above step nosing, extended a minimum of 300mm beyond the ends of the escalator. Colour contrasted and synchronised to move with the escalator
- Landings: level space on the approach to the escalator at the top and bottom, at least 2m and 1.6m clear respectively (but can be as much as 10m in heavy-traffic areas)
- Audio/visual aids: audible notification at the beginning and just before the end of the escalator. Minimum of 300 lux throughout (brighter at top and bottom, and providing good definition between treads and risers)
- Headroom: minimum 2,300mm vertical clear height above pitch of the escalator
- Disabled access: escalators are not appropriate for wheelchair users, and where there are substantial changes in level, a lift should be provided
- Emergencies: escalators and passenger conveyors should be provided with devices that can bring equipment to a controlled halt in such a way that passengers are able to maintain their balance

* Department for Transport, *Inclusive Mobility* (2002)

The Real Door Company

www.realdoor.co.uk

t:01462 451230

f:01462 440459

e:sales@realdoor.co.

- Architect/client specified
- Combining state of the art CAD/CAM with traditional hand skills
- FD30 & FD60 tested & assessed to BS476 part 2 1987
- Acoustic rated
- Factory fitted ironmongery
- Matching linings, architraves, skirtings etc

Realdoor

BESPOKE SPECIALIST MANUFACTURER
framed & panelled and engineered doors

ENQUIRY 26 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Sprint 3000

SPEED



SAFETY



SECURITY

ALL IN ONE DOOR!

sara /Loading Bay Specialists Ltd.

GLASGOW LEEDS MANCHESTER BIRMINGHAM BRISTOL LONDON
Tel: 01923 208888 Fax: 01923 208899 Email: info@saralbs.co.uk

www.saralbs.co.uk

S 3

ENQUIRY 27 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Thursday 26th June 2008

Café Royal, London W1

'Grey offices produce stressed and un-creative employees'

(www.workplacelaw.net)

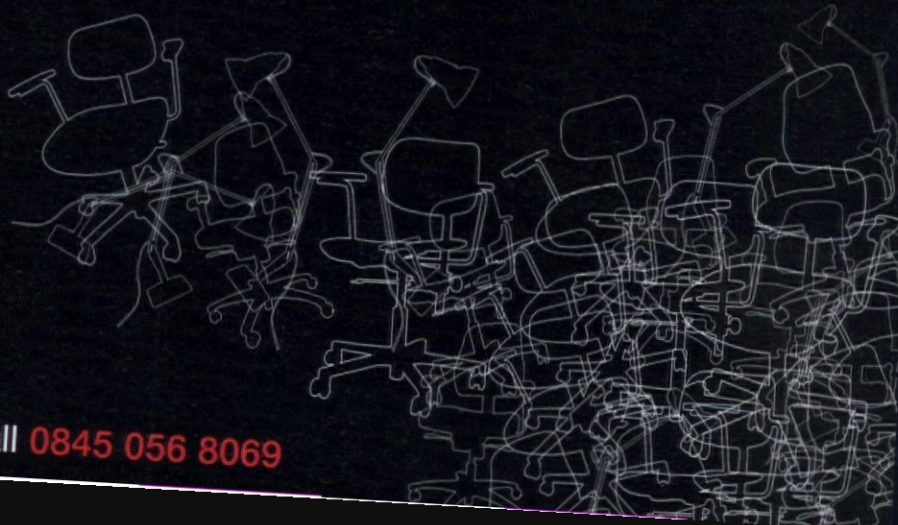
Hear from leading designers at the **Designing Workplace Interiors** conference

For more information visit www.ajworkplaceinteriors.co.uk or call 0845 056 8069

AJ

CONFERENCES
INSPIRATION SERIES

Ensure your designs inspire



TRIBECA

INFOBOX*

AN URBAN SPLASH / AJ COMPETITION

The Architects' Journal and Urban Splash have teamed up to give an emerging UK architect a £500,000 building to design in Liverpool. The Tribeca Infobox design competition is open to anyone from students to newly established practices. A top jury will choose a winner, but all submitted schemes will have the chance to be part of a major exhibition in Liverpool this summer. Don't miss your chance to make your mark in the Capital of Culture 2008!

Deadline for entries: 9th May 2008

Jurors: • Kieran Long, editor of the Architects' Journal • Brett Steele, director of the Architectural Association • Sean Griffiths, co-founder of Fashion Architecture Taste (FAT) • Tom Bloxham, group chairman and co-founder Urban Splash • Jonathan Falkingham, group chief executive and co-founder Urban Splash • Simon Humphreys, director development Urban Splash • Warren Bradley, leader of Liverpool city Council • Lewis Biggs, director of Liverpool Biennial • representatives of local stakeholders

For a detailed brief, entry details and further information visit:
www.tribecainfobox.co.uk

ENTRY DEADLINE
NOW ONLY
2 WEEKS AWAY!



URBAN SPLASH

AJ

TRIBECA

Architects vs Designers

*From Zaha Hadid to Caruso St John, architect-designed products were much in evidence at last week's Milan Furniture Fair. But how do they measure up against seasoned product designers? **Janine Armin** referees this Critics showdown >>*

BENCH AMANDA VS TOM



West bench for Established & Sons by architect **Amanda Leveté**

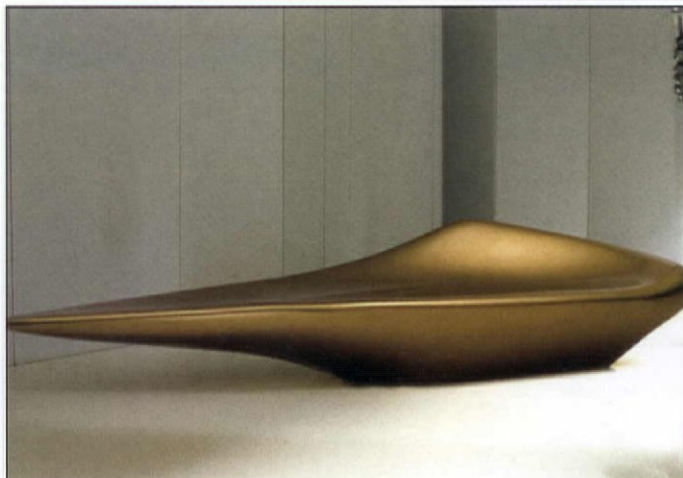


Slab Bench by designer **Tom Dixon**

Pleasantly reminiscent of a picnic table, designer Tom Dixon's Slab bench in natural oak is designed to stand alone or to accompany a matching table. It's playful and user-friendly, but rather dull when compared to Future Systems partner Amanda Leveté's West bench. That said, how do you sit on what she describes as a wood-laminate 'calligraphic scrawl'? Designed to curl into vacant corners, the bench is part of Leveté's Around the Corner series of furniture.

WINNER: TOM DIXON

SOFA ZAHA VS FRANCESCO



Scoop for Sawaya & Moroni by architect **Zaha Hadid**



Sherazade for Edra by designer **Francesco Binfarè**

Both available in gold, either of these sofas will fit right in with the *One Thousand and One Arabian Nights*-inspired décor of your penthouse suite in Dubai. Zaha Hadid's limited-edition Scoop sofa, made from glass-reinforced plastic with pearlescent lacquered paint finish, has an alluring oblong shape. Francesco Binfarè's Sherazade comes in a range of fabrics, including velvet, patterned satin and lamé. Neither, however, offers any semblance of back support or enduring style.

WINNER: ZAHA HADID

TABLE CSJ VS TERENCE & JOHN



Table 2750 x 900 for Established & Sons by architect **Caruso St John**



Surface table for Established & Sons by designers **Terence Woodgate** and **John Barnard**

The ideal comparison: two tables with similar lines and aesthetics. Architect Caruso St John uses lumber board, a timber product that resembles giant plywood and is used in construction-site hoardings. Furniture designer Terence Woodgate and Formula One racing-car designer John Barnard use advanced autosport and aerospace technology to create a seamless, one-piece, carbon-fibre table that spans 3m, but is just 2mm thick. Hmm, who do you think wins this one?

WINNER: TERENCE & JOHN

STORAGE MASSIMO VS SHAY



Paesaggi Italiani unit for Edra by architect **Massimo Morozzi**

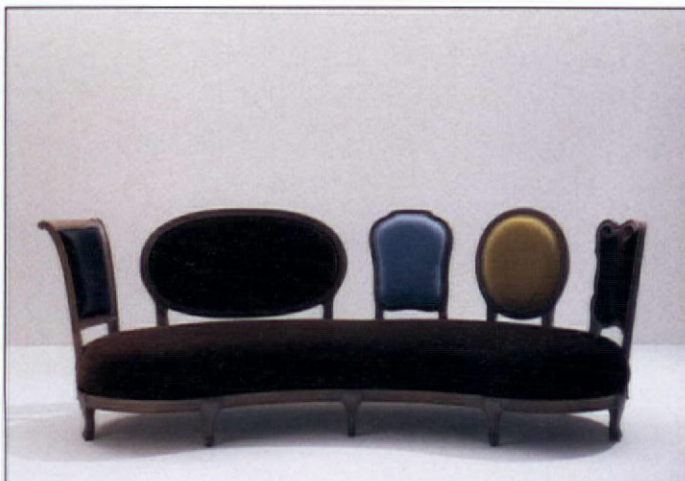


Stack unit for Established & Sons by designer **Shay Alkalay**

Why visit the circus when you can have your own hall of mirrors in your bedroom? The reflective surface of architect Massimo Morozzi's undulating metallic storage unit is guaranteed to make you look fat, or your money back. Equally sculptural, but far less psychologically damaging, is designer Shay Alkalay's Stack, which challenges conventional chest-of-drawers construction with its individual, multi-coloured 'floating' drawer units that can be stacked to any height and opened in either direction.

WINNER: SHAY ALKALAY

SOFA NIGEL VS FABIO



Scubism sofa for Fratelli Boffi by architect **Nigel Coates**

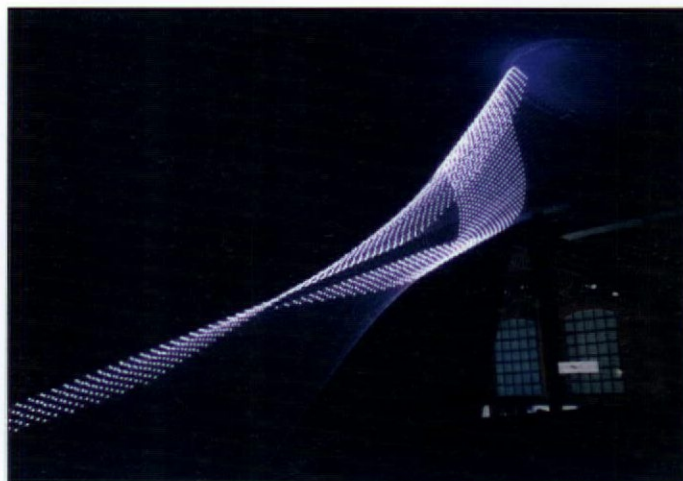


Divina sofa for Driade by designer **Fabio Novembre**

It's easy to compare these sofas – they're both hideous. Architect Nigel Coates' creation rolls several classic Boffi chairs into a single monstrosity that belongs in an Edward Gorey story about chairs eating each other. But it's not quite as bad as Fabio Novembre's sofa. The 'undefined sexuality' of its outstretched nude back was a hit with Milan Furniture Fair-goers, many of whom paused to take photos nuzzled against its steel and quilted-leather silhouette. Steady on!

WINNER: NIGEL COATES

CHANDELIER ZAHA VS SYLVAIN



Re chandelier for Swarovski by architect **Zaha Hadid**



Torch light for Established & Sons by designer **Sylvain Willenz**

Who's willing to wager that within five years Sylvain Willenz's black hanging lights will be ripped off by Ikea? It's doubtful whether Willenz will be able to claim intellectual property, however, given that his lights are rather similar to other 'clustered' fittings. Doesn't anyone ever design anything new? I suppose Zaha Hadid has, but how many punters have the ceiling height (or the budget) to accommodate a 'spiralling vortex' of Swarovski crystals?

WINNER: SYLVAIN WILLENZ

TABLE ANTONIO VS THOMAS



Spoon table for Kartell by architect **Antonio Citterio**



Piggyback table for Magis by designer **Thomas Heatherwick**

Why do we need a table that 'piggybacks'? Heatherwick's creation is too sparse to work as a bookshelf, and awkward to put up and down. Intended to work as nesting tables and as an extending table (when the two are placed side-by-side), it's doubtful whether the Piggyback does anything well. It's a gimmick, but at least he tried. Unlike architect Antonio Citterio, whose polypropylene legs on the melamine Spoon table 'fold at the knees' for storage. Other than the colour scheme, what makes this a novel idea?

WINNER: TOM HEATHERWICK

CHAIR WILLIAM VS PETER



B-Runner armchair for Sawaya & Moroni by architect **William Sawaya**



Sponge chair for Edra by designer **Peter Traag**

If two well-designed chairs had chubby cousins, they might be the homely B-Runner and Sponge. A fat version of the benches on a Routemaster bus, a steel tape forms the B-Runner's armrest, legs and basic structure. More comfortable-looking is designer Peter Traag's Sponge, with its brain-like crinkles of leather upholstery.

WINNER: PETER TRAAG

ARCHITECTS: 2 DESIGNERS: 6



Critic's Choice

The relationship between science and art remains unrevealed in this show, says **Andrew Mead**

Hanging in the gallery at Kettle's Yard, Cambridge (Beyond Measure, 5 April-1 June, www.kettlesyard.co.uk), is a sketch by architect Shoji Sadao for the geodesic dome at Expo 67 in Montreal, designed with Buckminster Fuller. It's joined by such diverse exhibits as a Victorian drawing of the Moon's surface seen through a telescope, some geometric models of virus structures, and a computer-generated image of a Fermi surface (pictured below) – an everyday subject for quantum physicists but not for the rest of us. Meanwhile, on the floor are three cryptic armatures of tubular steel. You could easily think that these too were some sort of scientific model, but they turn out to be sculptures by the artist Richard Deacon. Such affinities are central to this show, *Beyond Measure: Conversations Across Art and Science*, which has at its core the role of geometry in comprehending the world.

This absorbing exhibition gives visitors the sense of having strayed into the studio or lab while work was still in progress. But ultimately it's frustrating because its implications aren't really examined. Are we seeing just accidental visual rhymes or glimpsing a utopia in which divisions between art and science are healed?

Among the architects included with schemes at a conceptual stage are Eric Parry and Allies and Morrison. Anyone who was dismayed by Foster + Partners' 'Project Orange' in Moscow (AJ 10.04.08) should steel themselves before approaching the display by the practice's specialist modelling group – there's plenty more where that came from.

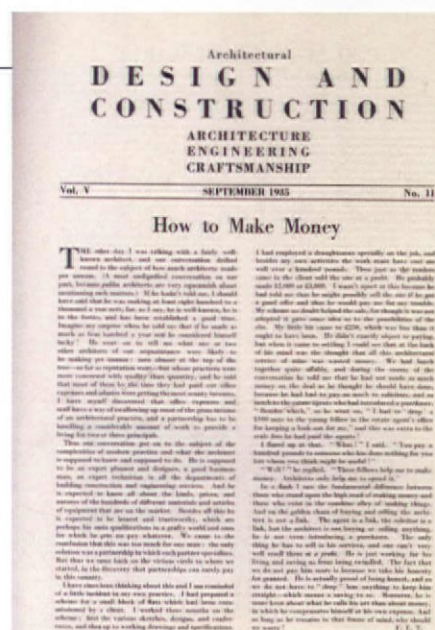
Back Issues How to make money in architecture, by Steve Parnell

The issue of architects' pay is one that recurs in journals throughout the decades. An example is the editorial entitled 'How to Make Money' in the September 1935 edition of *Architectural Design and Construction* (pictured right), in which editor Frederick Towndrow explores the world of the architect, the property developer and the estate agent.

As we all know, an architect is normally paid a percentage of the cost of the construction of a building, which takes months or years to complete. The journey from conception to handover will include many negotiations, arguments, discussions, instructions, meetings and consultations.

An estate agent, however, will be paid a percentage of the final value of the property upon its sale to another party. Although the percentage is usually less than half that of the architect, the value of the property may well be over twice the cost of construction due to the value of the land, the architect's design and inflation. The agent need only connect a buyer and a seller.

Towndrow, a practising architect, described



the situation in this editorial as 'the fundamental difference between those who stand upon the high road of making money and those who exist in the sunshine alley of making things.' Having just reported that a well-known architect was lucky to earn £400 net a year, Towndrow went on to claim a developer had just paid him £250 for three months work on an aborted scheme for a small block of flats, while the client 'dropped' the estate agent £100 just to look out for a buyer.

The developer defended his actions: 'These fellows help me to make money. Architects only help me to spend it.' Some things never change.

5 THINGS TO DO THIS WEEK

1 Surviving the Suburb: The Climate Machine
Last chance to catch Tom Matton's exhibition on how climate change will affect how we live. Until 26 April at the RIBA, 66 Portland Place, London W1. www.architecture.com

2 The Wonderful North
Two artists travelled the north of England for one month to create this phenomenal online expo, featuring five virtual pavilions. www.thewonderfulnorth.com

3 Transition City: Preparing for Peak Oil
This exhibition examines how villages can adapt to the challenges of peak oil prices, coinciding with the publication of *The Transition Handbook* by Rob Hopkins.

29 April-8 June at The Architecture Centre, Narrow Quay, Bristol. www.architecturecentre.co.uk

4 Films of the Empire Exhibition
See rare documentary and amateur films that capture the Empire Exhibition of 1938, which was held at Ballahouston Park, Glasgow. Until 22 June, The Lighthouse, 11 Mitchell Lane, Glasgow. www.thelighthouse.co.uk

5 St Pancras Station: Restoration of the Barlow Train Shed
Hear Ian Archer of Pascall & Watson and Graham Abrey of Ingram Consultancy lecture on the conversion of St Pancras. 6.30pm, 29 April at The Gallery, 77 Cowcross Street, London EC1





Discover inspiration

Interior designers, property developers and specifiers seeking inspiration will find the latest trends in home décor, furnishings and furniture at Summer Fair London

Leading exhibitors include Coach House, One World Trading, Parlane, Stone The Crows!, The Libra Company, India Jane, Verceral Côté Table, Pomax Home Collection, Cotton Productions, Lisbeth Dahl, Linum, Biggie Best, GreenGate Copenhagen, Rice, Emily Readett-Bayley, Jansen International, Susie Watson Designs, Bahasa, King & McGaw, Furnantics, Febland, Hill Interiors, Trade Fair International, AW Morris, BBD Interiors, Moltex, Scatterbox, The Old Basket Supply, Terrace & Garden, Fallen Fruits, Culinary Concepts, MORE, Arthur Price, Rosenthal, Alessi, Italesse, Holmegaard, Ekobo, Dartington Crystal, Jersey Pottery, Rex International, Splash and Hoff Interieur and many more

22–25 June 2008, ExCeL London
www.summerfair.com

For further information on exhibiting or visiting, please call: +44 (0)20 7728 4249, email: sales@summerfair.com or visit www.summerfair.com
Search, source and compare suppliers, products and brands all year round with Supplier Finder at summerfair.com

World
Architecture
Festival
Barcelona
22-24 October
2008

Judges include:

Will Alsop
Cecil Balmond
Stefan Behnisch
Richard Burdett
Sir Peter Cook
Neil Denari
John Denton
Mark Dytham
Lord (Norman) Foster
Massimiliano Fuksas
Nabil Gholam
Zaha Hadid
Margrét Harðardóttir
Francine Houben
Christoph Ingenhoven
Charles Jencks
Eva Jiricna
Françoise-Hélène Jourda
Hanif Kara
Christopher Kelly
David Mackay
Luis Mansilla
Richard Meier
Kim Herforth Nielsen
Suha Ozkan
Shane O'Toole
Lee Polisano
Sunand Prasad
Raj Rewal
Fatih Rifki
Michel Rojkind
Robert Stern
Niels Torp
Gert Wingårdh
Ken Yeang

Partner sponsors

ARUP

DAVIS LANGDON & SEAH INTERNATIONAL



Category sponsors



ADAMS KARA TAYLOR
A White Young Green Company

Buro Happold



Go!

**The World Architecture Festival Awards are open
for entry between 15 April and 20 June 2008**

With 16 categories covering
96 building types, the
biggest architectural awards
programme is designed
to showcase your latest
completed buildings, big
or small, from anywhere
in the world

The categories:
Civic/ Culture/ Energy, waste and
recycling/ Health/ Holiday/ Home/
Learning/ Nature/ New and old/
Office/ Pleasure/ Production/
Religion and contemplation/
Shopping/ Sport/ Transport

worldarchitecturefestival.com

International media partners

**THE ARCHITECTURAL
REVIEW**

ARCHITECTURAL
RECORD

National media partners

ARCHITEKTURA

amc

PROJETO
DESIGN

WIA 世界建筑

arq./a

Arquine

architecte

yapi

AJ

ARX

MARK

THE ARCHITECTS' NEWSPAPER

ARCHITECTURE
AUSTRALIA

A

summa+

ARQ

croquis

Inside Outside

ARKITEKTUR N

Design
interior

architecturenz

ABSTRACT

Baumeister

arkitektur

dk

Products

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 Hannah Stadie on 020 7728 4562.

CORUS KALZIP



AJ ENQUIRY 201

Corus Kalzip will supply 4,925m² of Hi-Point – Corus' innovative off-site roofing system – to new campus buildings for Mid-Kent College in Medway, Gillingham. Hi-Point will provide the roof for three 'finger' buildings, linked by two transparent lower level atriums. The atriums will be roofed using a traditional Kalzip system and Nature Roof.

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

BRETT MARTIN



AJ ENQUIRY 205

Architectural rooflights from Brett Martin Daylight Systems are proving the crowning glory of a London couple's home renovation project. Two Ritchlight Ultra rooflights flood the loft and ground-floor extensions to Holly and James Gellatley's home in Barnes with daylight, ensuring the family's new living space is a pleasure to be in.

DULUX



AJ ENQUIRY 207

Dulux Trade is meeting the sustainability challenge head on. Ecosure sustainable paint will launch in May and represents an approach to sustainability that is based on scientific rigour. The product has low environmental impact and was developed in conjunction with Forum of the Future, the leading independent sustainability expert.

STOAKES SYSTEMS



AJ ENQUIRY 202

This detail from Thetford Health Centre in Norfolk by LA Architects says everything there is to say about highly insulating Kalwall cladding. Note the wonderful calm ambience created by Kalwall's diffused and evenly distributed natural daylight without shadows or glare. For the full story visit www.stoakes.co.uk

FULLFLOW



AJ ENQUIRY 204

Fullflow designed, manufactured and installed syphonic roof-drainage systems for five of Heathrow's new Terminal 5 buildings. The systems use up to 80 per cent fewer downpipes, reduce installation time and ground works, offer greater design flexibility and can drain roofs up to eight times faster than gravity system alternatives.

POLYREY



AJ ENQUIRY 206

Influence, one of the key ranges within Polyrey's flagship 2007-2012 collection, offers 55 stunning material effects inspired by artisanal tradition. Marrying contemporary and traditional effects, the Influence range incorporates 10 new decors that draw on inspiration from raw material effects such as stone and concrete.

TROAX UK



AJ ENQUIRY 208

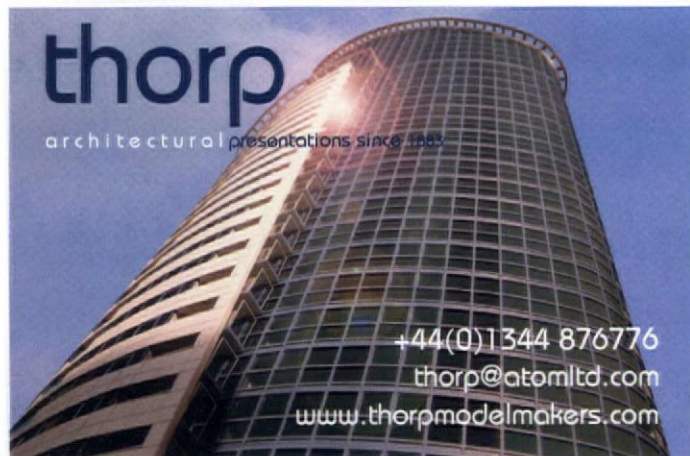
Wire-mesh safety fencing supplied by Troax UK has been used to secure potentially hazardous electrical equipment at a new data centre, recently set up by a leading financial institution. The fencing prevents unauthorised access to electrical-control systems, which are located within a busy walkway in the new building.

Classified enquiries
Hannah Stadie
T 020 7728 4562 F 020 7728 4666
E hannah.stadie@emap.com

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

Classified

3D COMPUTER VISUALISATION



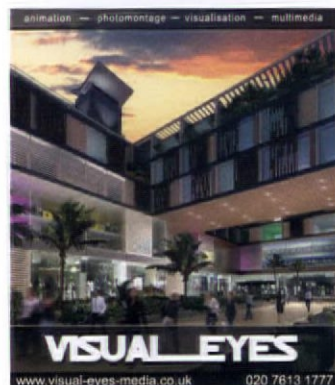
thorp
architectural presentations since 1983

+44(0)1344 876776
thorp@atomltd.com
www.thorpmodelmakers.com



PIKCELLS
VISUALISATION STUDIO

T: +44 (0) 870 990 5279
E: info@pikcells.co.uk
W: www.pikcells.co.uk



animation — photomontage — visualisation — multimedia

VISUAL EYES
www.visual-eyes-media.co.uk 020 7613 1777



www.3dcom.co.uk



VVM's, Photomontages, Animations & Film for Planning and Marketing
Contact Andrew Goodeve +44 (0) 20 7234 5910
www.glass-canvas.co.uk
info@glass-canvas.co.uk

glass canvas




the digital image co.

t 020 7613 5530 www.thedigitalimageco.com

www.architectsjournal.co.uk


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



To advertise here please contact
Hannah Stadie on

T: 020 7728 4562
F: 020 7728 4666
E: hannah.stadie@emap.com

MODEL MAKERS



KANDOR
KANDOR MODELMAKERS

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

COMBER

MODELMAKERS 020 8533 6592
LONDON • MAIDSTONE • INVERNESS



www.combermodels.com combermodels@btconnect.com

PIPERS FOOKS

CONCEPT, PLANNING & MARKETING

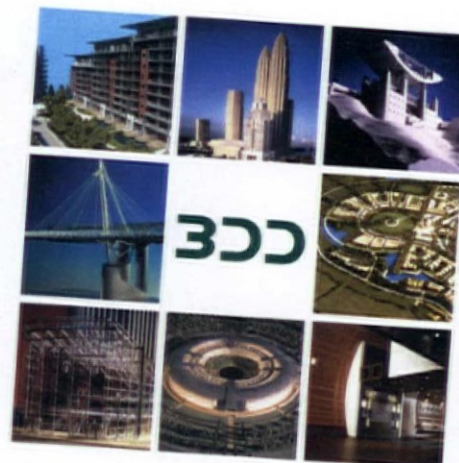
FOR ALL YOUR MODELMAKING NEEDS,
CONTACT STEPHEN FOOKS.

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
mail@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



To advertise here please contact
Hannah Stadie on

T: 020 7728 4562

F: 020 7728 4666

E: hannah.stadie@emap.com

www.architectsjournal.co.uk

KITCHENS



HOWDENS

JOINERY CO.

MAKING SPACE MORE VALUABLE

Howdens supplies high quality kitchens and
joinery products to trade professionals only.

Visit www.howdens.com

TRADE ACCOUNT HOLDERS ONLY



Jobs

Display advertising
020 7728 4558
Recruitment advertising
020 7728 3823
Advertising fax number
020 7728 3888

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

Jobs enquiries
Kyra Willis 020 7728 3827
kyra.willis@emap.com
www.architectsjournal.co.uk

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



Sheffield Teaching Hospitals **NHS**

NHS Foundation Trust

Directorate of Estates

Two opportunities have arisen to work for our trust which has one of the largest physical estates in the UK. The roles will include providing accurate plans for buildings, services and projects. You will be the main point of contact for trust staff and contractors for drawing records and information, and will also undertake site surveys of the trust's land and property portfolio.

Senior AutoCAD Technician

Ref: 8507C

Salary: Band 5 £19,683 - £25,424 pa Hours: f/t 37.5 pw

As the Records Supervisor for drawings within the Directorate's Records Management system, you will supervise day-to-day work of the CAD Technician. Experience with AutoCAD systems management and some personnel management skills will be advantageous.

CAD Technician Ref: 8501C

Salary: Band 4 £16,853 - £20,261 pa Hours: f/t 37.5 pw

Your duties will include aiding the Senior AutoCAD Technician in providing accurate plans, assisting in site surveys and helping to establish and maintain up-to-date AutoCAD and digital records.

For both of these posts you will be educated to A Level standard (or equivalent) and possess a working knowledge of current AutoCAD software in a construction or architectural environment. You will be methodical and meticulous with good communication skills and with some knowledge of MS Office applications. Experience with working to complex plans, a knowledge of Building Regulations and the ability to undertake site surveys preferably in a healthcare application will be an advantage. You should also be willing to undertake further formal training if appropriate.

For more information about these posts please contact Stuart Hindmarch, Design/Contracts Manager on 0114 226 8585.

Closing Date for both posts: 30 April 2008

To apply, download job details and an application pack at: www.sth.nhs.uk Alternatively, call 0114 271 3570 (office hours) or 0114 271 2396 (24hrs).

The Trust promotes equality of opportunity and diversity within the workplace. These posts are unlikely to attract a work permit. Applications from candidates who require a permit to work in the UK may not be considered if there are a sufficient number of other suitable candidates.



www.sth.nhs.uk

PTP Architects London

Are you looking for practical, hands-on experience with a variety of Projects? Part 2 or qualified Architects with experience required. We are a busy practice in Holland Park, London, W11. Salary negotiable.

Contact PTP Architects Ltd on 020 7221 5568

and send CV by fax on 020 7229 8771 or email to: mail@ptp-architects.com
PTP Architects Ltd, Walmer Courtyard, 255 Walmer Road, London W11 4EY
www.ptp-architects.com

bkdarchitects

BURKE-KENNEDY DOYLE

LANDMARK RETAIL-LED URBAN REGENERATION PROJECT IN DUBLIN CITY CENTRE

ARCHITECT - PROJECT DIRECTOR

Required to lead the delivery of a uniquely significant urban regeneration project in the heart of Dublin.

The successful candidate will have:

- a proven track record in the delivery of large-scale complex mixed-use retail-led projects.
- in-depth understanding of the retail design process.
- the ability to liaise with and respond effectively to high-level architectural consortium and client steering groups.
- the passion and commitment to achieve the highest design and technical standards.
- a proven ability to co-ordinate and direct a large team of design consultants.

Excellent remuneration, benefits and career development opportunity.

Contact Fiona Smith at BKD Architects,
6/7 Harcourt Terrace, Dublin 2
Tel: 353 1 6182400 or fsmith@bkd.ie

www.bkd.ie

KPF

Assisting Project Architects Required

for number of existing and new long term projects in the UK and Overseas. The successful applicants will be based in our London office and must possess a relevant architectural degree with minimum experience ranging from 3 to 12 months and have excellent drafting skills. Large scale project experience is highly desirable as is knowledge of the necessary and relevant building codes, practices and regulations. Microstation skills are advantageous.

Salary: £20 - 25,000 depending on experience

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

**PLEASE MENTION AJ WHEN REPLYING TO A
JOB IN THIS SECTION**



CENTURION

www.centurion4jobs.com

Contract & Permanent - Technical Co-ordinators / Technical Managers
Surrey / Sussex / Kent / Hertfordshire c£38k - £55k + Car / Allow + Bens
 Full order book & leaders in the field of regeneration. Career opportunities throughout the South & Southwest. Coordinating within a multi-disciplinary environment to undertake the design progression of projects from inception to start on site, through to completion. The role will involve the management of staff and consultants as appropriate to ensure delivery of economic & timely designs for both private sale & social units. Ref: 3718 / 3723 (Philip)

Architects/Technicians Greenwich/RegentsPark c£45k or TOP Hourly Rates
 Riverside & Central based studios, both offering unique opportunities to provide key input with exceptional varied projects. These roles can offer immediate starts if required, & in return for your sound design or construction knowledge, you will receive an excellent remuneration package or a top end hourly rate. Ref: L558 (Hannah)

Architect/Layout Planner Maidstone c£48k + Car/Allow + Bonus + HC
 Major force & household name in the new build residential sector. Urgently required are Architects with feasibility & planning layout experience. There is a very competitive salary & superb benefits package including car / allow, bonus, health care & much more. Ref: 3716 (Philip)

Job Running Architect/Assistant Covent Garden/Putney c£43k + Benefits
 With a heritage spanning almost 100 years, this international practice has consistently been rated in the top 20 of the UK's top 100 practices & they have worked on some of the countries most prestigious projects. This post will be placed within their education or hospitality sector, offering hands on role & team leading responsibilities. Ref: L547 (Philip)

Architects & Technologists Brighton / Worthing circa £28k - £45k
 Fantastic opportunities for the right person to move through to top levels within the practice. If you are an enthusiastic and ambitious, with a flair for good design, you will enjoy working within this coastal studio. They will give you as much responsibility and freedom as you can handle, with training and support where necessary - and they will reward your hard work. Ref: 3690 (Philip)

Architects & Technologists Tunbridge Wells circa £22k - £42k
 Beautiful historic town, very busy established & friendly practice, lots of long term work, varied projects, career prospects and well paid. Need we say more? Ref: 3632 (Philip)

Technical Co-ordinators / Technical Managers
London - within M25 c£65k + Car / Allow + FC + HC + Bonus
 With dedication to creating quality living & working environments, this reputable residential developer is committed to the pursuit of excellence. They provide a substantial remuneration package, which reflects your technical abilities & industry knowledge. The work is continuous & so is their input on providing a strong support system to their staff. Ref: L552 (Hannah)

Tel: 01323 749200
 jobs@centurion-recruitment.com



A Clerkenwell based job agency set up by Architects for Architects

bespoke

Professional development in Chancery Lane! £35,000 - £45,000 p.a. + benefits

A well established practice widely recognised for their high quality urban intervention work are looking to appoint a number of talented Architects & Part II Assistants to work in their London based on high-spec commercial projects. All positions will involve a high degree of designing, drawing, detailing & site work so applicants must be happy with project ownership & job responsibility. This is a fantastic chance to work for a practice that offers excellent support from peers, making it a fantastic practice to grow & develop as an Architect. AutoCAD preferred.

Sustainable residential in SE1! £35,000 - £45,000 p.a. + benefits

A small sociable practice based near London Bridge are looking to appoint a Project Architect to join their expanding team. Successful candidates will be working on high-budget projects, including a new sustainable residential scheme. A sound knowledge of planning applications, tender packages & technical skills are essential. Proven experience working within mixed-use residential schemes would be beneficial, although not essential. This is an exciting opportunity to join a friendly & supportive practice with the opportunity to work on some amazing designs! Vectorworks.

Join the award winners! £35,000 - £45,000 p.a. + benefits

A medium sized practice based in the heart of Clerkenwell are looking to appoint talented & enthusiastic Project Architects to work on large scale residential & mixed-use projects located throughout the UK. Successful candidates must have good technical knowledge with the ability to develop strong relationships with clients. Proven job running experience with a residential background would be advantageous. This is an excellent opportunity to work in a creative environment with a diverse workload! Microstation desirable.

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

Senior Place-making Consultant

Up to £54,000 • Based Milton Keynes

English Partnerships is the Government's national regeneration agency. We are pioneers in environmentally sustainable development and are currently leading a range of initiatives on behalf of Central Government, including the Carbon Challenge and the new prototype eco-town at Northstowe in Cambridgeshire.

The National Consultancy Unit (NCU) is English Partnerships' national centre of expertise in regeneration and development and comprises a multi-disciplinary team of design, engineering, planning, community and built environment professionals. We provide holistic expert advice on residential and mixed-use developments across England. Our aim is to create the best possible places for people to live and work, now and in the future. We also work closely with policy makers and develop and promote best practice nationally.

We are looking for a Place-maker with exemplary collaborative design skills and an interest in creating places and communities that are environmentally, socially and economically sustainable. Your role will be to lead place-making activity on some of the largest and most interesting growth and regeneration projects in the country. In particular, you will provide direction to English Partnerships delivery teams, external partners and Local Authorities on all matters relating to the design and delivery of high quality sustainable communities, including masterplanning, coding, urban design, costing of development frameworks and design for cohesion.

You will also help other teams understand the impact and implication of design on planning permissions and negotiations, and use your skills to evaluate developer bids for sites.

For an informal discussion about the job please contact Fiona Piercy, Head of National Consultancy on 01908 353702, or Sylvia Short, Urban Design Team Manager on 01908 353632.

Vacancy information and an application form can be downloaded from www.englishpartnerships.co.uk/jobs or requested by email recruitment@englishpartnerships.co.uk

A competitive benefits package is on offer, including 30 days' annual leave and a contributory final salary pension scheme. A generous relocation package is also available.

To be considered you must complete an application form as we do not accept CVs. Closing date for receipt of completed applications is midday Friday 9 May 2008.

English Partnerships is currently working with Central Government and others to establish the new Homes and Communities Agency.

We welcome applications from everyone regardless of gender, religion, race, disability, age or sexual orientation.

www.englishpartnerships.co.uk




English Partnerships
 The National Regeneration Agency

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

dg www.dgservice.co.uk

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

rd www.rdrecruitment.co.uk

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

solution
solutionrecruitment.com

For Advertising

Enquiries

Please Contact:

Kyra Willis

020 7728 3827

Email:

kyra.willis@emap.com

www.hud.ac.uk/jobs

great town
jobs
future

Throughout its history the University of Huddersfield has been committed to meeting the needs and aspirations of its students and staff. We have a proud reputation for high academic success, quality teaching standards, research and student satisfaction. Our modern and innovative approaches have created a vibrant environment where your professional development will be encouraged and supported.

School of Art, Design & Architecture Department of Architecture & 3D Design

The University is committed to providing excellence in design teaching at undergraduate and postgraduate level and providing a high quality learning environment. Architecture has a great base in a converted textile mill beside the Huddersfield Narrow Canal. Staff are friendly, energetic and positive.

Senior Lecturer in Architecture (0.5 FTE)

£34,094 - £43,190 pro rata (effective 1 May 2008)

Ref: 3696

You will be expected to play a leading role in the management and delivery of our Architectural and Interior Design Foundation Programme, which is a one year study period designed for students who do not have standard academic qualifications for entry onto a degree course. Successful completion of the course allows progression onto BA (Hons) Architecture, BSc (Hons) Architectural Technology or BA (Hons) Interior Design.

You will be an architect, an architectural technologist or an interior designer with a strong design portfolio, a range of practice-based and teaching experience. You will have a Masters level qualification (or equivalent) in a relevant subject and you must have, or be willing to undertake, a teaching qualification. You will also be expected to be able to contribute to teaching elsewhere at all levels and will therefore have additional expertise in one or more of the following areas: Architectural Design, Architectural Technology, Contextual Studies. **Interview date: 20 May 2008.**

Lecturer in Computer Aided Design (0.5 FTE)

£29,410 - £33,101 (effective 1 May 2008)

Ref: 3695

You will be expected to play a leading role in delivering teaching in Computer Aided Design and related digital technologies at undergraduate level. You will be an architect or an architectural technologist with a range of practice-based experience and a strong CAD portfolio. You will be expected to be able to contribute to teaching elsewhere at all levels and will therefore have additional expertise in one or more of the following areas: Architectural Design, Architectural Technology, Materials, Environmental Design or Structural Design. **Interview date: 19 May 2008.**

These are great opportunities to join a busy, expanding team and to play an important part in the future development of the School.

University Centre Oldham Lecturer in Construction

£29,410 - £33,101 (effective 1 May 2008)



Ref: 3694

At University Centre Oldham, following successful recruitment to the Foundation Degrees in Construction and Architectural Technology and Interior Design, the portfolio of courses that we offer is expanding, with new degree courses in Property Development and Construction and Project Management proposed from September 2008. Because of the success of the University Centre in this area, the academic team is now looking to appoint a full time Lecturer in Construction.

We are looking for a professional with up-to-date experience of the construction industry to assist in the implementation and development of the new degree programmes.

You should be educated to at least first degree level (or equivalent). Some experience of teaching is essential, together with a knowledge of course structures and development.

Within a team, you will be expected to help co-ordinate the teaching programmes, and to teach in at least two of the following subject areas: Building Surveying, Home Inspection (HIPS), Property Development, Quantity Surveying, Architectural Technology, Construction or Project Management.

You will also be prepared to contribute to teaching from time to time at University Centre Barnsley and at Huddersfield University. **Interview date: 22 May 2008.**

For more details visit www.hud.ac.uk/jobs, telephone 01484 472845, email personnel@hud.ac.uk or textphone 01484 473150. Closing date for all posts: 25 April 2008.

We particularly welcome applications from ethnic minority groups and people with disabilities who are under-represented in the University.

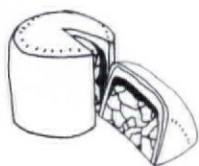


University of
HUDDERSFIELD
WHERE CAREERS START

RECRUITING? CALL US ON 020 7728 3828

Give me inspiration

Find that perfect job on the Industry's original
job board careersinconstruction.com



Ian Martin. A mysterious cartel. A secret society. A new ethical conspiracy...

MONDAY. To Portland Place for a 'secret, but not sinister' meeting to sort out the niggling Freemasons problem. I've only got five steps inside when a smartly-dressed young man wearing a namebadge approaches at speed, head-on. 'Hey!' he shrieks, chest-bumping me to the floor. 'How are you today?' He helps me up and spins me round. Whack! I'm suddenly clapped hard on the back by a woman with an insane grin. 'My name is Purina! Welcome to the Home of Architecture!'

I get my breath back and demand to know what's going on. 'Danny' gets out his RIPBA Memo Of The Day. The marketing people are now issuing 'aspirational missions to keep our superbrand super'. He shows me today's task. 'Improve the walk-up impact of our reception staff'. He's right, what else could it mean? I leave quickly and reschedule the secret, not sinister, meeting for another day.

TUESDAY. Morning: work on masterplan to turn Orkney into the Saudi Arabia of the renewable-energy world. Afternoon: sketch out proposal to turn Wales into the Dubai of the bed-and-breakfast world.

WEDNESDAY. Years ago I set up something called the International Architects Network. I appealed to the vanity of global celebrities by lying that everyone else was in it, and by charging only a £5,000 joining fee. They didn't really get anything for their money, apart from the kudos of knowing they were part of a very exclusive club. Idiots. Now I've had to shut it down on the advice of my lawyers. Apparently it's a 'cartel'.

Epic Space Journal broke the story last week. 'Architectural giants accused of rigging ideas'. I always thought it was an open secret that the world's richest architects operated as a cartel. I didn't realise it was a bad thing. I mean, they take it in turns to win all the major competitions, so what? One of them decides how much it costs to design a museum shaped like a giant pub lunch, and spreads the word. Who cares?

Also, say there's an ethical problem. Some Spam-faced tyrant wants a new parliament building. A state agency displaces the urban poor to enable some Black & Decker luxury eco-hotel for liberal tourists. A coalition procurement body invites tenders to rebuild a bombed city, in advance of the bombing. Someone's got to do it so everyone else can stop their consciences throbbing. They take turns, ethically.

'Oh never mind that,' says the preposterous International Office of Fair Thinking. The world's most powerful architects are guilty of ideas-fixing. They secretly collude to inflate their own perceived genius, often with the eager help of glossy magazines and enigmatic women in flat shoes.

'In a minority of the more serious cases,' says the IOFT, 'some architectural auteurs actually agreed to pay compensation to unsuccessful competition entrants in the form of homage. Cartel activity of this kind seriously harms the state of the global culturosocio-sphere by distorting both the market for epic space and the shape of the buildings themselves...'

I try to reassure everyone, but they don't return my calls.

THURSDAY. Conference. 'Crisis in rural England: where have all our pubs and post offices gone?' Summary: China.

FRIDAY. Rescheduled non-sinister secret meeting at the RIPBA. There are a dozen of us or so sitting here in the Sir John Soane Room, a chamber hidden behind a Biblical mural in the basement.

We're all trying to keep things light and chatty but the thought hangs like a ceremonial dagger in the filtered sunlight. Is he one? Is HE? Nobody knows.

We've all been issued with 'barbecue' aprons bearing the Institute's emblem - two backing dancers from *The Lion King* and a patio heater. There's a discussion about whether membership of an arcane and lumbering mystery is worth paying a fortune for every year, then we talk about Freemasonry. We decide that 'Antient' Masons should form a separate branch in the Ribble Valley, where most of them already are. The Modern ones should remain free from persecution: don't ask, don't tell. We all shake on it. Or do we?

SATURDAY. Another small-minded planning delay for my office tower, *The Marzipan Dildo*. It may not be the tallest tower in Britain, but at this rate it'll definitely be the longest.

SUNDAY. Hearty breakfast, which greatly increases my 'lie-down impact' on the recliner.

This Week's Top 10: London Smells.

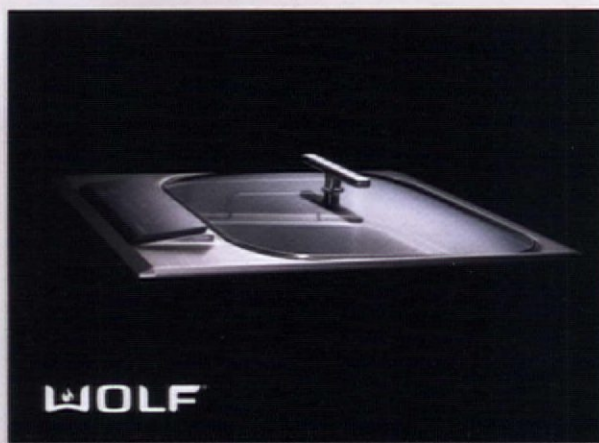
WWW.ARCHITECTSJOURNAL.CO.UK/IANMARTIN

White Lacquered Oak Cabinetry



Integrated Refrigeration

Vinyl Wall Covering



Steamer Cooktop Module

Super White Solid Surface



Grill Cooktop Module

Kitchen Perfection.

Piombo Sandstone Floor, Honed and Sealed

www.subzerowolfintl.com



NEXT

Setting the standard

The DORMA ES range of automatic sliding doors creates an inviting and friendly entrance to any building with fast, smooth and virtually silent motion. DORMA quality in production and installation ensures reliability combined with adherence to all relevant safety standards.

In addition, DORMA offer automatic swing doors, revolving doors and if operating space is an issue, then our folding and space saving doors provide the perfect solution.

For all your access solutions, talk to DORMA.

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

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

