

15.05.08

AJ

AJ100

*The countdown of Britain's biggest
architecture practices – page 25*





making your place a better world.

tomorrow


URSA
Grupo Uralit

Whether you are in your home, office, a conference hall or even an international airport, it becomes your immediate world and you want it to be a comfortable place with protection from cold, noise and heat.

At URSA we understand insulation and through experience, quality, and constant product development we are achieving a better tomorrow at your place, along with a better tomorrow for our environment.

Find out how we protect your world at www.ursa-uk.co.uk or call Customer Services on 020 8977 96 97.



URSA GLASSWOOL®

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

Editorial enquiries/fax

020 7728 4574 / 020 7728 4666

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, Sam Jacob,

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 Fraser Murdoch

Commercial manager Malcolm Perryman (4584)

Northern sales manager Samuel Lau (4560)

Southern sales manager Nick Roberts (4560)

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 Based on information graphics by Peter Grundy

emap

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

AJISSN 0003-8460 is published 50 issues, weekly except Christmas and Easter. Subscription price is \$420. PERIODICALS POSTAGE PAID AT RAHWAY, NJ and additional mailing offices. Postmaster send address corrections to: AJ, c/o Mercury International Ltd, 365 Blair Road, Avenel, New Jersey 07001. Distributed in the US by Mercury International Ltd, 365 Blair Road, Avenel, NJ 07001.

ABC  recycle

When you have finished with this magazine please recycle it.

News

05 **BDP tops AJ100** for the eighth year running

09 Foster eyes up **Zaha's Melbourne Docklands scheme**

12 **The Regenerators:** Jim Gill of Liverpool Vision

Comment

18 **Leader** AJ100 firms should look both home and away

20 **Sam Jacob** is illuminated by Harrods

122 **Ian Martin** is rendered insensible

Features

25 – 104 **AJ100** The full ranking, interviews and analysis of **Britain's biggest architecture practices**

107 – 111 **The Critics** 'The projects here are boring' – **virtual architecture** fails to live up to the hype

Jobs & Classified

114 Classified advertising

118 Top five jobs: **RIBA; Heveningham Hall Estate; EPR; Partnerships for Schools; Lord Moser**

This week online

Read all the AJ100 coverage, including videos, podcasts and interviews, at WWW.ARCHITECTSJOURNAL.CO.UK

p25



you can
Canon

Isn't it time you let your small business or home office come to life? With a Canon All-in-One, like the PIXMA MX7600, you'll discover a real difference in the quality of your copies, scans, prints and faxes, making your documents look better than ever. For your next smart business move, visit www.canon.co.uk/pixma

 **PIXMA**

My business



Foster could
usurp Hadid in
Australia p9

Boris' planning advisor
accused of breaching
employment rules p10

The AJ talks to Liverpool
Vision head Jim Gill as part
of our Regenerators series p12

News

BDP's self-designed
Manchester
headquarters



AJ100 AWARDS

BUSINESS INITIATIVE OF THE YEAR

RMJM (honourable mention:
Pascall + Watson)

INTERNATIONAL PRACTICE OF THE YEAR

Foster + Partners

EMPLOYER OF THE YEAR

Make

SUSTAINABILITY INITIATIVE OF THE YEAR

Foster + Partners (honourable
mentions: Aedas, Bond Bryan,
Sheppard Robson)

MARKETING INITIATIVE OF THE YEAR

Hawkins\Brown

See the full list of AJ100 Award
winners on page 100

BDP STAYS AT AJ100 PEAK

Firm tops rankings for eighth year running, while Hamiltons jumps up the league

THIS YEAR'S TOP 10

- 1 BDP
- 2 Atkins
- 3 Foster + Partners
- 4 SMC Group
- 5 Hamiltons
- 6 Aedas
- 7 3DReid
- 8 HOK/HOK Sport
- 9 Nightingale Associates
- 10 Benoy

THOSE THAT FELL OFF

(Last year's ranking in brackets)

YRM (87),
Architects Co-Partnership (87)
Avanti (99)

For the eighth year in a row, BDP has taken pole position in the AJ100 – the definitive list of the UK's biggest architecture firms.

The firm, which has offices across the UK as well as in Dublin and Singapore, employs 344 registered UK architects, 58 more than its nearest rival Atkins and 66 more than third-placed Foster + Partners.

In 2007 the firm won £54.8 million in UK architectural fees and £17.9 million internationally; the latter boosted by a commission for seven new universities in Libya and a hospital in Ukraine with French partner Groupe 6.

The meteoric rise of London-based Hamiltons is also notable. The practice has risen from 39th place in 2006 to claim fifth place.

Hamiltons, which is working on the £240 million Indecon Court development in London's Docklands, has 196 architects.

The firm also generated UK architectural fees of £20 million, a figure achieved with the help of its £160 million development of a 35-storey residential tower in Birmingham for British Land.

The highest-ranked first-time entrant was NBBJ, ranked 68th.

AJ100 practices gathered at the East Wintergarden in Canary

Wharf yesterday (14 May) for the awards ceremony, where Royal Gold Medal winner Ted Cullinan was the guest speaker.

Commenting on BDP's continued dominance, BDP chairman, Tony McGuirk, said: 'The secret for large practice is how to keep quality and growth at the same time. We are not about growth for growth's sake.'
Max Thompson

For full rankings, interviews and analysis turn to page 25, and visit WWW.ARCHITECTSJOURNAL.CO.UK to see videos and photos from the awards night

affordable aluminium.

Aluminium panels.
Aluminium lock.
Aluminium doors.
Top pivoted in
aluminium headrail.
Bottom pivoted in
aluminium foot.
icon aluminium.
At a price that
allows you to put
quality cubicles into
all types of building.



Door formed from 0.7mm anodised aluminium, factory folded on leading edges and bonded to a 25mm core.



Anodised aluminium lock, locates in continuous aluminium receiver for strength and durability.



Engineered aluminium foot, concealed spring loaded open or closing mechanism.



thrislington cubicles

Product: icon

Contact: t +44 (0)1244 520 677

Scale: nts

w www.thrislingtoncubicles.com

e info@thrislingtoncubicles.com

ENQUIRY 22 ON CARD

WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

YOU CAN FORGET THE LIFT...



...if it's an EquiLift

EquiLift provides independent wheelchair access from a couple of steps to high rises up to 19 metres. We design, supply, install and maintain platform lifts from the best of Europe's manufacturers.

- Vertical and incline solutions
- Low headroom solutions
- Pit not necessary
- Minimal building work
- New build or retro fit
- National aftercare

08452 600 660

EquiLift
www.EquiLift.com

ENQUIRY 32 ON CARD
WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

ZAHA USURPED BY FOSTER IN MELBOURNE

Foster + Partners is in line to take over from Zaha Hadid Architects on a huge waterside development in Melbourne, Australia.

Last week it emerged that Hadid had been asked to stand down on the AU\$1.5 billion (£725 million) Melbourne Docklands project by Middle Eastern developer Sama Dubai.

According to local press, the property investment company has now turned to Foster to bring forward the scheme on the Batman's Hill precinct site – close to the Lubetkin Prize-winning Southern Cross Station by Grimshaw.

Hadid had originally drawn up plans for a four-block development with a characteristic Deconstructivist 60-storey tower at its heart. When it was unveiled

last August, the designs were hailed as 'Australia's greenest and most expensive residential complex'.

However, after the original fanfare there appeared to be little movement, and last month local practice Ashton Raggatt McDougall, which had been involved in the early design phases of the Hadid scheme, confirmed it too was no longer involved.

The exact reasons for Hadid's departure remain unclear, although newspaper *The Australian* speculated that the proposed scheme was 'too expensive to build'.

Neither Zaha Hadid Architects, Foster + Partners nor the developer were willing to comment.

Richard Waite

BARBICAN WALKWAY HOUSE PLAN DENIED

Plans to transform a public walkway in the Barbican, central London, into a single residential dwelling have been refused. The proposals to develop the Turret, put forward by London-based practice CHA, had been recommended for approval by the City of London (CoL). The CoL officers claimed the alterations would result in 'noticeable improvements' to the structure. However, on Tuesday (13 May) a planning committee refused planning permission. The Twentieth Century Society said: 'We found the proposals to infill a public part of the Barbican totally objectionable.'

SMC REFUTES RENAMING CLAIMS

The SMC Group has denied rumours that it is to change its name to Invitra. Sources close to the firm told the AJ that the title had emerged as part of SMC's current rebranding exercise. Last month the listed company, ranked fourth in the AJ100 (see page 26), announced it had appointed brand design consultancy Brand & Consult to look at ditching the SMC prefix – the initials of departed company founder Stewart McColl (AJ 10.04.08). However, a spokesman for SMC said no decision had been made and that a new name was not expected to be unveiled until late summer.

IN BLOOM This is London-based Tonkin Liu's competition-winning 12m-tall £125,000 Future Flower, a piece of public art to be sited on Widnes Waterfront in Cheshire.



BORIS ADVISER FACES 'RULES BREACH' ROW

Mayor of London Boris Johnson's senior planning adviser Simon Milton (*pictured*) has been accused of breaching local government employment rules.

Milton, currently still leader of Westminster City Council, was one of the first appointments announced by the new London Mayor last Tuesday (6 May), and has been hugely critical of tall buildings during his time at the borough.

Now opposition parties are calling for clarification of the appointment after it emerged

that Milton would stand down as leader in June, but would stay on as a Conservative councillor, a move described by them as a 'direct breach' of the Widdecombe rules.

Under the Widdecombe rules certain senior civil servants roles are 'politically restricted' – barring candidates from standing for election, canvassing for a political party, or speaking to the public in favour of a political party.

Westminster's Labour leader Paul Dimoldenberg said: 'Milton should resign from Westminster

City Council in order to comply with the Widdecombe rules.'

Leader of the London Assembly Labour Group Len Duvall said: 'Boris Johnson has failed to clarify his planning adviser's employment terms. What has he got to hide? He should clarify as soon as possible why Milton is exempt from the rules.'

The Liberal Democrats are also demanding that Johnson bring his recent appointments in front of Assembly at the earliest opportunity.

Lib Dem Assembly member Mike Tuffrey said: 'All Boris' new appointments should declare their interests; it's important that he lets himself and his staff become accountable.'

Milton, who is also chairs the Local Government Association, was one of the most vocal objectors against former London Mayor Ken Livingstone's preferences for higher densities as well as high-rises.

As the AJ went to press he was unavailable for comment. *Richard Vaughan*



An early mock-up of Parliament Square by DSDHA and Foster + Partners

PARLIAMENT SQUARE REVAMP COULD BE SCRAPPED

The redevelopment of one of the country's most important public spaces, Parliament Square in central London, has been delayed by at least five months and could even be scrapped.

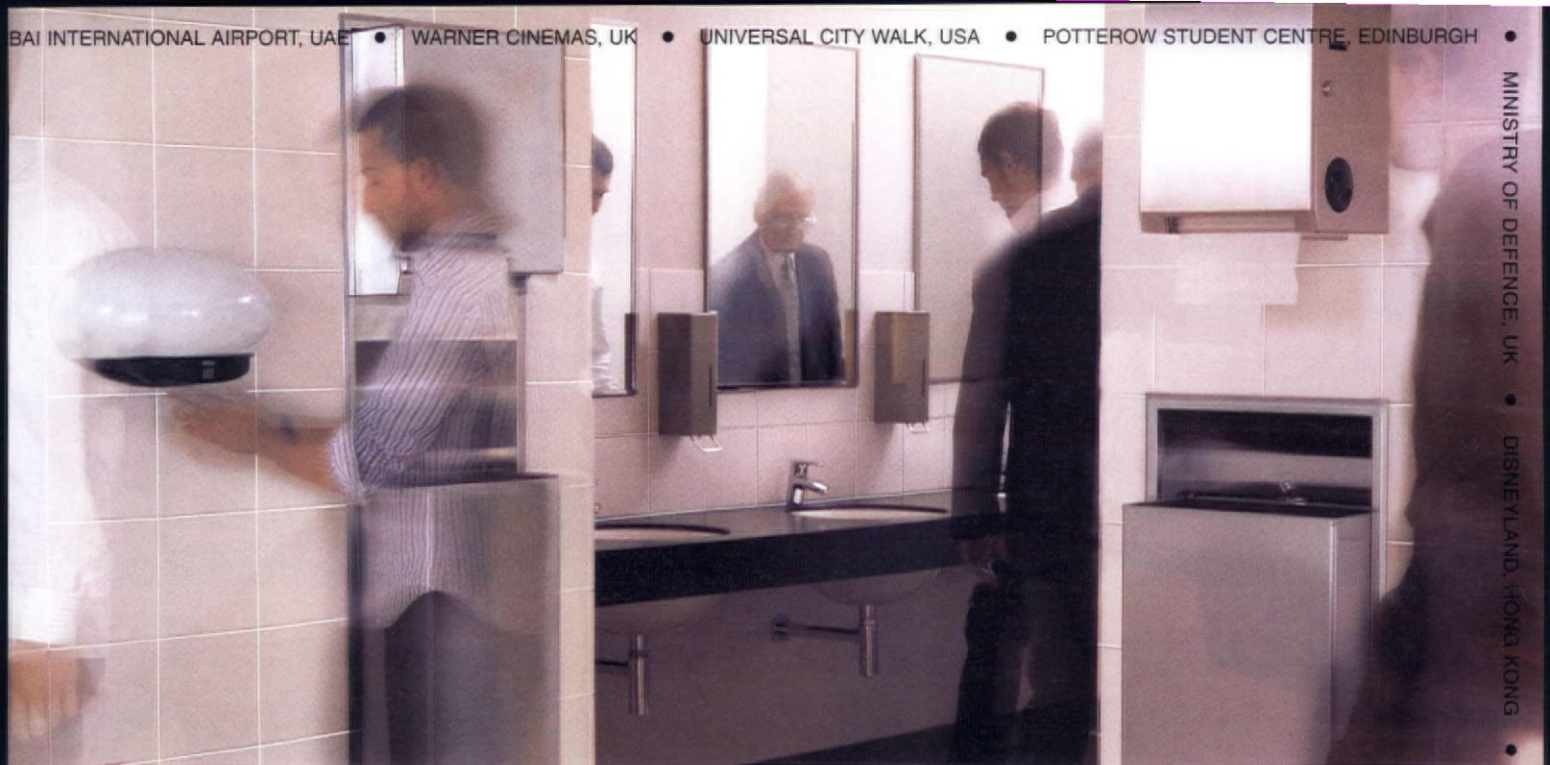
The scheme, led by Hawkins\Brown Architects and involving a team including Swiss firm Vogt Landscape Architects and DSDHA, was due to be made public this month, but the AJ has learned that the change of Mayor has thrown it into doubt.

Rhianon Jenkins, Greater London Authority project manager for Trafalgar and Parliament Squares, said: 'We don't know what will happen. There will not be a public

consultation in May, as there has to be a review. The first thing we will do is brief the Mayor. Until we have a better understanding of his intentions, we won't be releasing any more information.'

However, Hawkins\Brown's Roger Hawkins was more upbeat about the future of the scheme, adding that the earliest public consultation will most likely be after the summer.

Hawkins said: 'Everything has been delayed because of the Mayoral elections, and we won't be able to hold the public consultation in July or August as it wouldn't be seen as a fair consultation. So it looks like September.' *Richard Vaughan*



WASHROOM EQUIPMENT THAT'S BIG ENOUGH TO TAKE IT.

Heavy traffic washrooms call for the specification of high capacity, durable equipment.

At Bobrick we believe that meeting these practical requirements should not compromise the design of visually attractive and inviting spaces.

The appeal of a washroom fitted with Bobrick stainless steel accessories lies as much in its strength as it does in its style.

To find out more, telephone 0800 214568 or visit www.bobrick.com



Large capacity, soap dispenser with easy, one-handed operation.



Vandal-resistant, touch-free roll towel dispenser.



High capacity waste bins require less frequent servicing.



BUILDING VALUE SINCE 1906

ENQUIRY 28 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

A series of profiles of the people
shaping our urban landscape

THE REGENERATORS #3

JIM GILL

Launched last month, Liverpool Vision (LV) is an all-new economic development and regeneration agency which comprises the old Liverpool Vision urban regeneration company, the Liverpool Land Development Company, and BusinessLiverpool. Jim Gill, chief executive of the old Liverpool Vision, was appointed as head of the new organisation earlier this year.

GILL'S CAREER SO FAR

1970-1990 Economic analyst at the Department of Trade and Industry

1990-1994 Director at Amec Regeneration

1994-1999 Regional director for the North West at English Partnerships

1999-2001 Commercial director at English Partnerships

2001-2008 Chief executive of Liverpool Vision, the country's first urban regeneration company

2007 Awarded an OBE for services to regeneration

2008 Named as head of the new Liverpool Vision

'LIVERPOOL HAS TO GROW AND CHANGE'

Jim Gill, head of regeneration superquango Liverpool Vision, talks to *Richard Waite* about the city's future and World Heritage status

You said in January that the boom in proposed skyscrapers in the city could not be sustained...

Actually I didn't say that. I said that it was clear that growing financial uncertainty would have an impact on the housing market, including the market for city-centre apartments, and any proposals for residential towers would take longer to move from planning to construction than had been the case in the past. At the time I thought that was a statement of the obvious. Now it looks like an understatement. I think the headline was that I had predicted the end of the skyscraper in Liverpool. I didn't, and I think that as the city enters new phases of development we will see many more tall buildings, and the usual controversy.

What are your views on CABE's role and its comments about various schemes in the city, which have tended to be negative [for example Leach Rhodes Walker's King Edward Tower, which CABE said should be refused planning permission]?

We share CABE's objectives with

regard to quality of place and good design and generally speaking we have a good relationship. We don't always agree on the merits of individual schemes, but it would be surprising if we did, and healthy disagreement is no bad thing.

Has the Capital of Culture status created an unrealistic deadline for many of the city's planned developments?

Liverpool city centre has gone through, and is still going through, huge change. The foundations for the main elements of that change: [Grosvenor's £1 billion] Liverpool One; [Wilkinson Eyre's] Arena and Convention Centre Liverpool; the expansion of the commercial core; and the extensive programme of public-realm improvements, were laid eight to 10 years ago, well before the European Capital of Culture status was secured. European Capital of Culture has provided target completion dates for some of our larger schemes. Grosvenor has said that it has incurred costs through acceleration of the construction package for

Liverpool One, the first phase of which will open at the end of May. But I'm sure their retailers will benefit from a busy summer of trading. I see the current level of development activity as sending a message that Liverpool is changing fast, and for the better.

Do you think Liverpool waterfront's World Heritage status has hindered the city's growth?

No, but this question has generated plenty of debate. If we do not preserve the best of the past the city will be a less attractive place for investment. The issue is, what is the best way to do that? The city has to grow, and growth means change. I hope that the planning guidance currently being prepared by the council will see that change is an essential component of a successful city and that it will provide the clarity and flexibility to guide development in and around the World Heritage Site.

How do you decide which areas of the city are regenerated?

In our Strategic Regeneration Framework we identified the key opportunities: the expansion of the retail core; the creation of a commercial core; and using the waterfront. The detailed planning has followed. In the commercial core, LV has secured outline planning consent for a broad masterplan which has been converted into a Strategic Planning document. On the waterfront we have proceeded through a series of project-based masterplans. The 'new' LV will follow a similar approach. We have identified the city centre and the key gateways to the city as priority opportunity areas. We also expect to be increasingly involved in the Northshore area where Peel's ambitions [for the £5.5 billion Liverpool Waters development] present a huge opportunity, but also a significant challenge. Architects have an important role to play in ensuring that regeneration schemes like this take a form which is relevant and integrated with local communities.

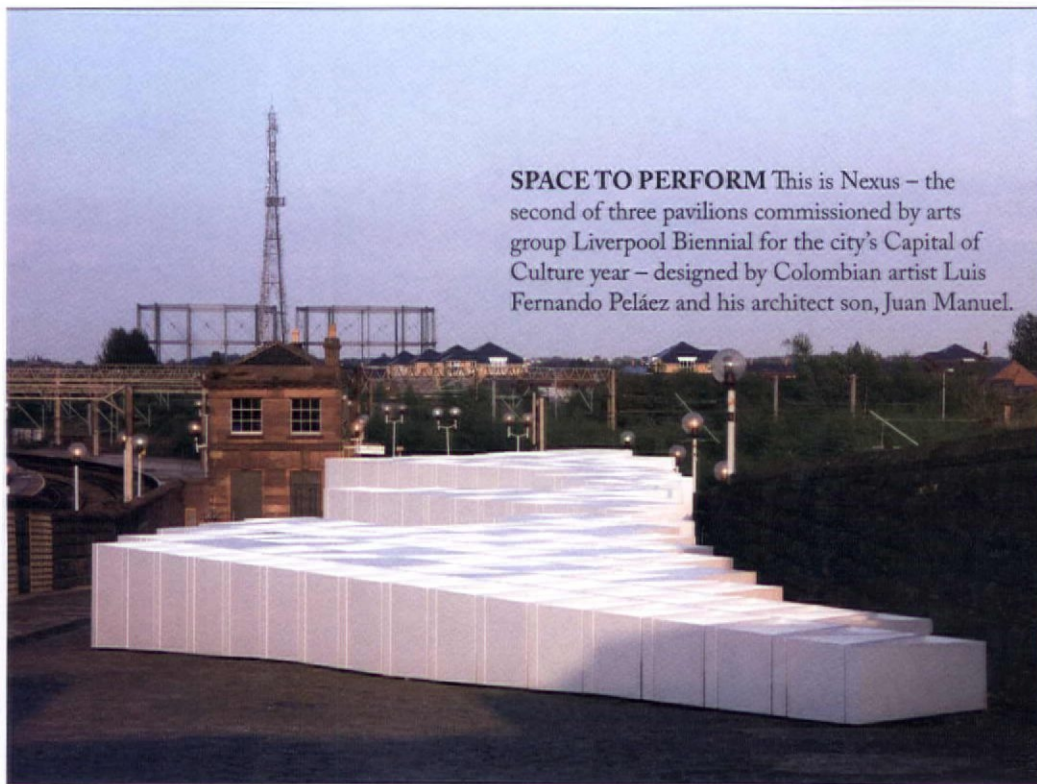
Read the full interview at WWW.ARCHITECTSJOURNAL.CO.UK



Experience the pleasure of water with Hansgrohe.

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

hansgrohe



SPACE TO PERFORM This is Nexus – the second of three pavilions commissioned by arts group Liverpool Biennial for the city's Capital of Culture year – designed by Colombian artist Luis Fernando Peláez and his architect son, Juan Manuel.

PRESIDENCY HOPEFULS REVEAL MANIFESTOS

The two candidates for the RIBA presidency, Andrew Hanson and Ruth Reed, have unveiled their election manifestos.

At the time of going to press the duo were the only remaining contenders battling it out to replace current head Sunand Prasad, following Paul Davis' decision to drop out last week (AJ online 06.05.08).

Hanson, currently chair of RIBA London, has proposed a number of commercial benefits for institute members, such as discounts at the RIBA bookshop and reduced rates for museum and gallery entry. 'The RIBA membership card would, at last, have a use,' said the 46-year-old.

Other plans include setting up an annual 60 over 60 exhibition,

and a new 'group practice' which would allow smaller practices to work together on larger projects. Hanson also wants to change the focus of the RIBA Trust from London to the regions.

Meanwhile Reed, who is supported by Liberal Democrat MP Lembit Opik, has vowed to lobby for an 'accurate assessment of sustainability in construction'.

Reed, director of Birmingham School of Architecture's Part 3 course, also wants to persuade the government to give architects a lead role in reducing the load on planners.

Ballot papers will go out to RIBA members in mid June, with a winner to be announced in July.

Read the candidates' full manifestos and see them explaining their policies at

WWW.ARCHITECTSJOURNAL.CO.UK



Ruth Reed



Andrew Hanson

THIS WEEK ON THE WEB

BLAZE HITS REOPENED BLUECOAT GALLERY...

A fire ripped through Liverpool's Bluecoat Art Gallery early on Tuesday (13 May) morning, just two months after it reopened its doors following Dutch firm B1Q Architecten's £12.5 million revamp. The blaze swept through a first-floor kitchen and into the café. More than 30 firefighters managed to contain it, but parts of the gallery have been affected by smoke damage.

...AS FIRE ENGULFS DELFT SCHOOL

The architecture faculty at Delft Technical University was destroyed by fire on Tuesday morning (13 May). The architecture school, the Netherlands' largest, was decimated by the blaze, which began due to a short circuit in a coffee machine on the sixth floor. No injuries were reported, but the damage is expected to cost millions of pounds.

ARCHITECTS FOR AID BLOCKED FROM BURMA

Charity Architects For Aid (A4A) is being prevented entry into disaster-struck Burma, where nearly 32,000 people have already died in the aftermath of cyclone Nargis, by the ruling military junta. The organisation has previously sent volunteers to danger zones such as earthquake-hit northern Pakistan.

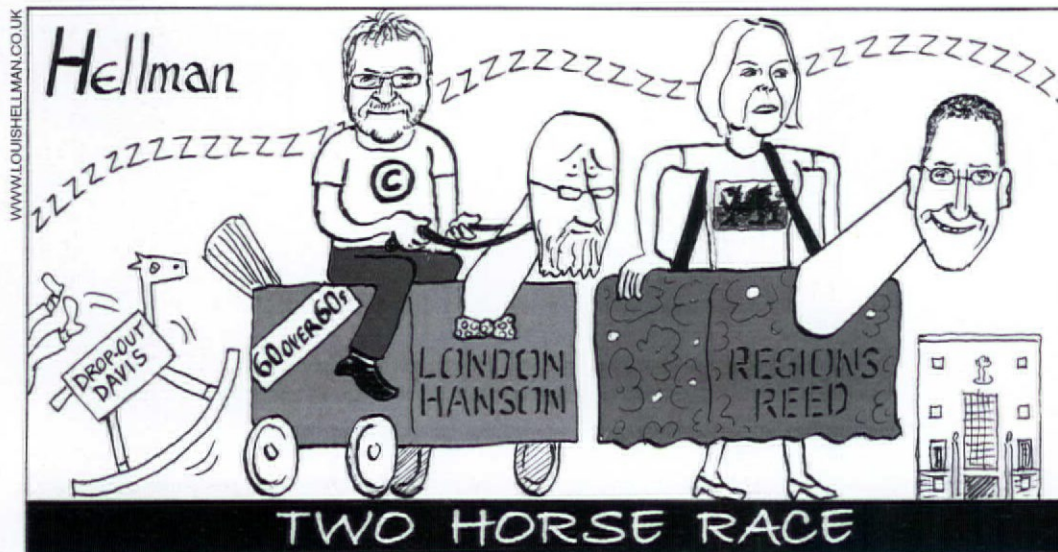
UK-GBC REDEFINES ZERO-CARBON HOUSING

The UK Green Building Council (UK-GBC) has put forward a new definition of zero-carbon housing which will factor in the use of off-site renewables. According to the group's report, *The Definition of Zero Carbon*, research results showed that the current definition is 'not achievable on up to 80 per cent of new homes'.

Read all these stories and more at

WWW.ARCHITECTSJOURNAL.CO.UK

Astragal



IRON FIST

Overheard from a major property developer: 'I always wondered where all the people who worked for the Stasi went. Now I know: Camden development control! *Willkommen in Camden!*' So it's not just architects who find Camden a tricky planning authority (see table on page 96).

FAMILY MAN

Rumours are flying that **Rowan Moore**, departing head of the Architecture Foundation, might be heading for the Greater London Authority to advise new London Mayor **Boris Johnson** on architecture. Foundation sources deny it, but a torrent of gossip suggests otherwise, based on anti-**Ken Livingstone** comments made by Moore in the *Evening Standard* prior to the 1 May mayoral election. There is also the small matter of Rowan's connection with Boris through his brother **Charles Moore**, former editor of the *Daily*

Telegraph while Johnson was an assistant editor there. Watch this space. And just for your information, Moore's brief Wikipedia entry ends with the sentence: 'He is the best daddy in the whole world'. Moore must have bright kids.

BROUGHT TO BOOK

Sad news has hit Liverpool's Capital of Culture year once again with reports that a fire has ripped through the city's famous Bluecoat Art Gallery (AJ online 13.05.08), the oldest building in the city centre. But Astragal understands that there was bad feeling surrounding the building even before the souring inferno. According to Astragal's little birdie in Liverpool, Bluecoat bosses had to remove the visitors' book as it was being inundated by complaints and disparaging remarks. Apparently locals were upset that the Bluecoat's garden was ripped up and replaced by Dutch firm BIQ Architecten's new extension.

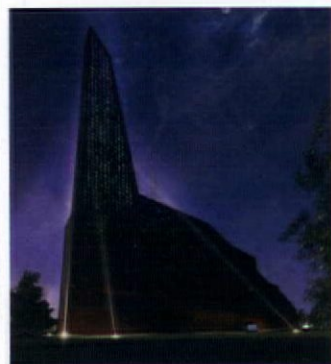
TRASH TALK

A load of Danish rubbish. That's what Dutch architect **Erick van Egeraat**'s new incinerator (pictured right) in Roskilde, Denmark, has been designed to handle. The snappily titled Incineration Line 6 building, due to open in 2013, will 'culminate in a 100m-tall spire' to pay 'due respect' to the historic twin-towered Roskilde Cathedral. Describing the scheme, the practice said: 'At night, backlighting of the perforated facade transforms the incinerator into a glowing beacon, symbolising the energy production inside the facility. For a few minutes every

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.

hour a spark gradually grows into a blazing flame eating up the entire building. The metaphoric fire then ceases, and the building falls into a state of burning embers'. Sounds like a load of hot air to Astragal.



THIS WEEK'S ONLINE POLL

Is Boris Johnson's election victory good for architecture in the capital?

YES 27% NO 73%

Next week's question: Who should be the next president of the RIBA? Ruth Reed/ Andrew Hanson/Don't care

WWW.ARCHITECTSJOURNAL.CO.UK



Are you inspired?

www.lignacite.co.uk

MK Dons Stadium
Milton Keynes

Architect:
HOK Sport

Masonry product:
Midnight Granite polished

Facing Masonry – colour and texture – an inspiring range of choice

t e l : 0 1 8 4 2 8 1 0 6 7 8

LIGNACITE

CONCRETE MASONRY PRODUCTS

ENQUIRY 49 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Leader & Comment

THE ARCHITECTS' JOURNAL
WWW.ARCHITECTSJOURNAL.CO.UK
ESTABLISHED 1895
VOLUME 227, ISSUE 19
GREATER LONDON HOUSE
HAMPSTEAD ROAD
LONDON NW1 7EJ



Leader AJ100 firms can be fantastic ambassadors, but mustn't forget their British roots, says *Kieran Long*

The top 100 practices in the UK this year earned as much money abroad as they did in this country in 2006 – the first time this parity has been reached. The record overseas earnings of the top end of the profession in 2007 of nearly £1.1 billion (*see page 76*) signals a change in how we should think of the profession. The AJ's research confirms that while construction may be the biggest industry in this country, UK architecture has become an export-focused business.

There has been a gold rush into emerging markets in the last year, seemingly as a result of the larger practices wanting some insurance against an approaching economic downturn. Hot spots for expansion include Russia, Abu

Dhabi and China, of course. But even taking into account some confidential figures (Aedas' overseas fees were kept secret, for example) there must be more to it than that.

The AJ100 architects are becoming an important part of UKPLC, expanding a reputation for quality and expertise in architecture that has already been achieved by the UK's structural engineers. More than one AJ100 director we spoke to credited the efforts of the generation of Norman Foster, Richard Rogers, Nicholas Grimshaw and Terry Farrell in building this brand for British architecture. They are now capitalising on it.

What an opportunity this is for the UK, and more particularly London, to lead the

world in terms of the density, diversity and profitability of its architecture practices. London now has the most international schools of architecture in the world, and some of the most prolific global practices, all sitting in the city that has become the global business community's preferred place to trade.

The missing part of the jigsaw? A genuine desire to create an indigenous architectural culture for the UK that benefits from our internationalism and money-making skills, but enjoys the specific conditions of British cities. The AJ100 practices have a big role to play in encouraging this debate, even while they are expanding ever more into overseas markets. kieran.long@emap.com

Opinion There is more to building tall than simply mastering the technology, says *Tony Kettle*

There is always the desire to be the best or the tallest, but not every building can be, and rather than being designed honestly through a rigorous process they are often ill considered one-liners vying for attention.

This loss of meaning is a key issue for architects; without meaning it is impossible to design architecture. If properly considered and respectful of place, tall buildings have the potential to be uplifting and powerful symbols of progress, like the Empire State Building or the Eiffel Tower. That progress can be technological, financial, environmental or cultural. Whatever the driver, the important thing is to clearly define it early in the process and passionately follow it to a conclusion.

Technological advances – such as those used on the Burj Dubai, where the limitation on pumping concrete to extreme height led to the introduction of a steel and concrete composite construction – have led to the

reawakening of the race for extreme height.

Environmental issues are paramount, but they need to be considered from first principles, not applied as an afterthought. Truly sophisticated environmental design is fully integrated and a thing of beauty rather than a crude addition. RMJM's Okhta Tower for Gazprom in St Petersburg, which I headed up the design of, uses an innovative double-skinned wall with ventilated corner columns to reduce energy consumption by 60 per cent compared to triple-glazed high-rises.

Can we translate this high-rise technology to other typologies?

Designers of tall buildings are explorers and innovators because of the extreme climatic and technological challenges they must deal with. But can we learn to translate this high-rise technology to other building typologies? Perhaps transferring technology developed through sealed-skin high-rises for use in low-rises located in aggressive environments? Tall buildings give us the opportunity to experiment – to innovate and come up with new solutions for life safety, facade engineering, structure and services solutions.

Financial factors tend to have the ultimate say as to whether and how a project will happen. In a world where investor confidence is low this becomes even more critical, but this can be an opportunity rather than a problem. Design excellence can become the deciding factor in a competitive market by releasing additional value.

Cultural drivers are perhaps the most difficult but also the most important. Architecture is place-specific; every building irrespective of scale should relate to its context, the climate, the place and the culture in which it is set. It is no different for tall buildings, although the main response is often overtaken by the technological challenges of building high.

Building tall should be a celebration of a set of cultural values. To go tall you are making a statement which will project a message to the world. That message can be a reference to history, religion, politics or industry; it can be of today, or looking forward to tomorrow. But its generator is of that particular place and time.

Tony Kettle is group design director at RMJM

The AJ's Designing Tall Buildings conference is on 21 May. See www.designingtall.co.uk



Tezuka Architects' monastic museum leads you to an intense face-off with nature, says Patrick Lynch

Every now and again a really good project is published that stops you in your tracks and makes you go, 'Wow, I wish I'd done that!' The last time this happened to me was a couple of years ago, when Tezuka Architects published its Matsunoyama Natural Science Museum (*pictured*). The plan snakes, making the wide corridor a series of semi-autonomous 'rooms' focused through huge perspex windows on to

architectural tropes – both literally and historically distant – have the power to increase our sense of being disengaged from, but part of, the natural world. In Baroque villas, this sense of dislocation was addressed as a problem that architecture could correct through the perspective of variously ambiguous fragments. These varied from fragments of buildings lurking in the overgrowth

column', uncoiling in carved acanthus leaves, metamorphosing into stucco on a ceiling, then mutating in painted frescos to become a literal and actual interstitial realm as the scene unfolds in perspective. These hidden balconies set up delicious contrasts between being in nature and being in architecture, between what you see and what your eye is led to believe. On the cusp of disorientation and immersion, you hover suspended between both.

Verticality is important in these in-between thresholds because without it you're simply on the edge of things, rather than part of something more profoundly troubling. I imagine ascending Tezuka Architects' tower to be confronted with endless white – white in daylight and white at night. The purpose of the architecture here, rather than its function, is to craft a confrontation with the world. And a science museum that is neither 'about' science nor technology, nor the clever ways in which the architecture imitates these, is almost as remarkable as a 30m-tall rusty telescope bleeding over the snow.

The tower gestures to the lost like a secular belfry or a huge periscope

the landscape beyond. This snake uncoils and rises into an extremely tall and slender tower of Corten steel, specified to enable the skin to expand and contract in the massive temperature swings of the Matsunoyama mountains. In the winter months, snow settles 5m-deep and only the tower remains visible on the horizon, gesturing to the lost like a secular belfry or a huge periscope. The interiors glow with cold blue light in winter; piled-up snow acts as insulated net curtains, densifying the spaces and extending them in your imagination into icy grottos.

Not much happens in the building except the usual rituals associated with tourism, and it is part of the tradition of belvederes and panoramas as much as the monastic typology alluded to before. You go there to experience the intensity of nature and the fragility of your human body in this vaguely threatening firmament of semi-wilderness. This works best in a highly artificial or Mannerist engagement with the natural world, and marks of distant

(Sebastiano Serlio's staircase stages); fragments of earlier, presumed ruined buildings incorporated into new facades (Michelangelo's correction of Antonio da Sangallo's dull facades at Palazzo Farnese in Rome); and what Austrian art historian Hans Sedlmayr called 'the zone of ambiguity of a Baroque

Matsunoyama Natural Science Museum, by Tezuka Architects



Sam Jacob. The multiple personalities of Harrods are down to a trick of the light

I used to ride home from work past Harrods, London's most ridiculous shop. At night the store is lit with strings of bulbs that trace the elevation like a dot-to-dot drawing. After working late one night I happened to be scooting past the shop when, out of the corner of my smeared visor, it looked as though the whole building had suddenly vanished.

The lights had simply tripped their midnight switch. Since that moment I've often idly speculated about the Harrods lights. There is something about the way they make the physical building almost imperceptible. The brightness of the lights makes the dark surfaces behind seem darker – the same phenomenon that causes a moth to fly towards a flame.

Harrods' lighting technique was developed fairly early in the history of electric illumination – its electrification has assumed a kind of heritage status – wires, filaments and currents passing into the realm of stone, wood and plaster. It comes from an age when bulbs were not bright enough to throw light over the surface of the building – which is how most building illuminations work. But despite its age and familiarity, Harrods' lighting still sparkles. Its effect is a liberation of the physical dimension of architecture.

It allows buildings to do things that architecture can't. If Harrods could seem to disappear, like Cinderella, on the stroke of midnight, then maybe it could do other things as well. And if you can't quite make out its physical form when its illuminated, then perhaps the lighting could transform it into something else. Maybe it could flick between different forms, as though its architecture was flickering between states.

Through lighting, Harrods could develop multiple personalities on a urban scale, a disorder borne perhaps of attempting to deliver its motto 'all things, for all people, everywhere', Harrods could finally be driven into a consumerist-metropolitan schizophrenia; shredded by its divergent internal momentum of heritage and tradition; contemporary tourism; varied ideas of retail; celebrity; royal warrants and Di and Dodi's memorial; Englishness; Egyptian-ness; and Mohamed Al-Fayed's paranoid wrestling with the establishment.

This tension seems released by the off switch. In that brief moment when the current stops flowing through the circuit, the filaments' dim glow is like a visual sigh – a moment when architecture is released into oblivion.



NEW

POLYSAFE™ WOOD FX

DECORATIVE SLIP RESISTANT FLOORING



DESIGN-LED FLOORING SOLUTIONS WITH BUILT-IN SAFETY

Introducing Polysafe Wood FX, an exciting new safety flooring collection featuring realistic wood designs, meaning that beauty and safety can be brought together in perfect harmony at the front of house.

Highly suited to busy public areas, Polysafe Wood FX offers an unrivalled combination of sustainable slip resistance and clarity of design, with strict adherence to HSE Guidelines. Available in a sensible 2m width, the range is reinforced with polyurethane for improved maintenance in those high visibility areas.

For further information visit www.polyflor.com or contact the Polyflor samples hotline on 0161 767 2551 for shade cards or larger product samples.

Don't forget Polysafe Mosaic, our other new decorative safety floor, also available to view at www.polyflor.com.

POLYFLOR™
COVERING THE WORLD

POLYFLOR LTD. PO BOX 3 RADCLIFFE NEW ROAD WHITEFIELD MANCHESTER M45 7NR UK
TEL: +44 (0)161 767 1111 UK SALES DIRECT: +44 (0)161 767 1122 UK SAMPLE REQUESTS: +44 (0)161 767 2551
UK FAX: +44 (0)161 767 1128 EXPORT FAX: +44 (0)161 767 1166
E-MAIL: INFO@POLYFLOR.COM WEBSITE: WWW.POLYFLOR.COM

James Hallett
FLOORING



ENQUIRY 50 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Letters

URBAN WIZARDS

I was extremely pleased to see that the AJ has started to cover the retail sector ('The Mall Comes Back to Town', AJ 24.04.08), which for many years has been the primary catalyst for major redevelopment within our cities. This is recognised by Jaffer Kolb in his piece on BDP's Victoria Square in Belfast: 'BDP has pulled off a surprising and, I'd argue, brilliant magic trick'.

We at Chapman Taylor have been blending architecture and urban design successfully to create mixed-use, retail-led developments that still meet our clients' commercial requirements. Your feature has quite rightly identified many of the challenges

we have previously experienced, where schemes have been of single use and clients have used 'big names' to coat the outside of developments. Retail schemes are historically difficult to deal with externally.

However, at long last we are seeing a change in how clients view these commercial developments, and the view that you cannot mix other uses with retail because it does not work in investment terms is disappearing. This change of heart has opened up a wealth of opportunities as we realise the vibrancy this form of development can bring to our cities.

As architects and urban designers, we have been championing this concept to respond to social needs for many years.

Princesshay shopping centre in Exeter, undertaken by Chapman Taylor, Wilkinson Eyre and Panter Hudspeth, and completed in September 2007, together with Cabot Circus in Bristol and Highcross in Leicester, which opens this year, are leading examples of how retail can truly act as the core catalyst for city-centre regeneration.

Retail has been viewed as unfashionable, but it is arguably the most important asset invested in our city centres, and getting it right is fundamental. I look forward to seeing the AJ widening the debate, and giving fair credit to the retail sector and the positive influence that it brings to society.

Adrian Griffiths, director, Chapman Taylor, London W8

USEFUL BEAUTY

I'm not sure that there is a middle ground to be found between the iconic and the uninspiring (Leader, AJ 24.04.08). They are both avatars of the same thing – the fundamental lack of understanding of what constitutes architectural quality, or more broadly, good design. Cheap if not always inexpensive.

After visiting the Jean Prouvé exhibition at the Design Museum (AJ 24.01.08) earlier in the year, I went upstairs to the Designs of the Year show, and was confronted by many odd objects, styled within an inch of their usefulness – some minimally, some iconogasmically. Even the ones I liked seemed disappointingly



'designer-y' after the exploratory, charming and sometimes clumsy work downstairs. The very last piece in the Prouvé show was a shelving unit by Charlotte Perriand and Prouvé. It is beautiful, strange and elegant, refined, useful, and simply made. It isn't a middle ground, but a pinnacle – both deliverable and commercially sound.

The ornamental iconodross and utter commeriagarbage are just versions of the same lazy mindset that seeks to avoid the real issues of housing: whether it makes life a little better to live in it, and whether it adds up to coherent urban fabric. The Camden Town housing of the 1970s is a great place to start looking – difficult buildings, but real, innovative, useful, beautiful, and often

extraordinarily well built. *Kevin Fellingham, Kevin Fellingham Architecture, London N17*

FROM WWW. ARCHITECTS JOURNAL.CO.UK

Responses to 'Images unveiled for Ebbsfleet landmark' (AJ online 07.05.08):

Please don't build any of these designs! None of them represent anything about the tradition, climate, socio-economical aspects and culture of the local people – except the 50m-high replica horse, which I don't consider art because it imitates rather than

creates. Do any of these schemes propose using local materials and craftsmen and indigenous techniques? Surely the purpose of the project is to create an identity for the region rather than accepting a mediocre solution which fails on every level except that of catching the eye. *Simon Astridge, Part 2 student, University of Portsmouth*

What dreadful rubbish. If the artists can't even master basic 3D design presentation for a major competition, then wow, what talent. Something that looks like an oversized horse from *Jason and the Argonauts*; a broken satellite dish; a molecular structure badly imposed using PC Paintshop; a plastercast house sitting on a first-year attempt at model making;

and an unrealistic temple 'thing'. *Shawn Sullivan, Nomad Studio One Architects, Spain*

Response to 'Dear Mayor of London' (AJ 01.05.08), which asked key players what they would like from the Mayor of London, and saw Will Alsop being critical of the role of landscape architects:

Oh dear, the bellow of a dinosaur architect turns towards landscape architects. Wise up Will – most public spaces have been designed by architects/planners/urban whatnots, who produce lovely 2D designs, but with little appreciation of how space works or how people respond to and use it. Let's hope he is just being provocative – a trait I admire. *Anonymous, Leeds*

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 45 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



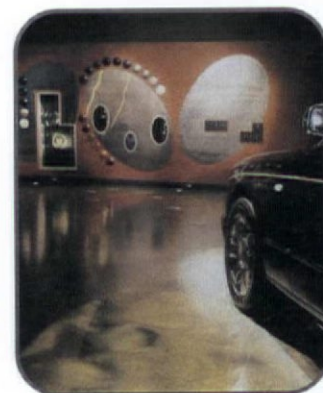
nora®

Environmentally Friendly nora® Rubber Floor Coverings
The Synthesis of Design, Functionality and Eco-compatibility

- Environmentally Compatible - PVC free high quality rubber
- Outstanding Fire Protection Properties
- Extremely Hard Wearing
- Extremely Dirt Repellent
- Permanently Resilient - with high walking comfort
- Recycling i.e. - Production surplus is re-used for other products

Freudenberg Building Systems UK Ltd
 Eagle House
 Bilton Way Leicester Road
 Lutterworth
 Leicestershire LE17 4HJ

Telephone: 01455 200500
Fax: 01455 556529
Email: norauk@freudenberg.com
Web: www.nora.com
 (view the new nora® collection now)



AJ100

UK architecture's biggest practices

P26 AJ100 TABLE
THE COMPLETE LIST OF AJ100 FIRMS

AJ100 ANALYSIS AND INTERVIEWS

P29 TOP 10 PRACTICES

P44 PRACTICES 11-34

P50 PRACTICES 36-68

P56 PRACTICES 72-100

P64 AJ100 WOMEN
ARCHITECTURE'S FEMALE LEADERS

P72 PROFITABILITY
WHO MAKES THE MOST MONEY?

P76 ABROAD
WHY BIG PRACTICES CRAVE OVERSEAS WORK

P83 CARE GUIDE
HOW TO KEEP YOUR ARCHITECTS HAPPY

P91 OPINION
THE THOUGHTS OF THE PROFESSION'S KEY PLAYERS
P100 AJ100 AWARDS
THE SPECIAL AWARD WINNERS

SEE ALL THE AJ100 INFORMATION AND
COVERAGE OF THE AWARDS NIGHT
AT WWW.ARCHITECTSJOURNAL.CO.UK



in association with





Rank 2007	Practice	Number of UK architects	Rank 2006	Rank 2005	UK architects' fees	International architects' fees
1	BDP	344	1	1	£54,800,000	£17,900,000
2	Atkins	286	4	6	£38,000,000	£15,000,000
3	Foster + Partners	278	3	3	£26,300,000	£103,400,000
4	SMC Group	240	2	-	£42,000,000	£2,500,000
5	Hamiltons	196	39	33	£20,000,000	£500,000
6	Aedas	190	6	2	Confidential	Confidential
7	3DReid	177	-	-	£21,250,000	£1,000,000
8	HOK/HOK Sport	166	7	6	£23,854,000	£308,251,263
9	Nightingale Associates	156	8	3	£18,000,900	£1,200,000
10	Benoy	146	9	9	£30,000,000	£7,400,000
11	PRP	140	9	8	£22,932,000	£833,000
12	Capita Architecture	139	5	5	£33,600,000	£5,400,000
13	Broadway Malyan	130	11	10	£29,787,000	£15,280,000
14	Sheppard Robson	122	13	11	£23,276,000	£50,000
=15	Chapman Taylor	115	14	15	£19,000,000	£15,500,000
=15	RMJM	115	31	19	£9,020,000	£42,049,000
17	Allies and Morrison	101	12	14	£18,832,000	£403,000
18	Keppie	94	16	22	£13,075,000	£30,000
19	RPS Group	85	19	31	£29,050,000	£2,272,500
20	Scott Brownrigg	84	26	25	£15,330,000	£2,245,000
21	SOM	83	47	63	£12,300,000	£114,500,000
22	Stride Treglown	82	26	23	£14,821,000	£0
23	Aukett Fitzroy Robinson	80	15	18	£14,165,000	£3,345,000
24	EPR Architects	77	19	-	£11,000,000	£500,000
=25	Chetwoods Architects	75	19	19	£8,750,000	£100,000
=25	Pascall+Watson Architects	75	17	27	£9,416,478	£6,372,107
=27	John McAslan + Partners	72	22	43	£7,379,000	£1,227,000
=27	RHWL Architects	72	26	21	£9,700,000	£200,000
=29	Austin-Smith:Lord	71	35	16	Confidential	Confidential
=29	tp bennett	71	37	31	£16,700,000	£1,100,000
31	Kohn Pedersen Fox Architects*	70	23	23	£22,000,000	£54,000,000
32	Lewis & Hickey	66	26	29	£10,000,000	£250,000
33	Llewelyn Davies Yeang	65	23	13	£5,000,000	£5,000,000
=34	jmarchitects	64	26	17	£8,004,000	£0
=34	TPS Architecture	64	34	50	£5,300,000	£0
36	Rolfe Judd	62	38	36	£9,300,000	£10,000
37	Feilden Clegg Bradley Studios	61	32	30	£7,805,025	£199,576
=38	RTKL UK	60	75	80	£12,687,834	£77,121,501
=38	Swanke Hayden Connell Architects	60	39	25	£5,872,000	£17,700,000
=40	Allford Hall Monaghan Morris	59	23	-	£8,413,000	£595,000
=40	HTA	59	52	45	£5,364,865	£310,390
42	NPS Group	57	-	-	£14,500,000	£0
43	careyjones architects	56	43	38	£10,600,000	£200,000
44	Architects Design Partnership	55	36	34	£6,100,000	£0
45	Rogers Stirk Harbour + Partners*	54	39	39	£17,100,000	£3,900,000
=46	CDA	53	45	40	£6,850,000	£0
=46	Make	53	52	96	£18,000,000	£0
=48	HLM Architects	52	65	56	£12,900,000	£0
=48	Purcell Miller Tritton	52	52	53	£7,800,000	£500,000
=50	Ellis Williams Architects	51	47	46	£5,992,000	£60,000
=50	HKR Architects	51	56	96	£6,297,000	£21,707,000
=50	Jacobs	51	67	59	£5,250,000	£22,000,000
=53	ESA	50	61	-	£4,500,000	£0

Britain's biggest practices, ranked by number of qualified architects working in the UK from January-December 2007



Rank 2007	Practice	Number of UK architects	Rank 2006	Rank 2005	UK architects' fees	International architects' fees
=53	Pollard Thomas Edwards architects	50	47	34	£7,225,000	£0
55	Grimshaw	49	69	89	£12,000,000	£3,600,000
=56	Anshen + Allen	48	42	36	£5,155,000	£9,780,000
=56	Squire and Partners	48	56	50	£10,800,000	£373,000
=56	Wilkinson Eyre Architects	48	47	48	£9,500,000	£1,900,000
=59	Bond Bryan Architects	45	55	70	£7,400,000	£0
=59	Farrells	45	61	53	Confidential	Confidential
=59	Fletcher Priest Architects	45	46	46	£9,700,000	£50,000
=59	Hunter & Partners	45	43	41	£10,414,000	£200,000
63	Holder Mathias Architects	44	56	77	£7,250,000	Confidential
=64	David Chipperfield Architects	42	60	48	£4,942,046	£8,865,000
=64	DLA Architecture	42	75	63	£7,743,097	£0
=64	Hawkins\Brown	42	69	59	£8,000,000	£250,000
=64	Stephen George & Partners	42	61	59	£5,950,000	£0
=68	Hadfield Cawkwell Davidson	40	78	80	£5,500,000	£0
=68	Hopkins Architects	40	56	63	£9,600,000	£3,400,000
=68	NBBJ	40	-	-	Confidential	Confidential
=68	WATG UK	40	81	53	£6,000,000	£20,000,000
=72	Levitt Bernstein Associates	39	47	63	£7,203,700	£87,257
=72	R H Partnership Architects	39	69	77	£3,900,000	£0
=74	Devereux Architects	38	69	56	£3,908,000	£772,000
=74	Ian Simpson Architects	38	-	-	£7,500,000	£0
=74	Powell Dobson Architects	38	78	93	£7,100,000	£0
=77	Jestico + Whiles	37	68	83	£6,600,000	£1,700,000
=77	Pick Everard	37	-	-	Confidential	Confidential
=79	Barton Willmore	36	69	70	Confidential	Confidential
=79	Donald Insall Associates	36	81	59	£4,760,000	£0
=79	GHM Group	36	69	72	Confidential	Confidential
=79	Sidell Gibson Architects	36	61	89	£7,300,000	£0
=79	Taylor Young	36	87	72	£4,850,000	£0
=84	DLG Architects	35	65	50	£4,200,000	£50,000
=84	Gensler	35	96	96	£16,790,000	£142,820,000
=84	Haskoll	35	-	-	£7,000,000	£600,000
=84	Woods Bagot	35	-	-	£6,000,000	£1,000,000
=88	Cooper Cromar Architects	34	75	63	£7,500,000	£0
=88	Dyer	34	-	-	£4,601,575	£1,548,388
=88	John Thompson & Partners	34	96	93	£5,900,000	£1,100,000
=88	Michael Laird Architects	34	78	80	£4,200,000	£100,000
=92	Feilden + Mawson	32	91	83	£4,950,000	£100,000
=92	Penoyre & Prasad	32	85	63	£3,573,250	£0
=92	Pozzoni	32	81	100	Confidential	Confidential
=95	Eric Parry Architects	31	96	-	£5,300,000	£105,000
=95	Holmes	31	-	-	Confidential	Confidential
=95	Stock Woolstencroft	31	-	-	£6,300,000	£0
=98	Assael Architecture	30	87	93	£5,870,707	£45,000
=98	bptw partnership	30	-	-	£6,300,000	£0
=98	Colman Architects	30	-	-	£3,200,000	£250,000
=98	Glenn Howells Architects	30	81	-	£6,600,000	£130,000
=98	Harris Partnership	30	91	-	£7,850,000	£0
=98	Paul Davis + Partners	30	91	-	£4,900,000	£400,000
=98	PRC	30	-	-	£7,800,000	£2,200,000

* Data from 2006

“...a skilful piece of
placemaking.”

BDP.

Victoria Square, Belfast

www.bdp.com

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

- 1 BDP
- 2 ATKINS
- 3 FOSTER + PARTNERS
- 4 SMC GROUP
- 5 HAMILTONS
- 6 AEDAS
- 7 3DREID
- 8 HOK/HOK SPORT
- 9 NIGHTINGALE ASSOCIATES
- 10 BENYO

Top 10

BULLET POINTS TOP 10

- The Top 10 firms employ nearly 7 per cent of all UK registered architects
- They pulled in 22 per cent of the total UK architects' fees in the AJ100
- The highest climber in the Top 10 is Hamiltons, up from 39 to 5
- BDP has been ranked top of the AJ100 for eight years
- The Top 10 practices made an average of £30,467,211 in UK architects' fees

Meet the big guns of UK architecture. The AJ talks to five heads of some of the country's most successful practices to find out whether they favour profit over design, and if the construction slump is causing them sleepless nights. Portraits by *Richard Nicholson*

1 BDP TONY MCGUIRK 'WE HAVE NEVER SAID THERE IS A CEILING'

Have you heard about the working-class boy from the north-west of England who became an architect and rose to be the head of the UK's most successful practice? Sounds familiar, but this one doesn't have a private jet, boasts a full head of hair and favours black corduroy suits. Unlike Norman Foster, Tony McGuirk is an egalitarian man, as befits the son of trade unionists. He runs BDP, a practice which is determinedly not personality driven.

McGuirk doesn't have a job for life. Elected as BDP chairman in 2006, he has to stand for re-election every two years. He says he believes in 'prosperity not profit', and that the practice's driver is 'to do good work as effectively as we can'. He describes that work as 'strongly humanistic and urbanistic'.

That might be a bit nauseating if he weren't so sincere. McGuirk manages to appear contented without being smug; busy without being fraught. Ask him about his achievements since becoming chairman, and he says: 'It's what you do before you become chairman that counts. We are user-centred – that's how we come to our design. That's something I have wanted to push hard in all my roles in BDP.'

So how has he made his mark on this most democratic of practices? With chief executive Peter Drummond, a town planner, he has broadened BDP's areas of expertise. Whereas in 2000, its main strengths were retail, workplace and education, they now also include housing, urbanism and health, and McGuirk thinks the next big push should be into transport.

BDP is also expanding overseas. McGuirk says: 'One of the things we didn't have, even in 2005, when our last plan finished, was an international strategy.' Now there are plans to open offices in locations that McGuirk won't divulge beyond saying that they will be in Europe and 'the east'. (See feature on *working abroad* on pages 76–81).

But with 95 per cent of the practice's work in the UK, it is still subject to the vagaries of our market. In the last 12 months, McGuirk says, 'we have got busier', but he is not blasé about the effects of a downturn. He became a partner at BDP in the late 1980s, just as recession hit. BDP was one of the few big practices to survive, but only through lots of redundancies.

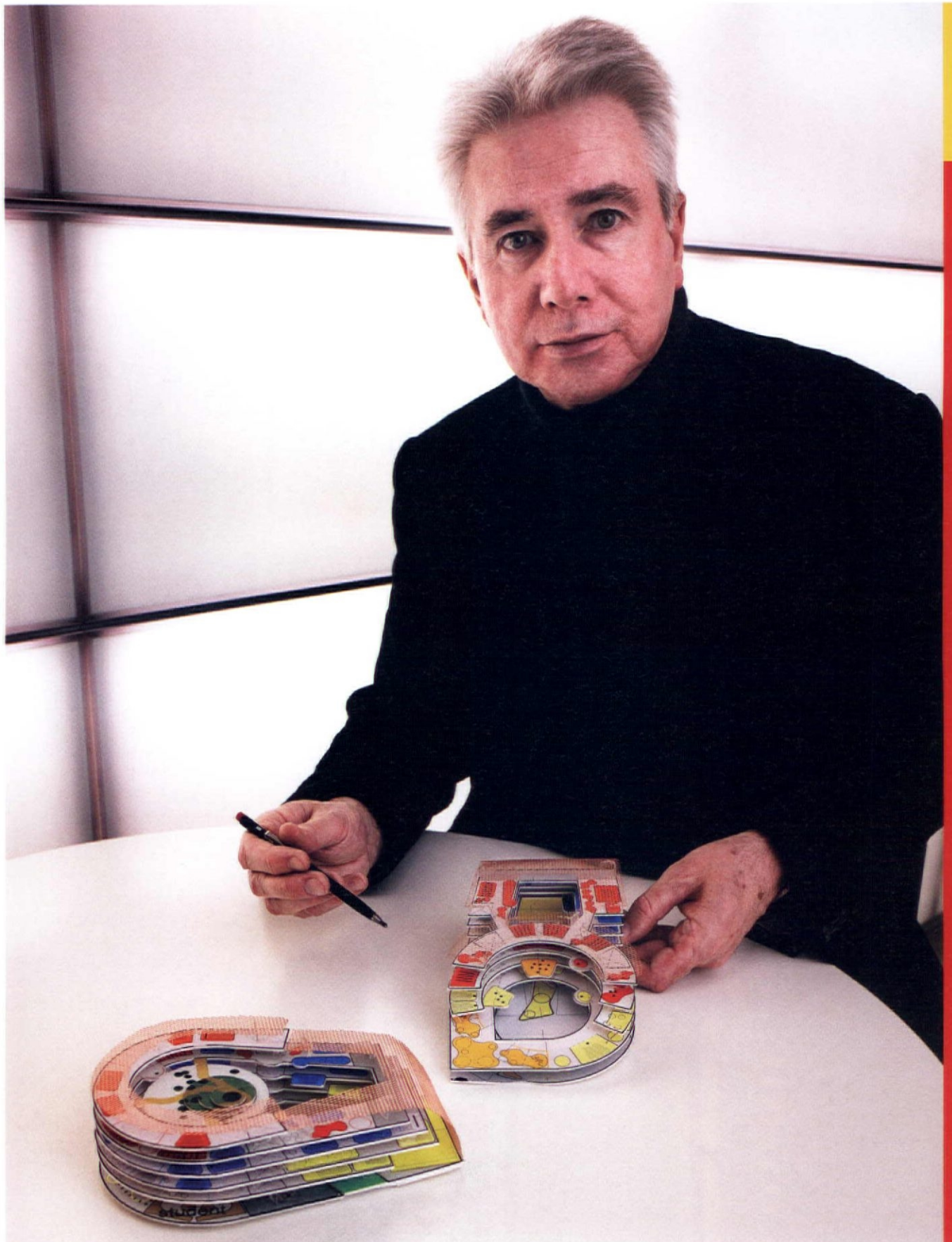
Currently, there are new offices either opened or in the pipeline in Manchester,

Sheffield and Glasgow. BDP is recruiting in architecture, urbanism and engineering. In architecture this is both at intake level, 'because we like our people to come in early and stay' (although McGuirk himself is a 'convert', having come via Ralph Erskine and his own practice), and also at 'leadership' level, because the practice is still growing.

McGuirk is confident that the practice's design quality is on the rise, returning to BDP's original design focus, which 'got a bit lost in the '80s and '90s'.

So, if you are the biggest, what growth ambitions do you have? McGuirk skirts the issue: 'Because we are a collective of design leaders, we have never said there is a ceiling.'

McGuirk has also rethought the practice's annual review, written a set of theoretical papers on the BDP of tomorrow and introduced internal sustainability awards, judged by external judges. But most important, he says, is the example he has set by continuing to design. He works within a studio, reporting to a fellow director who he originally appointed as a junior designer. It's an odd set-up, but McGuirk is so obviously a company man to his fingertips, that you can just about imagine it working. *Ruth Slavid >>*



2 ATKINS KEITH CLARKE

'WE ARE STRONGEST IN THE MIDDLE EAST'

'I'm really just overhead here – the people working for me, they're the talent.' Atkins chief executive Keith Clarke speaks in clipped, clear sentences. Like many people who head 15,000+ strong companies, his words are to the point; he predicts your questions and tends to be a step ahead.

In terms of architecture, Clarke's main focus is on the Middle East, or at least that's where Atkins' most interesting projects are, to him. 'Most of our research and development, and our progressive thought, is happening in places like Dubai, Abu Dhabi, and Bahrain,' he says.

'The quality of building and the environmental performance that we can persuade a client to fund has changed out of all recognition in the last 12 months,' he adds.

Atkins has maintained offices in the Middle East for 30 years and now has 2,500 staff employed in the area – though, like the company itself, these employees work across a variety of sectors, including consulting, energy, and transport. 'Everything we're designing out there has really good social and environmental agendas. They're on a maturing journey as clients, and are beginning to see the advantages of good design and good performance. The audience is much more receptive.'

This, he argues, is mostly due to a cash-backed economy that enables clients to make fast decisions and avoid drawn out negotiations. But Clarke still has faith in the UK. 'In a year's time we'll look back and say we've come a long way. The government has moved forward with the agenda and the RIBA particularly has been brilliant on the subject.'

Yet, for Atkins, the UK represents steady work, particularly in education and regional development (including masterplanning), while the firm's major growth continues abroad. 'Our brand is strongest in the Middle East – it's where we're turning down the most work.' With a push for quality, recruitment has become easier as more students want to be part of the firm. 'We're not as glamorous as Fosters and Rogers, but we offer complex and interesting work.' *Jaffer Kolb >>*

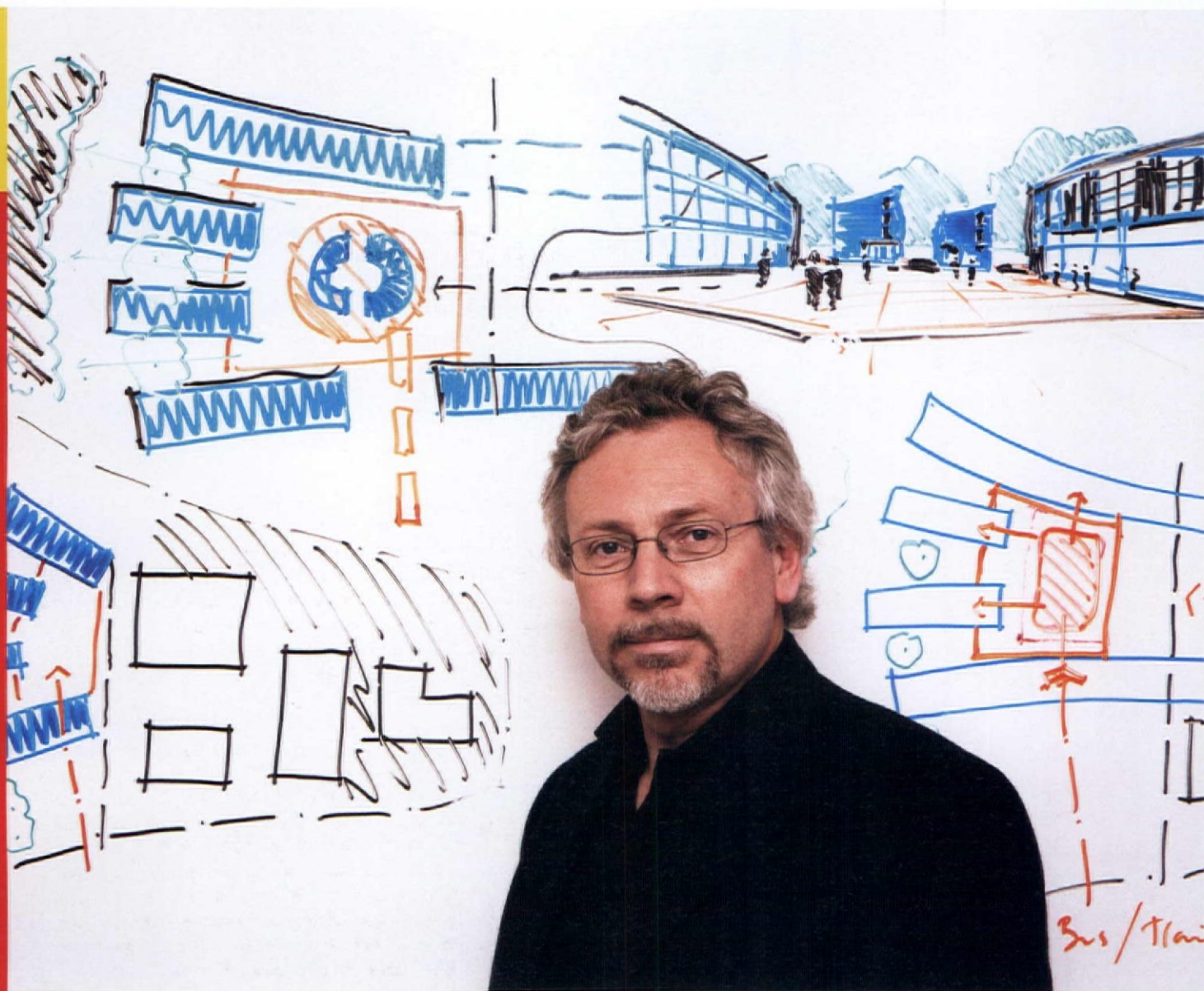
Does Your Practice Have a **Head For Heights?**

Global demands on practices actively seeking qualified architects, technicians and technologists put recruitment goals on top of the company agenda. **SIV's** unique relationship with UK candidates ensures when the right architect for your practice is available **SIV** is the first to know.



Contact SIV today on 0870 481 0077 email clients@siv.co.uk
or visit the website www.siv.co.uk/partners

 **SIV**
architectural career management



4 SMC CHRIS LITTLEMORE 'RESTRUCTURING IS LARGELY COMPLETE'

If you want to talk to Chris Littlemore, the recently appointed managing director of SMC, you have to do it on a conference call with his PR. Such is the caution deemed necessary for the man who is running not only one of architecture's two publicly listed companies (Aukett Fitzroy Robinson being the other), but one that is emerging from a

rollercoaster couple of years, in which the practice was very nearly derailed.

With the eyes of the City on him, and fairly new in post, Littlemore is deliberately bland. If it looks as if he is about to stray from the party line, his PR butts in. Asked about the next 12 months, he says: 'Restructuring is largely complete. We believe we will move very positively.'

Most people would be really fazed by such a high-profile role, acquired almost by accident. Littlemore had been head of Charter Architects, bought by SMC in 2006 as part of founder Stewart McColl's buying spree, and was parachuted into his new role in January after McColl's eviction and a plummeting financial situation. But Littlemore insists >>

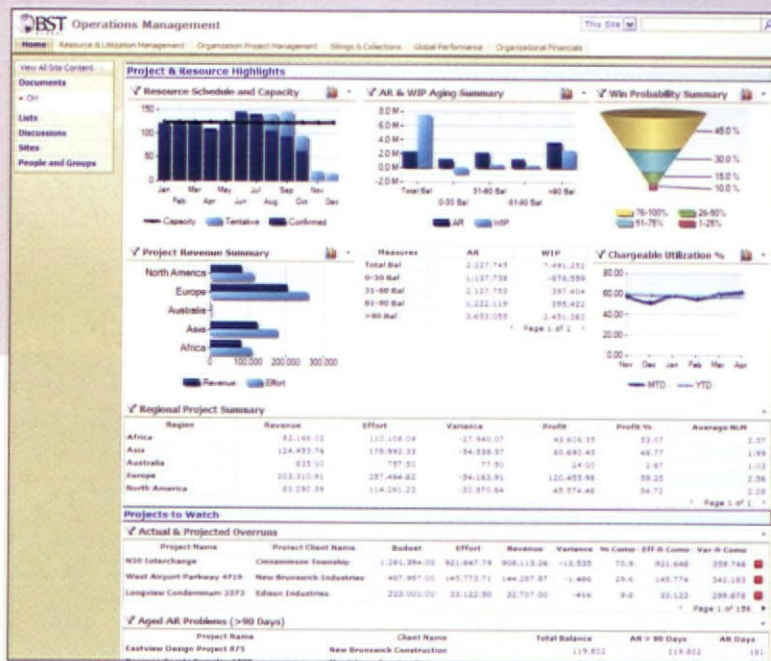
The power to focus

Spend time making decisions— not gathering information to make decisions.

BST Global's business management software solutions deliver the vital information that your project and operations managers need to make critical decisions for their projects and resources.

BUSINESS MANAGEMENT SOFTWARE FOR ARCHITECTS

- + Business Development
- + Project Management
- + Resource Management
- + Finance & Accounting
- + Business Intelligence



ENQUIRY 44 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

The Power to Prosper®

Find out why industry leaders like Foster + Partners, Grontmij, ERM Group, Cundall, ENVIRON, and over 80,000 users across 35 countries have turned to BST Global to more effectively manage their projects and operations.

Visit BSTGlobal.com or call 0118 963 7463.





this is simply an expansion of his previous work, running a practice of 110, with multiple offices in multiple locations. 'One rises to a challenge,' he says.

His careful style certainly contrasts with that of his predecessor. One cannot imagine Littlemore wooing potential acquisitions at lavish breakfasts or ordering a bottle of whisky at the start of the AJ100 dinner. He is the right man for a role where it is essential to be tight-lipped.

The practice is rebranding to ditch the McColl association for good. What form is the new brand likely to take? 'We are reviewing all options. It's early days.' Is there a future for the ebullient Will Alsop in a practice of otherwise rather bread-and-butter

architects? 'Will's office is part of the overall group.' What is the best part of the job? 'The challenge of a larger organisation. Getting the real skills and talent to work together.' And the worst? 'The volume of work.'

McColl famously once said that he was looking for 'world dominance' for the practice. Littlemore says this is certainly not his aim, but then says he wants to be 'one of the world's largest practices'. Nevertheless, with all his challenges, he says he still has time to be involved with design on a weekly basis. He certainly lacks the charisma of his predecessor, but if he can set the firm on a steady path of growth within and outside the UK, his employees, as well as his investors, will see that as a small price to pay. *Ruth Slavid >>*

Hilson Moran has engineered some of the world's most innovative and iconic modern buildings. We have been working with leading architects for more than 30 years, helping them to deliver their aesthetic, technical and environmental aims on every kind of project.

www.hilsonmoran.com

SUSTAINABILITY

BUILDING SERVICES

STRUCTURAL ENGINEERING

VERTICAL TRANSPORTATION

INTELLIGENT BUILDINGS

LIGHT & VISUAL ENVIRONMENTS

ACOUSTICS

FIRE ENGINEERING

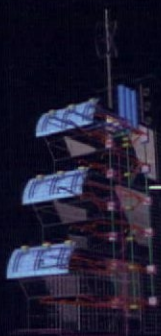
FACILITIES MANAGEMENT

HILSON MORAN

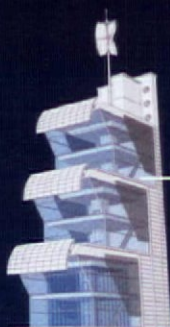
ENQUIRY 14 ON CARD
WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



Experts estimate that 60% of the world's carbon emissions come from the built environment, filling skies and heating the earth.



Revit® software, purpose built for Building Information Modelling, along with leading analysis partners, gives designers the ability to predict a building's impact – including its energy consumption and waste – so they can design ways of reducing both.



Working from a digital model, designers can assess a design's environmental impact, all before ground is even broken. Learn about Building Information Modelling at www.autodesk.co.uk/bim

HOW BUILDING INFORMATION MODELLING CAN HELP REDUCE THIS BUILDING'S CARBON FOOTPRINT – BEFORE IT'S BUILT.

wind turbine design based on quietrevolution

Autodesk and Revit are registered trademarks or trademarks of Autodesk, Inc., in the USA and/or other countries. All other brand names, product names, or trademarks belong to their respective holders. Autodesk reserves the right to alter product offerings and specifications at any time without notice, and is not responsible for typographical or graphical errors that may appear in this document. ©2008 Autodesk, Inc. All rights reserved.

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

6 AEDAS PETER OBORN

'WE ARE NOT FOCUSED ON GROWTH'

Peter Oborn of Aedas is very relaxed for a man in charge of around 600 architects worldwide. The Aedas network has grown to become a large international player. Aedas now has offices in Hong Kong, New York, Moscow, Kiev, Abu Dhabi, Shanghai, Mumbai and elsewhere, and this global diversification might be the root of his coolness. Oborn believes that getting into markets beyond the UK can insulate the company from any coming choppiness in economic waters. 'The forward order book is up compared with last year, but you can't help but feel a little nervous,' he admits. 'Our international network is designed to protect us.'

Aedas began as a network based primarily in the regions of the UK, but now it employs 1,244 people in its overseas offices. 'Our two primary international markets are the Middle East and Eastern Europe,' says Oborn. 'The latter has seen solid growth in Poland and Moscow, and we see signs of growth in Ukraine, where we have just opened an office. Hospitality buildings and mixed-use are the core there.'

Oborn's outlook in the UK is not so optimistic, although Aedas' traditional strengths stand it in good stead, he says. 'The housing sector continues to disappoint, but education has been the backbone of the business for a number of years – we have followed all the fashions of procurement, from PFI to BSF, and we have benefited from the bundling that has gone on. Now we are doing a lot more in further education with the Learning and Skills Council.' (See table on fee income from PFI projects on page 74.)

It is clear that Aedas expects a continuing involvement with Crossrail, and it has also geared up its transport team in the UK, ready for an anticipated windfall from forthcoming major infrastructure projects. Although >>





Oborn doesn't mention Crossrail directly, the firm has already been involved at Whitechapel Station in East London, and it would be a major surprise if it didn't get work somewhere on the massive project. Aedas can build on expertise from its Hong Kong office, which Oborn says will be brought into London after its success building the Dubai Metro.

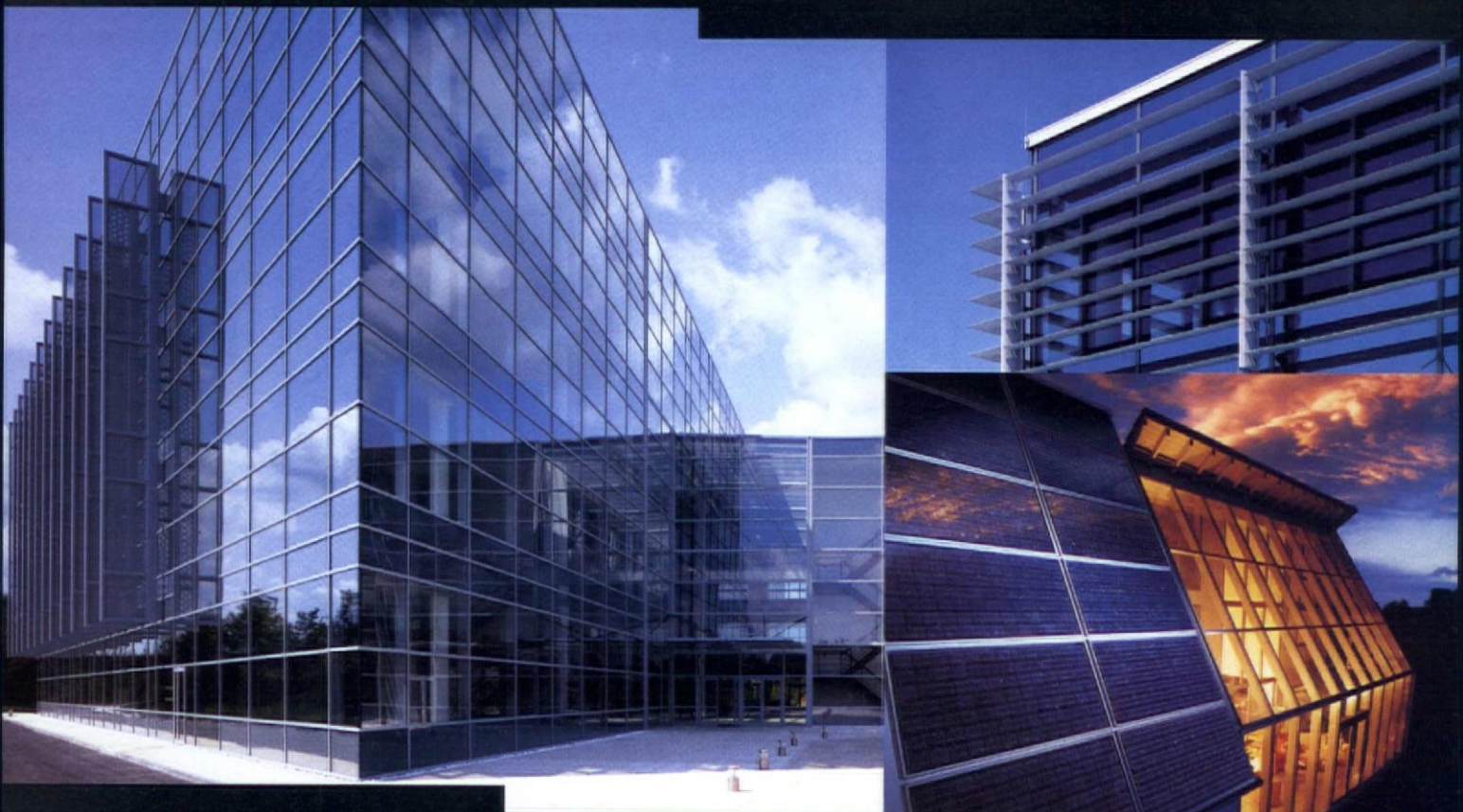
Looking to next year, Oborn claims Aedas is not aiming to get bigger. 'We are not focused on growth – believe it or not, we are focused on servicing our clients.' And despite an interest in infrastructure, Aedas will not become a multi-disciplinary practice. 'We are always architecture only. I've always wondered how practices like BDP do it, but we're not interested in that.'

Recruitment, Oborn adds, is getting easier. 'We are certainly still recruiting here. There was high volatility last year, the market was quite hot, and there was a higher than average churn. But people are more likely to stay now. There's still a lack of mid-range candidates with three to five years post Part 3.'

Oborn anticipates strong growth in its new offices in Kiev and Abu Dhabi, but the future holds other challenges. 'We're not driven by size, because we're quite big already,' he says. 'The future is about raising quality. We have set out to become what we are, and having achieved that we have a personal and professional obligation to raise quality – especially as a large practice. We would also like to be more engaged with the profession, and with policy.'

'The British architectural profession is held in tremendously high regard for its professionalism and quality. I think the market here in the UK has a sophisticated understanding of value in a commercial scheme. And the best architects have the ability to blend that with a distinct aesthetic response.' *Kieran Long >>*

Energy²: Saving energy, generating energy



To build a sustainable future, we need sustainable buildings. Which is why energy, its conservation and generation, informs every aspect of our business from the design of highly insulated façades, doors and windows to advanced solar thermal products and PV systems.


Add in increased security and automation and outstanding design and we arrive at Energy², our model for the building envelopes of tomorrow.

Schüco International
Whitehall Ave • Kingston • Milton Keynes MK10 0AL
Telephone 01908 282111 Fax 01908 282131
www.schueco.co.uk

Your Partner for Windows and Solar Products

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

SCHÜCO



8 HOK JAMES BERRY 'OUR EMPHASIS IS ON QUALITY'

'Between growth and quality of product, right now our emphasis is on quality,' says James Berry, who in February was hired as management and operations director in HOK's London offices. 'HOK globally is refocusing its attention on improving the quality of its products – it's part of why I was brought on and my biggest challenge for the future.'

This ordering of priorities should come as no surprise from one of the biggest international architectural practices in the world. HOK has size covered. In fact, it's the only firm in the AJ100 top 10 list that was started outside the UK, founded in 1955 by George Hellmuth, Gyo Obata and George Kassabaum in Missouri, USA.

True to its roots, HOK's main strategy is to look abroad. 'Forty per cent of our office's work is overseas,' Berry says. 'We've had a history of working with local architects across Western Europe, but now we're going to start opening more foreign offices.' While he declines to say where, he identifies Eastern Europe and the Middle East as markets he would like a stronger foothold in.

Berry came from construction company Skanska and was head of design at BAA during later design work for Heathrow's Terminal 5. So he's no stranger to the type of large-scale projects the firm plans to expand upon. 'We want to progress with our transport sector – there are fantastic aviation projects in Asia and the Middle East – but also with our rail projects in the UK. Beyond that, we'll always be in the commercial sector.'

He anticipates that the firm will take on less healthcare work in the London office, due to the cooling market. But if it does go back into the sector, HOK's international network will make it easy. 'HOK is well structured in terms of information. There's a matrix of information across offices that creates threads within sectors.' This enables HOK staff to find architects across the world working on similar projects, and ensures that no matter what sector is in demand and where in the world, HOK is sure to be there, and won't be falling off this list any time soon. *Jaffer Kolb* ■

Fastforward to sustainable design

InterfaceFLOR

Inspired by the lines of nature and architecture, Fastforward is designed to deliver high performance and comfort. As InterfaceFLOR's most sustainable product, Fastforward has a classic yet contemporary look and is the perfect floor covering for the demands of large open plan offices and educational environments.

Call 08705 304030 for more information and to request samples.



PRIMA
VISIT US ON STAND NO. E2



Mission Zero:
our promise to eliminate
any negative impact our company
may have on the environment
by the year 2020.

11 to 34

**'WE ARE INTERESTED
IN REMAINING AS
BROAD AS POSSIBLE'**

– Kevin Steer, Stride Treglown chairman

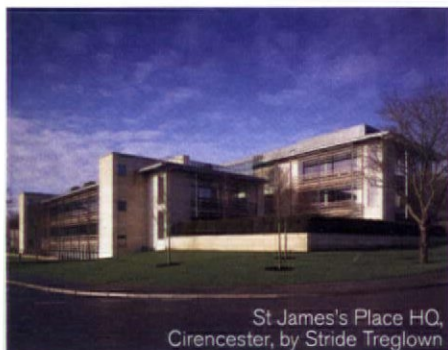
If the word 'diversification' makes you instinctively flinch or gag, you'll do well to stay away from the 25 practices just below the top 10. Because when it comes to business success in British architecture, the top practices seem to have all their bases covered, from a healthy attitude to international expansion to the realisation that working between and across sectors is a tactic that is guaranteed to keep you afloat.

Just shy of making it into the AJ100 top 10, this year's 'large' firms, which rank between 11 and 34, have the greatest range in size among the four groupings, employing between 140 qualified architects (PRP) and 64 (a tie between jmachitects and TPS Architecture). The firms included are no strangers to financial success, generating an average of £15,351,000 in UK architectural fees.

Their continued success depends largely on how responsive large firms are. 'We are interested in remaining as broad as possible,' explains Stride Treglown chairman Kevin Steer. 'At any one time one sector is up and one is down. Last year we had activity in the residential sector, but now education is quite busy and retail increasingly so.'

Rob Firth, head of architecture at Capita, says: 'Eighty per cent of our business is in the public sector and only 20 per cent is private. Right now, the biggest sectors are health, education, defence, justice, aviation and retail.'

These attitudes might explain why one of the most striking figures from our research is the amount of Private Finance Initiative work this sector depends on. In this group, the average architectural fee income generated from PFI projects per firm in 2007 was £1,897,710,



St James's Place HQ,
Cirencester, by Stride Treglown



John Rylands Library, Manchester,
by Austin-Smith:Lord



Howe Dell School, Hertfordshire, by Capita Architecture

accounting for an average of 12 per cent of UK architectural fee income generated per firm. This compares with £609,000/8 per cent for the next group down, and £115,724/3 per cent for the smallest firms (*see table on PFI fee income on page 74*).

For some, diversification across sectors extends even beyond architecture. 'While architecture is at the core of our business, we have developed complementary skills like town planning, interior design and access consultancy,' says Steer.

When asked which sectors were most important to his practice, Austin-Smith:Lord executive partner Alistair Sunderland said: 'Most of our projects are publicly funded and in the commercial sector, but we're currently working in infrastructure and work with Greater Manchester Public Transport Executive, a valued repeat-order client.'

As well as relying on repeat orders in the UK, looking abroad for both work and talent is, of course, paramount, particularly in this unstable economic climate. 'Internationally we are expanding. We have several linked offices in China and are looking to work in Africa, the Caribbean and Moscow,' says Firth. The firms in the 11-34 bracket earned an average of £10,826,264 in international architecture fees in 2007, working mostly in Western Europe, Eastern Europe, and the Middle East (*see feature on working abroad on pages 76-79*).

By working across sectors, industries, and geographies, the firms in this sector manage to stay one step ahead of the market. They're flexible and responsive instruments working to occupy and fill whatever market is open for business. And as some of the biggest firms in the country, it looks like the plan has paid off. *Jaffer Kolb >>*

- 11 PRP
- 12 CAPITA ARCHITECTURE
- 13 BROADWAY MALYAN
- 14 SHEPPARD ROBSON
- =15 CHAPMAN TAYLOR
- =15 RMJM
- 17 ALLIES AND MORRISON
- 18 KEEPIE
- 19 RPS GROUP
- 20 SCOTT BROWNRIGG
- 21 SOM
- 22 STRIDE TREGLOWN
- 23 AUKETT FITZROY ROBINSON
- 24 EPR ARCHITECTS
- =25 CHETWOODS ARCHITECTS
- =25 PASCALL+WATSON ARCHITECTS
- =27 JOHN MCASLAN + PARTNERS
- =27 RHWL ARCHITECTS
- =29 AUSTIN-SMITH: LORD
- =29 TP BENNETT
- 31 KOHN PEDERSEN FOX ARCHITECTS
- 32 LEWIS & HICKEY
- 33 LLEWELYN DAVIES YEANG
- =34 JMARCHITECTS
- =34 TPS ARCHITECTS

BULLET POINTS 11 TO 34

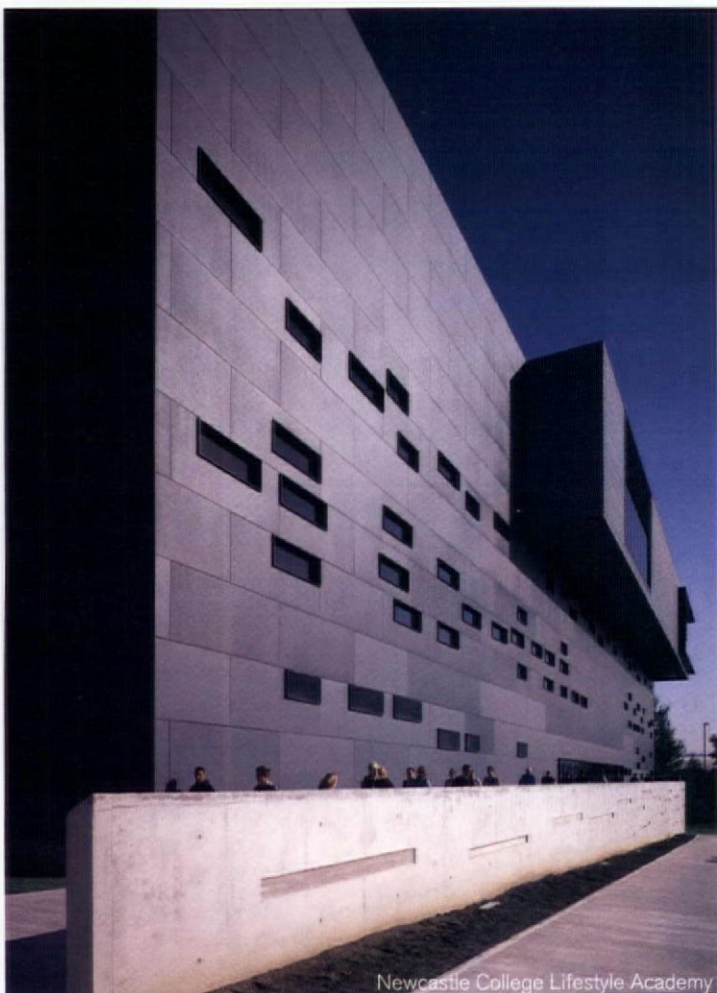
Only one practice, Austin-Smith:Lord, withheld its financial results

Only Stride Treglown, jmarchitects and TPS, have no fee income abroad

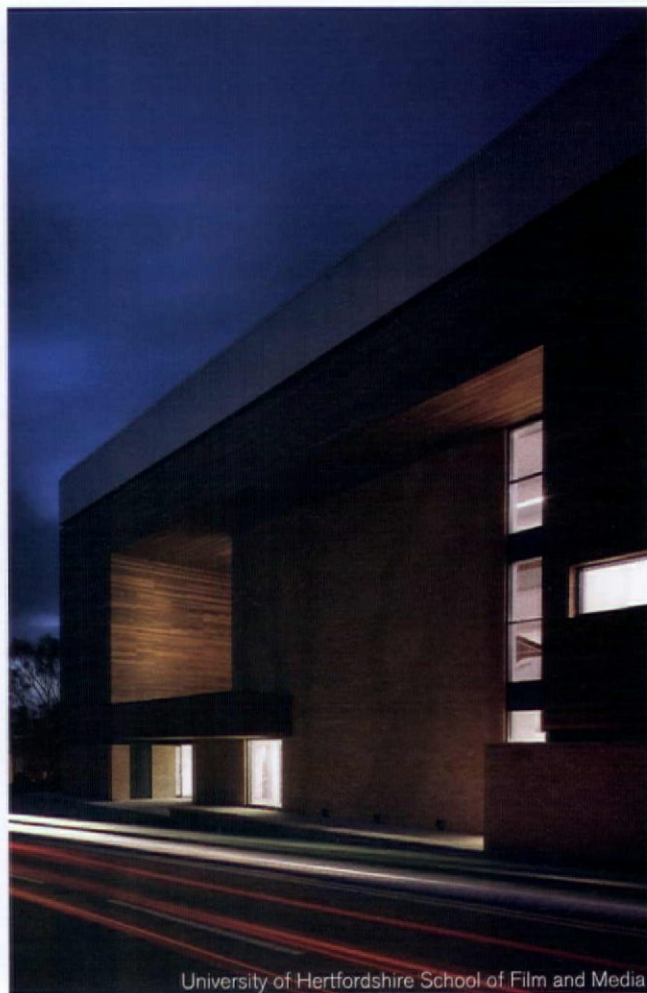
This sector generates an average of £15,351,000 in UK architectural fees per practice...

... and generates an average of £10,826,264 in international fees

This sector has the highest average architectural fee income from PFI projects – 12 per cent



Newcastle College Lifestyle Academy



University of Hertfordshire School of Film and Media



15 RMJM HUGH MULLAN MANAGING DIRECTOR, EUROPE

How did your last 12 months go?

Really well. We were very successful and all of our UK studios are growing. We have repeat work from some clients, especially in education – we are doing our sixth project in Newcastle, which is great. We also have a very high reputation in Eastern Europe and Russia, so there's a lot of work there too.

How optimistic are you for next year?

We feel well protected, as we are diverse in both the work we do and where we do it. With recruiting, there is a distinct lack of high-calibre architects. We have recently invested in a programme with Harvard

University Graduate School of Design to see where the industry is going. We would also like to explore that kind of programme in the UK, but we have strong links with Harvard so we thought we would try it out there first.

How big do you want to get?

Right now, we don't have any particular targets or a view to grow. We are willing to take on anything. If the right project came along that required us to grow, we would.

What is the biggest project you would take on at your current size?

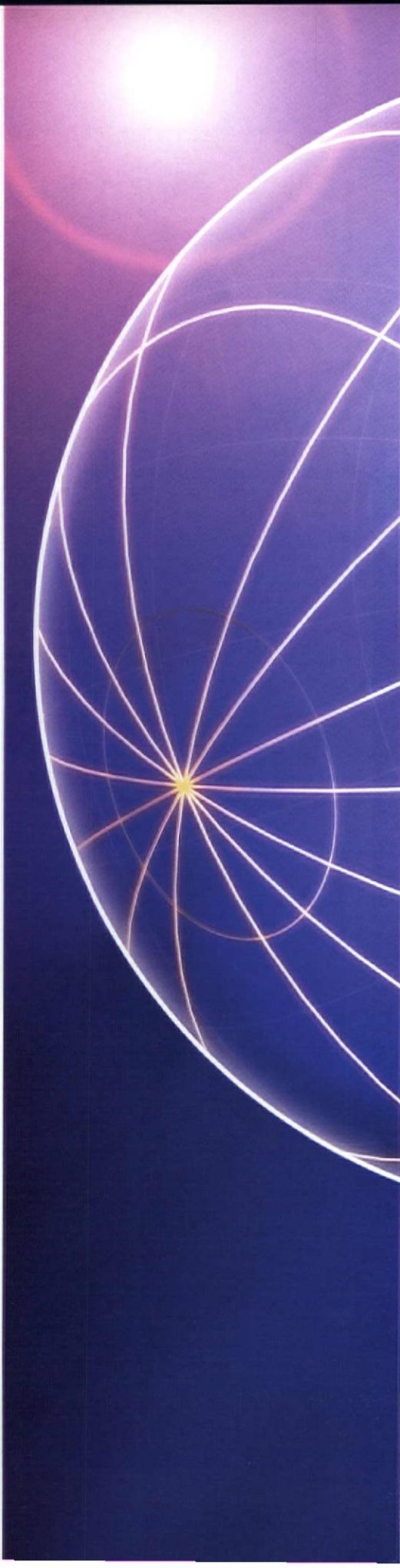
The biggest project we have in the UK office

at the moment is the Gazprom Tower in St Petersburg, which is £750 million in construction value and has a 37ha site. Because we are structured globally, this may mean looking outside the UK for our talent, which also helps us insulate against a downturn. We see developers now having a more global outlook, and our global reach is of huge benefit. But we also take on smaller projects, like a recent bath-house conversion in Glasgow. We recognise our responsibility to train graduates and give them experience.

How does profitability fit in?

Traditionally, architects have suffered because the value they add isn't properly rewarded. There is a sense that we want to bring back the idea of the architect as the master builder, where we have a more rounded involvement. We are global, but we believe in delivering at a local level. In a client interview they want to be able to look you in the eye and trust you will deliver (*see profitability feature on pages 72-74*). Jaffer Kolb >>

Griffiths & Armour



Peace of mind without equal...



Bespoke professional indemnity
solutions for AJ100 Members

Griffiths & Armour Professional Risks

Email marketing@griffithsandarmour.com

Griffiths & Armour

*Delighted to be part of the celebration of another
year of architectural achievement*



PROUD SPONSOR OF
REGIONAL AWARDS 2008

ENQUIRY 35 ON CARD

WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Griffiths & Armour Professional Risks Ltd is an appointed representative of Griffiths & Armour which is authorised and regulated by the Financial Services Authority



Qatar Petroleum HQ



International Treaty Organization HQ



21 SOM GRAHAM WISEMAN MANAGING DIRECTOR, LONDON OFFICE

Can you tell me a bit about how you work?

We are looking more at how to integrate worldwide rather than to diversify. What we actually do is architecture, engineering and urban planning. The British system does not lend itself to this kind of project with the 'lead architect' – they end up being the bottleneck and are expected to talk about contract, fees, attend meetings and tell the staff what to do. Therefore we split design, management, technical and specialist areas.

With that in mind, how do you recruit?

It is hard to find senior people who fit in. Our clients get three people for one, which gives

us an in-built redundancy, but it means that if someone leaves or someone goes on holiday that knowledge is not lost. That is our system and leads to complex, prominent projects. We have five directors in all at the London office, two other designers and one urban.

How optimistic are you for the year ahead?

This year is one of consolidation and diversification into the Middle East. Last year in London we were super-busy, this year we're just busy. The problem is that in the UK people like to be the Jack of all trades, but are the master of none. In Britain, there are a large number of people who like to dabble

and are not good, or are supermen and can do all three. We want people who can and want to collaborate as a team of trusted colleagues – people flourish in this model. We have a high proportion of women at SOM – they are better at collaborating and are not territorial.

What is the biggest project you would take on at your current size?

We will take on anything. We often work across offices – we are a common network and share a common platform. I don't log on to SOM London, I log on to SOM. We don't like bringing in contractors – they are not members of the family.

How big do you want to get?

I think Rogers Stirk Harbour + Partners has a view that it doesn't want to get any bigger, and there is a certain logic in that. We want to keep our standards – big is not necessarily good and we don't want to grow for the sake of growing. SOM is a partnership still, we are not listed on the stock market, so while firms like Fosters have certain pressures to grow because of the sale, we don't.

How important is profitability for you?

We've been in London 22 years, so the fact that we're still here means we're doing something right. We don't give work away for free – forget it. Arup operates as a trust, which is an honourable way of doing business. It has an research and development programme – we do too, but on a smaller scale.

Jaffer Kolb ■

THE CHOICE OF PROFESSIONALS

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

KEIM MINERAL PAINTS.



SCOTTISH PARLIAMENT
RWJM ARCHITECTS



EVELINA HOSPITAL
HOPKINS ARCHITECTS



BRUNSWICK CENTRE
LEVITT BERNSTEIN ASSOCIATES



WEST WHITLAWBURN HOUSING CO-OPERATIVE
ASSIST ARCHITECTS



BUDENBERG HAUS PROJEKTE
FOSTER + PARTNERS



EMIRATES STADIUM
HOK SPORT ARCHITECTURE



GREATER LONDON HOUSE
MUNKENBECK, MARSHALL/FINCH FORMAN



PERSISTENCE WORKS
FIELDEN, CLEGG, BRADLEY



CITY OF EDINBURGH COUNCIL
ADMINISTRATIVE CENTRE
BUILDING DESIGN PARTNERSHIP



WESSEX WATER HQ
BENNETTS ASSOCIATES



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

36
to
68

'WE'D USE THE WORDS "CASUALLY OPTIMISTIC"

— Richard Nash, DLA Architecture business management director

DLA Architecture's business management director Richard Nash perfectly summarises the position shared by many practices in the mid-size range of firms in the AJ 100: 'We're reasonably positive about business for the next 12 months. We'd use the words "casually optimistic".' Indeed, the phrase casual optimism is an almost perfect summation of the attitude of the firms in this sector.

Based on the figures alone, mid-size firms occupy a rather atypical place against their larger and smaller counterparts. The difference in size between Rolfe Judd (ranked at number 36) and Hadfield Cawkwell Davidson, Hopkins Architects, NBBJ and WATG (all ranked 68th) is much narrower than the larger practices, ranging from 62 employees to 40.

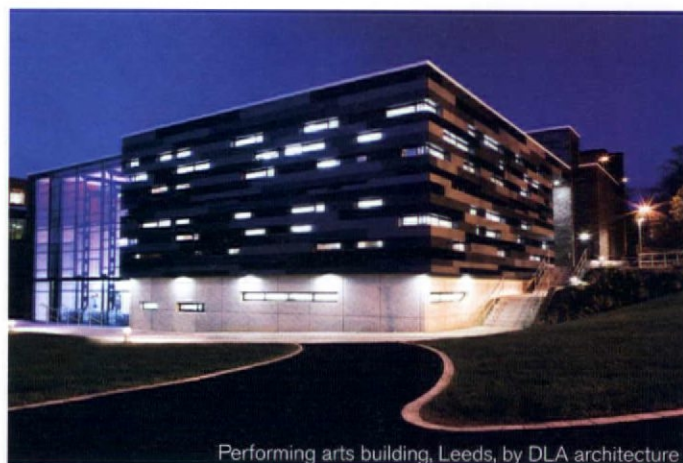
In terms of economic performance in the last year, these practices lag significantly behind their larger counterparts, earning an

average of £8,603,261 per firm in UK architectural fees. But the firms in this sector are more slightly productive than the larger firms, generating an average amount of architectural fees per UK architect of £170,888, compared to the larger sector's figure of £168,042.

Fees generated from overseas architectural commissions are significantly lower, however – around half that of the larger firms at an average of £5,668,013 per practice in 2007 versus £11,277,359 for larger firms. Unsurprisingly, working abroad is easier for larger firms, both because of their recognisability and because it's easier for them to spare directors for overseas work. For the larger sector, Europe is the most active area of work, on average, and the Americas beat the Middle and Far East (*see table on breakdown of international work on page 76*).



Brent Hospital, North London, by HLM architects



Performing arts building, Leeds, by DLA architecture



Leica site, Cambridge, by HTA

Curiously, mid-size firms show a spike in salaries. Architects earn, on average, £39,486 in this group, compared with £37,296 for larger firms and £37,719 for the smaller practices. For associates, the salary numbers have a relatively similar spread: £48,066 for larger firms, £48,742 for smaller, and £50,636 for mid-size practices. The greatest difference, though, comes with partners. While, on average, partners at the largest firms make £81,200 and the smallest earn a bit more at £86,114, mid-size practice directors make, on average, £99,864 per year – almost £20,000 more than their peers sitting behind the more corporate desks.

But underlying financial security, the market for work is less stable for these mid-size practices. 'This year, reasonable growth will take hard work', admits Nash. In terms of sectors, this means 'developing public work',

he adds, which includes moving more into education and healthcare and continuing DLA's work in retail and industrial projects.

Likewise, HLM Architects chairman Chris Liddle says: 'The last 12 months have gone very well and we're opening new offices.' But in terms of business activity, he adds: 'Right now the public sector is relatively safe; housing is not.' HLM is in the middle of designing several new prisons based on theories of restorative justice.

Even for the firms that are doing well, however, recruitment remains problematic. 'We're still looking for more staff,' says Nash. 'But you have to put a lot of effort into it – we offer good reward packages and incentives – without that, we might find it difficult.' But with average salaries so high in this sector, it shouldn't take long for new recruits to come running. *Jaffer Kolb*

- 36 ROLFE JUDD
- 37 FEILDEN CLEGG BRADLEY STUDIOS
- =38 RTKL UK
- =38 SWANKE HAYDEN CONNELL ARCHITECTS
- =40 ALLFORD HALL MONAGHAN MORRIS ARCHITECTS
- =40 HTA
- 42 NPS GROUP
- 43 CAREY JONES ARCHITECTS
- 44 ARCHITECTS DESIGN PARTNERSHIP
- 45 ROGERS STIRK HARBOUR + PARTNERS
- =46 CDA
- =46 MAKE
- =48 HLM ARCHITECTS
- =48 PURCELL MILLER TRITTON
- =50 ELLIS WILLIAMS ARCHITECTS
- =50 HKR ARCHITECTS
- =50 JACOBS
- =53 ESA
- =53 POLLARD THOMAS EDWARDS ARCHITECTS
- 55 GRIMSHAW
- =56 ANSHEN + ALLEN
- =56 SQUIRE AND PARTNERS
- =56 WILKINSON EYRE ARCHITECTS
- =59 BOND BRYAN ARCHITECTS
- =59 FARRELLS
- =59 FLETCHER PRIEST ARCHITECTS
- =59 HUNTER & PARTNERS
- 63 HOLDER MATHIAS ARCHITECTS
- =64 DAVID CHIPPERFIELD ARCHITECTS
- =64 DLA ARCHITECTURE
- =64 HAWKINS+BROWN
- =64 STEPHEN GEORGE & PARTNERS
- =68 HADFIELD CAWKWELL DAVIDSON
- =68 HOPKINS ARCHITECTS
- =68 NBBJ
- =68 WATG UK

BULLET POINTS 36 TO 68

— This sector sees two new entries to the AJ100, NPS Group and NBBJ

— Eleven practices in this sector have no international fee income

— Each earns an average of £8,603,321 per firm in UK architectural fees

— Partners in this sector make an average of £99,864 a year



Crown Wharf Ironworks, Tower Hamlets



53 POLLARD THOMAS EDWARDS ARCHITECTS **STEPHEN CHANCE** **DIRECTOR**

Did the last 12 months go as expected?

We had very rapid growth last year, when every sector was flourishing, but this year we have levelled out somewhat – natural wastage you could call it. We have an average workload, but on the whole we are quite buoyant. We are presently doing a lot of work for private residential clients.

How optimistic are you about the next year?

We're fairly comfortable and we're going into this year with good cash-flow. No business can be wholly safe, but I think we are very

well-prepared. We may feel the effects of the credit crunch. If buyers are finding it hard to get mortgages, there may be some sort of intervention needed on large housing projects.

Which sectors are most important for you?

Housing. We've recently got more involved in schools, but off the back of larger housing regeneration projects. We'd like to do more.

As well as developing your own housing, you've set up a construction arm. Can you tell us about your entrepreneurial approach?

We set up our own construction company to deliver the construction of 100 houses just down the road from our Islington offices. It will exist just until that project has been delivered. The rationale was that it was the easiest way of getting things right price-wise, while also maintaining quality control.

Which sectors have receded in importance?

We used to do a lot of estate modernisation, but we tend not to do that now because it doesn't give the design quality that we could get from new-build.

Is it getting easier to find staff?

Last summer it was very tough – there was a lot of work around and everyone was growing rapidly. We managed to take on about 40 people. Agencies proved really useful in this.

What's the biggest project you would take on at your current size?

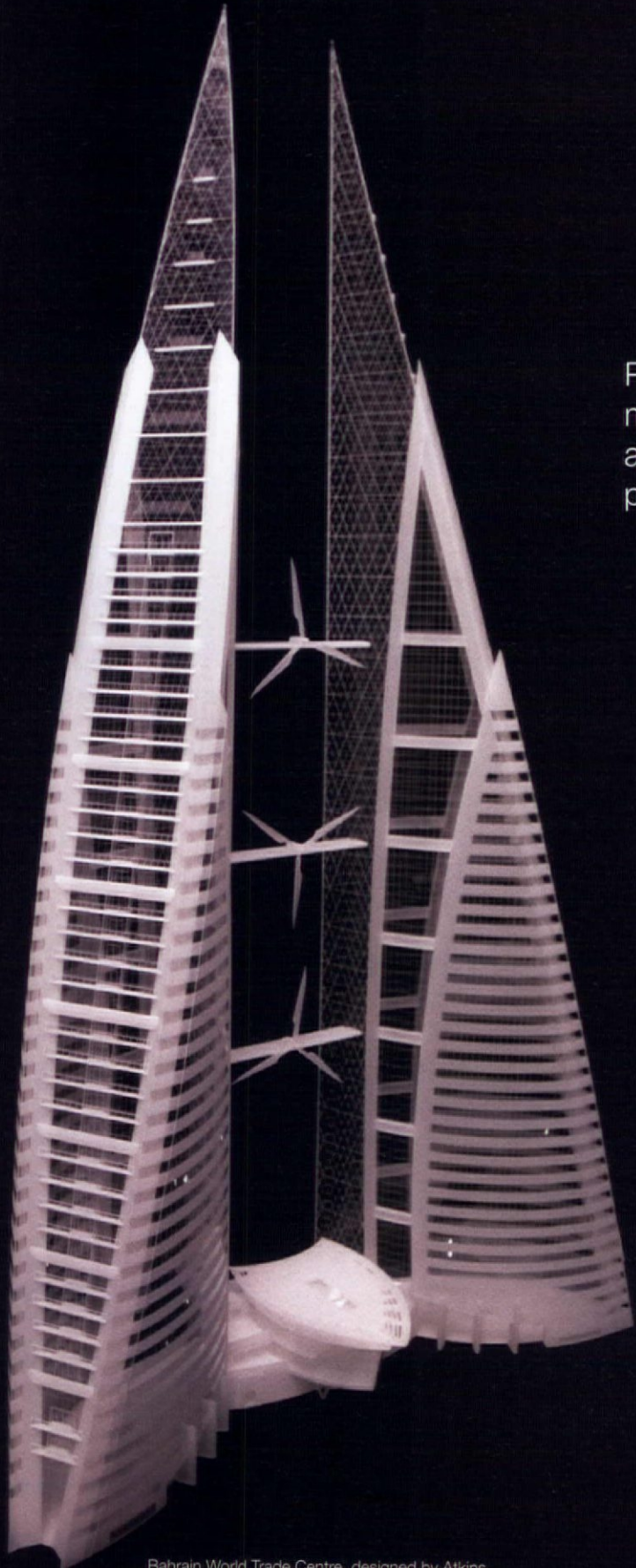
The biggest tend to be masterplanning projects, where each phase gets up to a maximum of about £50 million. The smallest is probably one we are already working on – seven houses in Muswell Hill, budgeted at about £2.3 million.

How big do you want to get?

When you get over 100 staff you have valuable expertise in your office – graphics people, marketing staff and consultants. If you go over 150, you go into another phase of company size. In truth we wouldn't be too concerned if we went to about 130 – we want to be in the 130-150 range [Pollard Thomas Edwards currently employs 50 architects].

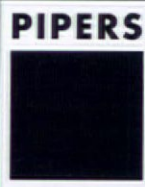
How important is profitability to you?

If you get design quality right, then the profit follows. You also have to make sure you are paying your staff enough. *Jaffer Kolb*

A detailed architectural model of the Bahrain World Trade Centre, showing its two iconic towers with wind turbine integrations. The model is white and translucent, set against a dark background.

Pipers is the UK's leading architectural
modelling practice, working alongside
architects, developers, planners and
property professionals worldwide

Bahrain World Trade Centre, designed by Atkins

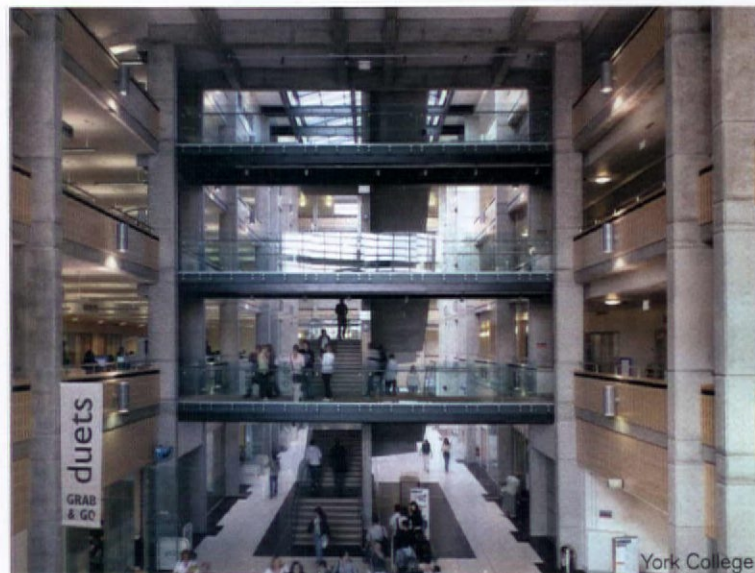


pipers.co.uk

ENQUIRY 38 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



Matthew Boulton College, Birmingham



York College



59 BOND BRYAN ARCHITECTS JONATHAN HERBERT MANAGING DIRECTOR

How was the last year for your business?

We have a lot of work on at the moment, a lot of client interest and a lot of demand for our services. We have recently undergone a management buy-out [December 2007], so we have a new expanded management team.

How optimistic are you about the next 12 months?

Extremely. Our education work has a nationwide reach and our clients are indicating that there's a lot of work to do over the next few years. We have a full order book and

a lot of projects that we think will get funded. We are pretty optimistic, although I know that may not be the case for other people.

Which sectors are most important for you?

We have a very well-established track record in education, which forms a large proportion of our business – more than 75 per cent, I'd say. We're involved in the Building Schools for the Future programme. We're also strong in things like research buildings and specialist manufacturing – those are our core sectors. We're looking to expand into higher educa-

tion; also doing maintenance for institutions, which is quite a buoyant sector in our region. We've just done a building for Sheffield University – the Advanced Manufacturing Research Centre. There are all sorts of crossovers between research institutions and specialist manufacturing.

Which sectors have receded in importance?

Residential has become less important. We don't have any major projects on site at the moment, whereas in the past we have done. The urban residential sector is relatively quiet at the moment – though, in truth, we're getting a lot of enquiries.

Are you still recruiting?

Very much so. Sheffield is a good location to recruit and retain creative staff. We have started an office in Kent and found that if you go to an accessible location in the South of England, then you can recruit relatively easily. But it can be difficult to recruit project leaders who can manage projects ranging from £10 million to £70 million.

How big do you want to get?

Ideally we would anticipate being about 20 stronger by this time next year.

How important is profitability to you?

In the context of a management buy-out, of course, profitability is an issue. We're a geared company in that respect. It is important, but given the scale and nature of our work, it's something we can achieve. *Jaffer Kolb*

energy efficient active chilled beams



Active chilled beams offer a sustainable alternative to traditional air conditioning systems.

Active chilled beams can help achieve 'Outstanding' BREEAM and good EPC and DEC ratings.

SAS active chilled beams have been developed and tested by our German air distribution and static cooling partner **Krantz Komponenten**.

SAS International offer RIBA, RIAI and CIBSE accredited CPD seminars:
visit www.sasint.co.uk or email enquiries@sasint.co.uk.

metal ceilings • room comfort • architectural metalwork

72 to 100

‘OVERSEAS WORK IS
HIGH RISK: YOU HAVE
TO SEND A PARTNER
OUT OF THE OFFICE’

– Gareth Gerner, DLG Architects

As a counterpoint to the pomp and confidence of the AJ 100 top 10, the smallest firms on the list – which at their lowest still have a respectable 30 qualified architects in-house – are still on the climb. They’re more ready to admit to growth strategies and profit targets, more ready to identify shaky areas in the market and more ready to look at new sectors to ensure they’re moving ahead. Whereas the top firms want to stay where they are – to cut back, even – these firms are still in the fight.

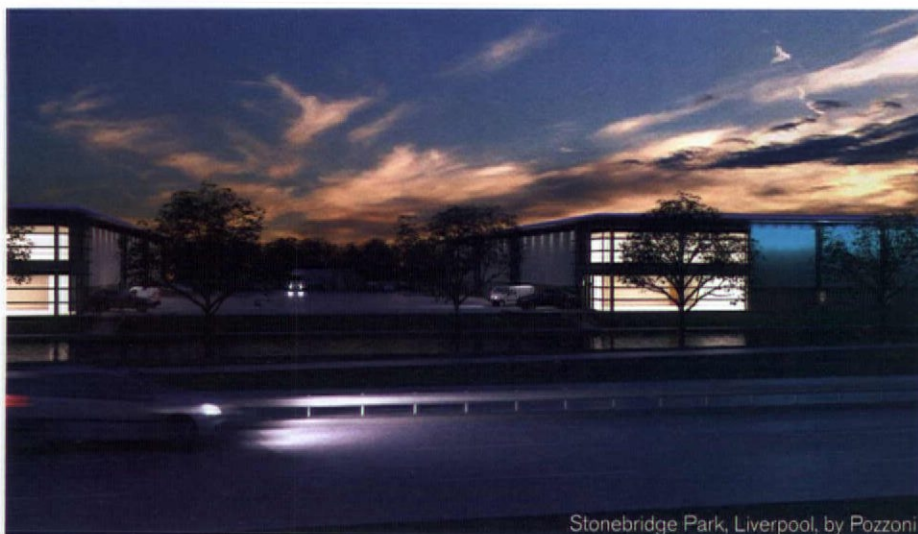
‘Though we’ve performed well financially, we’ve had noticeably less growth this year. We have targets that haven’t been met,’ admits Sandy McMillan, partner at Holmes. The practice redressed this through a redistribution of projected budgets across sectors. ‘Our Private Finance Initiative school projects have fallen, and we’ve found ourselves working more on framework procurements.’ In terms of project types, this includes more work in custodial and healthcare sectors for Holmes.

Predictably, the numbers suggest that firms in this sector take on smaller projects and work least abroad. On average, the firms earned under £1 million from competitions, compared with £2.21 million for larger practices. Competitions also represented the smallest percentage of work compared to the other sectors – at 14 per cent for this group, against 16 and 17 per cent respectively for the mid-sized and largest practices (*see table on fee income won through competitions on page 74*).

Even more drastic are the fees earned through PFI projects. The highest amount earned in 2007 for any firm in this category



Saltcoats Residential Scheme, North Ayrshire, by Holmes



Stonebridge Park, Liverpool, by Pozzoni

was £966,331; for the sector of largest firms, it was £16,800,000. On average, the larger practices earned more than 10 times the amount through PFI schemes (£1,897,710) than did those in this sector (£115,724).

These firms earn their spurs in productivity. Where the largest practices averaged £168,042 in fees per qualified UK architect and mid-size ones saw a comparable £170,888, the small sector came out at the top with an aggressive £179,665. This could be explained by the tendency for these practices to take on fewer international projects, keeping their architects at home, working.

As more and more work can be found abroad, this situation has started to change, albeit recently. 'We currently have projects in the Middle East and US, but these are mostly in the early stages and we work mostly with local offices,' says Stewart Grant, partner at Pozzoni. According to Jennifer Montgomery, marketing executive at Barton Willmore, 'international work is being pushed more in

the direction of office and commercial-sector projects', but building abroad takes getting used to. 'The pace of work expected in China, for example, is incredible. They expect a building to be on site so rapidly,' she says.

There is a significant drop in the volume of international fees earned in this sector compared with the other two. Discounting San Francisco-based Gensler, an exception to the data set for the smallest firms in the AJ100, the average fee intake per firm from international projects was £363,844 in 2007. For the largest group, that number is 30 times greater, at £10,826,264.

This huge differential can be attributed to several causes, including international recognition. As Gareth Gerner of DLG Architects says (*see page 58*), working outside the UK can be risky, particularly if a firm has to send a partner abroad. While smaller firms may have cornered the market on productivity, there are still disadvantages when you're up against firms of several hundred. *Jaffer Kolb >>*

BULLET POINTS 72 TO 100

Gensler earns the most UK architects' fees in this sector – £16,790,000

There are 10 new entries to the AJ100 in this sector

On average, the firms earned under £1 million from competitions

These firms earn an average of £179,665 in fees per UK architect

#72	LEVITT BERNSTEIN ASSOCIATES
#72	RH PARTNERSHIP ARCHITECTS
#74	DEVEREUX ARCHITECTS
#74	IAN SIMPSON ARCHITECTS
#74	POWELL DOBSON ARCHITECTS
#77	JESTICO + WHILES
#77	PICK EVERARD
#79	BARTON WILLMORE
#79	DONALD INSALL ASSOCIATES
#79	GHM GROUP
#79	SIDELL GIBSON ARCHITECTS
#79	TAYLOR YOUNG
#84	DLG ARCHITECTS
#84	GENSLER
#84	HASKOLL
#84	WOODS BAGOT
#88	COOPER CROMAR ARCHITECTS
#88	DYER
#88	JOHN THOMPSON & PARTNERS
#88	MICHAEL LAIRD ARCHITECTS
#92	FEILDEN + MAWSON
#92	PENYOIRE & PRASAD
#92	POZZONI
#95	ERIC PARRY ARCHITECTS
#95	HOLMES
#95	STOCK WOOLSTENCROFT
#98	ASSAEL ARCHITECTURE
#98	BPTW PARTNERSHIP
#98	COLMAN ARCHITECTS
#98	GLENN HOWELLS ARCHITECTS
#98	HARRIS PARTNERSHIP
#98	PAUL DAVIS + PARTNERS
#98	PRC



The Waterfront Quarter, Huddersfield



84 DLG ARCHITECTS GARETH GERNER PARTNER

How has the last year of business been?

Business has been good and growth has been steady over the last year. We have some projects on site and several new opportunities. We have lost jobs too, of course.

What's your core sector of work right now? Has it changed recently?

Historically, our core sector has been in retail or offices. We have also recently moved into mixed-use and community projects. We find the retail sector bleeds into mixed-use developments. The speed of projects getting off the ground has become slower, particularly in the retail sector and residential sector, due to uncertainty in the market and the price of land.

Has that affected business confidence, and what changes have you made in your firm?

Our growth rates might be a little harder to predict. We hope to achieve 5 per cent growth over the next year, perhaps getting to 10 per cent shortly after that. We have seen a growth in our community developments – we are currently working on a former church premises measuring 28,000m². Some of this will become healthcare space, housing, and a dental practice, other parts will become education and training facilities.

What about the scale of your work?

Our biggest project is on the Huddersfield Waterfront, and is worth about £200 million. We've also got a project in Camberley, Surrey,

comprising about 80-90 buildings. The smallest project is about £1 million. This size of project helps us to bring staff through, giving them the chance to get hands-on experience.

Are you working much abroad?

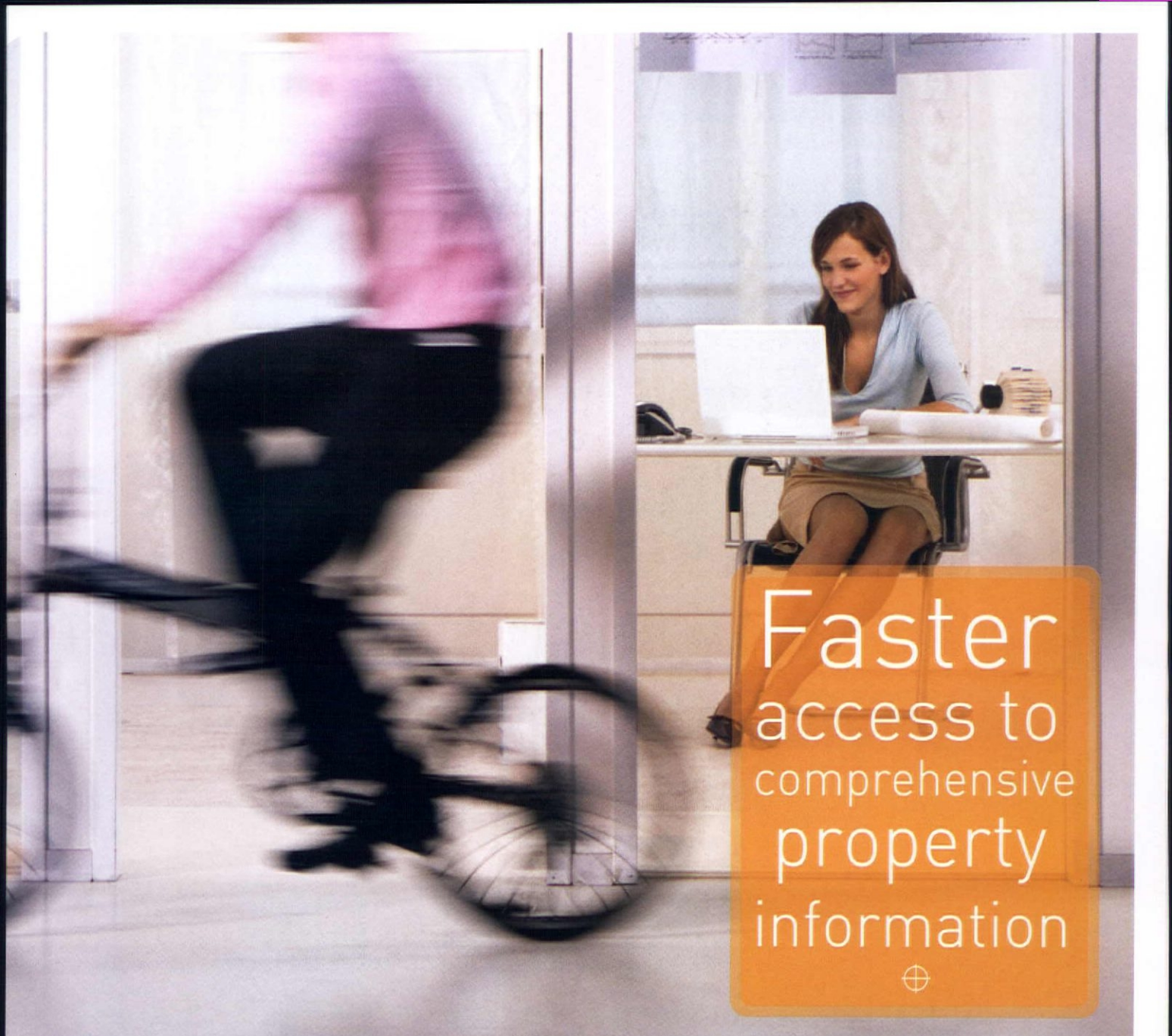
We undertake a few international projects, in France, for example. It's a totally different experience. On the whole, overseas work is high risk, because you have to send a partner out of the office.

How do you see the company growing over the next year?

At 35, we're quite happy with our size. We have two similarly sized offices in London and Leeds.

How do you function in terms of management across those two offices?

We are a pure partnership, with two partners in Leeds, and three in London. We attend the Architects Financial Management Group, which is very useful in terms of seeing how other firms are structured. *Shumi Bose >>*



Faster
access to
comprehensive
property
information



Introducing Promap IQ

Are you fed up with racing around trying to source property and planning information? With Promap IQ it is available instantly and online.

Promap IQ is a unique online solution that shows local planning and property data, Listed Buildings and key Points of Interest – in seconds.

Now you can search for your specific location, find all the data you need displayed on a clear, large scale map and download the information in a customised report. Understanding all planning related activity past and present is key in understanding your sites.

Promap IQ makes it simple.

For fast, accurate planning information

Visit www.promap.co.uk

0844 844 9962

 Ordnance
Survey
Licensed Partner

Promap iQTM

A Landmark service

ENQUIRY 36 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



Barking Health Centre



88 DYER TIM HAMPSON DIRECTOR

How has business been over the last year?

We've performed very well in the last business year, meeting our targets for growth – we have gone from a turnover of £5 million to £10 million, which has been a great increase. Over the next year we hope to achieve £12 million.

Which sectors do you concentrate on?

Our sectors are still quite mixed – a third of our work is probably retail, followed by education, and mixed-use developments. Mixed-use is a sector which I think will continue to grow. We've seen a reduction in the office sector, as well as a little slowdown in retail. I suppose this is to be expected, given the uncertainty of the economic situation.



Refodare Campus for Queen Margaret University, Edinburgh

How are you developing your international work in the light of changing markets?

Thirty per cent of our construction is overseas at the moment, so I'd say our international work is fairly strong. Our biggest project – a development in Russia – is in the region of £200 million. We just opened a new office in Moscow two months ago. We have recruited locally, but we also send partners there and operate a programme of secondments.

How do you find working overseas? What's the biggest difference?

We are seeing a growing retail sector there. Among all the differences, we find ourselves able to work on scales that are just not possible, not even imaginable, in the UK. On the other side of the spectrum, one of our smallest projects is a housing association scheme worth about £2.5m. We work across a wide range of scales.

How does your management structure work? Are you expanding your company?

Our directors are shareholders, while our associate directors manage projects as well as the business elements. We are recruiting, but we're finding this is as tricky as ever. There's so much work right now, it's definitely an employees' market. But as our design reputation grows, people are more keen to come and work with us. Certainly, people who come in to see us leave our office excited (*see feature on caring for your staff on pages 83-89*).

How important is profitability?

In terms of profits, we are feeling reasonably happy. It's important to maintain our running costs and overheads with our profit balance, and we have a strong commitment to our staff in terms of training, and to the company in terms of reinvestment. *Shumi Bose* ■

the zen of creatively
lighting structures
and spaces.



interior, exterior, colour changing, moving, static discharge, fluorescent, led...

Whatever the space, whatever the environment, Martin Professional
lights and effects offer programmable, expressive and dynamic
illumination for creating mood and atmosphere.

For information and inspiration call 01622 755442

Martin

TEL: 01622 755442 • www.martinpro.co.uk

Martin Professional PLC • Martin House • Boxmend Ind. Est. • Bircholt Road • Parkwood • Maidstone • Kent • ME15 9YG

ENQUIRY 42 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



THIS RED AND

Since we started out in 1919, Redland has become the most famous roofing brand in the British Isles. When clay was in short supply in 1926, Redland stepped in. When London needed re-roofing after the Blitz, Redland was there. In fact, we've roofed the

country from the Scilly Isles to the Shetlands and ensured the continued harmony of the traditional built environment.

Of course, we don't just supply red roofs. Our environmentally friendly Cambrian slate has won a



PLEASANT LAND

Queen's Award. And we were the first roof tile manufacturer with integrated PV solar panels. New challenges make this an exciting time for roofing. A new dawn, you could say. And we will not cease from mental fight until we have

ensured that Redland is the preferred supplier for all our customers.

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



Redland

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

JULIA SKEETE SOM


CATHY STEWART WOODS BAGOT



THESE WOMEN MEAN BUSINESS>>



KAREN ROGERS BDP



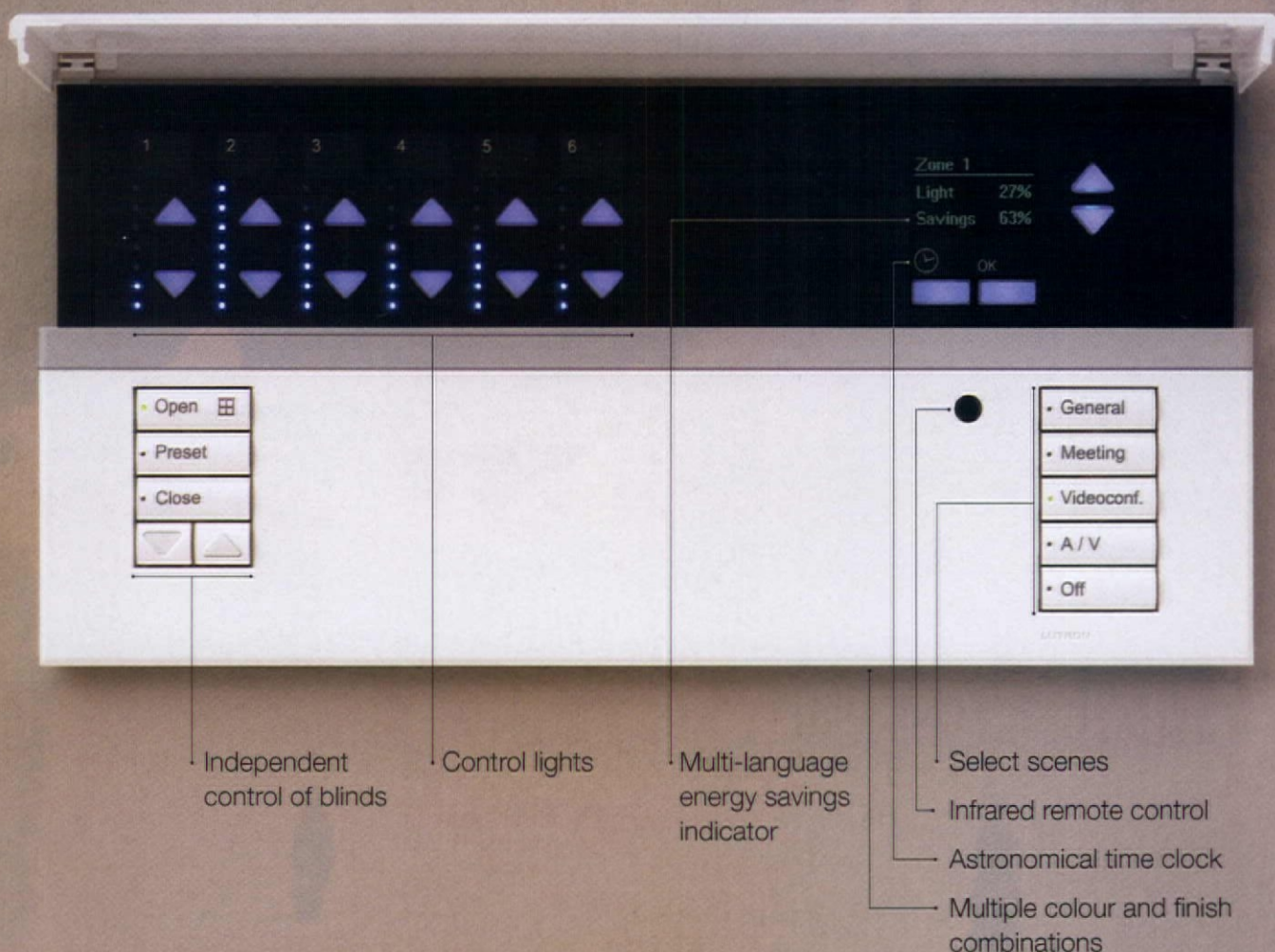
DEBORAH BOOKMAN SQUIRE AND PARTNERS



HELEN BERRESFORD ID:SR, SHEPPARD ROBSON

Introducing GRAFIK Eye® QS

The **new** standard for lighting and blind control



Lutron introduces GRAFIK Eye QS, the first lighting control solution that simplifies control of both lighting and blinds. It eliminates the need for interfaces between blinds, time clocks and low voltage sensors, and offers an intuitive information screen and keypad programming of scenes and zones. And like other Lutron solutions, it can save 60% or more energy.

Experience the power of GRAFIK Eye QS at www.lutron.com/qs

 **LUTRON**
LIGHTING CONTROLS

www.lutron.com/europe

© 2008 Lutron Electronics Co., Inc.

ENQUIRY 43 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Female architects have traditionally been a scarce resource. *Henrietta Thompson* talks to five women who have succeeded in the profession and finds that things are changing, albeit slowly. Portraits by *Richard Nicholson*

That architecture has managed to sidestep the biggest social and professional revolution of the last half-century for so long is astounding. Topping the list of reasons why it has been so difficult to attract and retain female architects is the culture of long hours and an inability of the profession to allow for flexible working patterns. Another long and widely held view is that it is difficult to work part-time in architecture. It's also impossible to fast-track a career path – unlike in banking, where many women reach management positions at a young age and then leave to start families.

Slowly but surely, however, changes are taking effect. As technology shifts, flexible working practices are easier to manage and are becoming the norm. Maternity policies are being written to address childcare and flexible working options rather than just focusing on leave, and, crucially, paternity policies are being assessed with the same attention. If fathers are more proactive in family life, women may have more freedom to pursue career interests.

Now a generation of talented women architects are moving into senior management – in some cases setting up in practice themselves. Sarah Kay, principal of corporate interiors at Woods Bagot, explains: 'A greater number of female managers would provide an excellent recruitment tool to attract other women to the firm and would provide a greater diversity of minds at board level.'

This process means the gender imbalance among architecture graduates is starting to be redressed. Women architects now not only have role models, but are increasingly able to concentrate on their jobs rather than fighting their corner in the studio. >>

PERCENTAGE OF WOMEN ARCHITECTS 2007 – BEST

Rank	Practice	% female UK architects 2007 (as at 1 Dec)
1	Farrells	51%
2	Colman Architects	50%
=3	Pollard Thomas Edwards architects	48%
=3	Anshen + Allen	48%
=3	Hawkins\Brown	48%
6	SOM	46%
=7	Architects Design Partnership	44%
=7	Penoyre & Prasad	44%
9	David Chipperfield Architects	43%
=10	Ellis Williams Architects	41%
=10	Levitt Bernstein Associates	41%

PERCENTAGE OF WOMEN ARCHITECTS 2007 – WORST

Rank	Practice	% female UK architects 2007 (as at 1 Dec)
1	Taylor Young	8%
2	careyjones architects	9%
3	Glenn Howells Architects	10%
=4	Cooper Cromar	12%
=4	Pascall+Watson Architects	12%
=6	Hadfield Cawkwell Davidson	13%
=6	CDA	13%
=6	SMC Group	13%
=9	Jacobs	14%
=9	Sidell Gibson	14%
11	Lewis & Hickey	15%



1 KAREN ROGERS
ASSOCIATE, BDP

'My year out was working for a very experienced female architect on site. She was technically robust and great at dealing with contractors on a technical level. I was fortunate enough to take over from her for six months on my own. I had a great Part 2 as well, working with another female architect, again on site. She dealt with issues in a straightforward way, but added a very feminine touch. Actually, I have been told I treat contractors like I treat my children!'

One of the reasons I came to BDP was because I was so impressed with the female director who interviewed me and saw her as a real role model. It's still a huge struggle on site though, and with suppliers there is still a huge cultural difference.

BDP is extremely supportive to the development of all staff and has always encouraged diversity. There is, however, also the obvious requirement to avoid positive discrimination. At BDP the best talent is nurtured and supported whatever gender. We have six female directors now (we had none three years ago).

'There is an obvious need to avoid positive discrimination – at BDP the best talent is nurtured and supported whatever the gender'

The situation is changing, but very slowly. A lot of practices now have more "family-friendly" policies, which allow women (and men) to work more flexibly. Most people think I am mad to be working full-time with three children. My husband is hugely supportive of me and I am sure his career has suffered as a consequence.

I am a member of the Women in Architecture group at the RIBA, which needs a larger organising committee with some time to keep the momentum going. It is over 20 years old, so it's disappointing that we have not come very far in all that time, and that there is still need to raise the diversity issue. The group commissioned a paper called *Why Do Women Leave Architecture*, which is very thorough – but there is still no solution!'



14 HELEN BERRESFORD
HEAD OF INTERIOR DESIGN,
ID:SR, SHEPPARD ROBSON

'I joined Sheppard Robson a year ago to head up the interiors section, ID:SR, where we work on large-scale projects with a staff of 50. Of the 35 per cent of women architects at Sheppard Robson, the majority are at ID:SR, and I think this is because interior architecture is a more traditional route for women to enter the profession.'

The kind of work the architecture profession is engaged in has changed significantly in the last 10 years, and this has changed the way we are organised as a practice. Previously, something like 75 per cent of our work would have been commercial. Today that figure is more like 35 per cent.

Increasingly, there is a basic need for people-focused solutions. The projects we are working on at ID:SR – for example, the BP headquarters in Canary Wharf, which includes 2.4ha of offices – involve a great deal of multi-tasking. It's very communications-orientated work. Men can do it, of course, but communication is traditionally known to be a woman's forte.

The market has shifted and we have reacted. The work is, in my opinion, both

more complex and more architectural, and much more interesting. For the architects, that means it is possible to get more professional experience and at a younger age – so it's an attractive way in.

Although I think it's important to look at the statistics and that we shouldn't just sit

'The projects we are working on are very communications orientated – communication is traditionally known as a woman's forte'

back and say, "that's just the way it is". I have always tried to avoid seeing myself as belonging to a minority. It is so important that women don't fall into that trap. Instead, we should focus on what we are doing, and bring about positive change by taking up an effective agenda.'



21 JULIA SKEETE
ASSOCIATE DIRECTOR,
SOM

'Many companies still have not accepted that women, in particular when we have families, can make a positive contribution and balance our commitments. However, this is changing as companies start to introduce flexible working patterns and company-led initiatives to support the work-life balance.'

At SOM we have policies in place to allow part-time working to suit lifestyle changes, promote flexible working, and support the staff with childcare voucher schemes.

SOM has a high percentage of women architects compared to other practices, and I believe this is because we have an open policy on recruitment and generally attract the most talented architecture >>



**Creative brilliance
Commercial reality**

graduates. As the profession is changing, so are the students attracted to pursue this profession, and with women staying on longer, there are more senior women architects in general.

Of the five technical coordinators at SOM London Associate level, two are women; of the six designers, four are women; and of the five project managers, three are women. Over the last five years the issue of

'The essence of being a successful woman is to identify those personal areas that have the greatest future potential for growth'

a gender difference in the perception between male and female architects has become totally disengaged from the actual function of being an architect.

The essence of being a successful woman is to identify those personal areas that have the greatest future potential for growth. Accordingly, that must also fit with the profession you choose, and architecture has a diverse possibility for development throughout one's career.'



56 DEBORAH BOOKMAN
ASSOCIATE, SQUIRE
AND PARTNERS

'In my experience, a relatively small distinction is made between women and men when both sexes are available to work extremely long hours and devote themselves entirely to their career. In our practice there is a fairly even divide of women and men in their early 30s and younger. I have observed that it is lack of confidence rather than quality of the work that often holds women back.

But perceptions shift when couples start to have families and the women try to maintain their work and juggle caring for their children. If you can no longer be available for long hours or even want to work part-time, there is a shift in attitude. After my son was born (he is now 15) and I wanted to cut down to working three days a week, I was told: "It is not possible to do architecture part-time." I persisted and was eventually taken back part-time.

It seems pretty bleak that women have to choose between being architects and being mothers, and that the men do not. Of the three women I know who completed their architectural training with me, the two who are very successful architects do not have a family or long-term partner. The other woman, who has two children, has now ceased being an architect, although she does still work. We have approximately 80 architects at our practice, and only two working mothers (both of whom are associates and work part-time).

'It seems pretty bleak that women have to choose between being architects and being mothers, and that the men do not'

The attitude at Squire and Partners has been changing over the last few years and there has finally been some recognition that women working part-time can still make a valuable contribution. I currently work with a team that is mostly made up of women. I find working with these women extremely rewarding. We seem to be able to get on with the job in a straightforward and practical way.

I hope that younger women within the practice will be encouraged to stay on as architects as a result of a slightly older generation having plugged away at it. Certainly the traditionally poor pay in the profession has meant that it is often just not cost-effective to pay for childcare and work. Maybe trying to establish a practice of one's own before starting a family would be more rewarding – but you would have to manage it before you were in your early 30s.'



84 CATHY STEWART
HEAD OF EDUCATION
AND SCIENCE, EUROPE,
WOODS BAGOT

'In my experience women have to work harder to get noticed. I think this is down to fundamental differences in the way we work. The women I have worked with have tended to be more quietly confident, waiting to be noticed rather than actively seeking praise.

Woods Bagot is working hard to get the balance right, and the emphasis has turned to women in management. The issue is no longer about attracting women into the organisation; instead it's about retention. At the moment we are working on various policies, which seem to be having a positive effect, including longer than statutory allowances for paid maternity and paternity leave; flexible working tools (all principals are connected to computer systems from home); financial support for childcare in the first 12 months; and the availability of part-time positions.

Generally, I think there is more equality in architecture compared with the property industry as a whole. I hope to see bigger changes in the coming five years. There are a number of initiatives to encourage women, such as the Women into Work programme and the STEP programme. Women in Property, which I am affiliated with, also does fantastic work encouraging women into the industry, through mentoring initiatives, school road shows and providing senior role models.

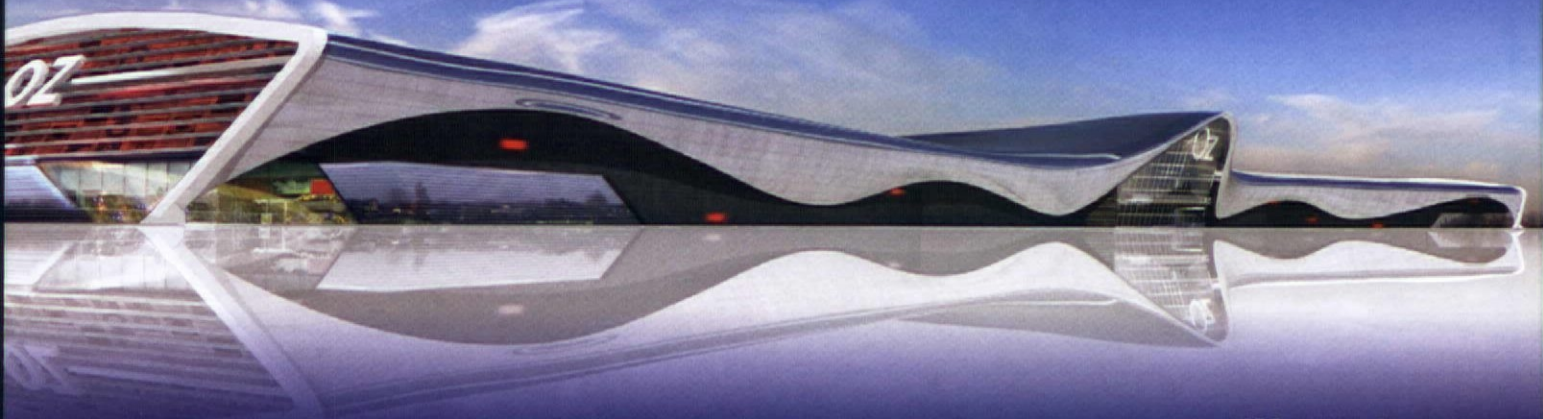
Architecture doesn't lend itself to flexible working. It's very team oriented and requires presence in the office. These factors have resulted in a lack of senior role models for young women, which contributes to their decision to look to other careers. Ultimately, the situation isn't changing fast enough.' ■

www.groupdyer.com +44 (0)845 450 5588



from great understanding
comes great design

100
+



OZ Retail Malls, Russia

global architects + unique + design driven + people focused + sustainable

ENQUIRY 34 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

IT'S ALL ABOUT THE MONEY

Hattie Hartman looks at how the AJ100 firms maximise their profits, while our tables show which practices are making the most money

Profit margins are a very sensitive matter, particularly given the current economic climate. Just how sensitive became apparent when I started making calls for this feature and met varying degrees of candour. After all, we train to be architects for love, not money, don't we? Who really wants to have a hard-nosed conversation about profit?

Then I picked up the phone for a pre-arranged interview with PRP chairman Andy von Bradsky to find that not only he, but two of his directors had gathered to speak to me. Although von Bradsky would not disclose recent profit margins, he did tell me that PRP's finance director Neil Griffiths chairs a 20-strong group of practices that benchmarks financial information through a blind data-gathering exercise.

Benchmarking – either through an established forum or through informal groups – is an increasingly widely used tool for firms to establish where they sit in the marketplace. Management consultancy Colander has used benchmarking for architectural services over the last seven years, gathering information which is published as a blind database available on subscription. The success of Colander's scheme is such that it is currently being folded into the RIBA's Chartered Practice scheme. According to RIBA head of professional standards Adam Williamson, more than 500 of the 3,200 practices registered with the scheme have downloaded the RIBA's benchmarking survey. A summary report will be published in the autumn.

Caroline Cole of Colander notes that design-led practices have topped her benchmarking survey on profitability year on year. She says: 'Design-led practices are either super-profitable or scrabbling around at the bottom, with commercial practices somewhere in between.' She says that those at the top are big-name practices with a brand which can command higher fees and who do their work efficiently. Those at the bottom are what Cole refers to as 'design indulgent', redesigning a detail 20 times without getting paid for it.

AJ research through Companies House revealed a wide discrepancy in profit margins, and when querying individual practices, I received a plethora of explanations about the reported numbers. Bonuses, a move to a new office, investment in IT, mid-year salary increases due to an overheated labour market, and the inevitable mismatch of invoicing and payments with financial year reporting are among many factors which influence the reported figures in a given year.

The most recent Colander survey based on data 18 months old set 15 per cent as an industry standard. Paul Crosby, finance director of David Chipperfield Architects' London office, cites 20-25 per cent as the practice target, along with a 15-20 per cent increase in annual turnover. 'Last year's margin was in the 18-20 per cent range due to exhibitions and publishing,' he says. Crosby also explains that although the practice has a tradition of taking on individual residences, these are inevitably the least profitable

projects. Hopkins Architects' finance director Henry Buxton says: 'Our profit margins are project-based and range from 10-35 per cent, with a strong emphasis in the pre-planning stage. A client pays for intellectual property, not just labour.'

John McAslan + Partners director Natasha Martin says: 'We aim for a 15 per cent profit margin before taxes and bonuses, and last year achieved 12.5 per cent.' Annual turnover was targeted at 10 per cent over the previous year, currently on course. Although the practice is divided into units which have their own individual targets, profitability is measured practice-wide. HTA's managing director Ben Derbyshire also cited 15 per cent as the practice's current target before taxes but after bonuses, noting that housing is not a particularly profitable sector. HTA, like PRP,

UK ARCHITECTURAL FEE INCOME 2007 (1 JAN - 31 DEC)

Rank	Practice	2007	2006	Per qualified architect 2007
1	BDP	£54,800,000	£46,000,000	£159,302
2	SMC Group	£42,000,000	£31,000,000	£175,000
3	Atkins	£38,000,000	£36,000,000	£132,867
4	Capita Architecture	£33,600,000	£31,000,000 (was Capita Percy Thomas)	£241,727
5	Benoy	£30,000,000	N/A	£205,479
6	Broadway Malyan	£29,787,000	£28,258,000	£229,131
7	RPS Group	£29,050,000	£23,259,000	£341,765
8	Foster + Partners	£26,300,000	£69,200,000	£94,604
9	HOK/HOK Sport	£23,854,000	£32,300,000	£143,699
10	Sheppard Robson	£23,276,000	£22,426,000	£190,787

ESTIMATED CHANGE IN UK ARCHITECTURE FEES, 2007-2008

Most optimistic rank	Practice	% Estimated change 2008
1	HKR Architects	120%
2	Eric Parry Architects	90%
3	Taylor Young	40%
4	Allford Hall Monaghan Morris	31%
=5	Dyer	30%
=5	Scott Brownrigg	30%
7	Hamiltons	27%
=8	Ellis Williams Architects	25%
=8	Jestico + Whiles	25%
=8	Llewelyn Davies Yeang	25%
=11	Devereux Architects	20%
=11	PRC	20%

ESTIMATED CHANGE IN UK ARCHITECTURE FEES 2007-2008

Most pessimistic rank	Practice	% Estimated change 2008
1	Michael Laird Architects	-5%
=2	3DReid	0%
=2	Grimshaw	0%
=2	jmarchitects	0%
=2	Levitt Bernstein Associates	0%
=2	Pollard Thomas Edwards architects	0%
7	Richard Murphy Architects	0.1%
8	Capita Architecture	2%
9	HOK/HOK Sport	2.1%
=10	DLA Architecture	3%
=10	John Thompson & Partners	3%

is divided into business units which operate as cost centres with differing targets.

Setting a profit margin should be a conscious decision, says Cole. Some practices deliberately opt for a lower margin precisely because their objective is to produce good architecture, not maximise profit. Cole says: 'It's all about being canner. If you know how your business is running, you can make more astute decisions about where to put your architectural effort.'

To this end, a host of new financial management software packages – PROJECTminder, Rapport 3 and Union Workspace are the three most frequently cited – have been developed over the last five years to cater specifically to architects and enable information to be tailored for different individuals within the practice. According to

Daniel Logiudice of Rapport 3: 'Often there are only two people in the whole company who understand the finances. With the recent construction boom, practices of 30 are suddenly at 300 and [financial management] processes must be streamlined.' Traditionally the remit of the finance director and the accounting department, now financial management is often the responsibility of project managers or architects. Union Square's Will Yandell says: 'There is a trend toward pushing responsibility down the ladder.'

Foster + Partners is currently rolling out BST, a US product originally developed for large engineering firms. BST has recently opened offices in Reading and in Sydney, Australia to expand internationally and offer 24-hour support. According to BST's Neil Holmes, the software makes it possible 'to >>

*'Often only two people
in the firm understand
the finances'*

UK ARCHITECTURAL FEE INCOME GENERATED FROM PFI PROJECTS 2007

Rank	Practice	Estimated fee income generated as a part of PFI projects 2007 (as at 1 Dec)	Estimated % UK fee income generated as a part of PFI projects 2007 (as at 1 Dec)	Estimated % of UK architectural fee income generated as a part of PFI projects 2008
1	BDP	£16,988,000	31%	No forecast
2	Capita Architecture	£16,800,000	50%	50%
3	EPR Architects	£8,800,000	80%	80%
4	Keppie	£6,276,000	48%	45%
5	HOK/HOK Sport	£4,770,800	20%	10%
6	Atkins	£3,800,000	10%	No forecast
7	Scott Brownrigg	£3,679,200	24%	30%
8	Anshen + Allen	£3,350,750	65%	60%
9	Nightingale Associates	£3,240,162	18%	15%
10	jmarchitects	£3,201,600	40%	30%

access the data which drives decisions.' Edward Cullinan Architects has developed its own software based on earned-value analysis which it markets to other practices. Hopkins and McAslan use PROJECTminder.

Software changes require a long lead time because they must coincide with the close of the financial year and often involve tweaking of off-the-shelf packages to enable reporting to meet the needs of a particular practice. Hopkins worked with PROJECTminder for three years before finally adopting the system in April. A major advantage of these programmes is the ability to catch fee overruns quickly and analyse whether they are billable. 'We can ask ourselves immediately whether the extra time is down to us or due to client changes,' says Hopkins' Buxton.

A common theme through all my conversations was that although profitability



TOTAL UK FEE INCOME 2007 (ALL DISCIPLINES)

Rank	Practice	Total UK fee income (Jan-Dec 2007)
1	Atkins	£1,039,000,000
2	Jacobs	£430,000,000
3	RPS Group	£350,000,000
4	Capita Architecture	£245,000,000
5	BDP	£89,000,000
6	NPS GROUP	£60,000,000
7	SMC Group	£42,500,000
8	Broadway Malyan	£32,872,000
9	TPS Architecture	£30,800,000
10	Benoy	£30,000,000

'Design-led practices are either super-profitable or scrabbling around at the bottom'



may be a factor in the overall portfolio of projects, it is not a key driver. McAslan's Natasha Martin put it best, citing the practice's work in Malawi: 'We take on projects not just to make a profit, but to make a difference.' Nevertheless, practices who make a difference AND a profit hold secrets others would like to learn. ■

UK ARCHITECTURAL FEE INCOME GENERATED BY WORK WON THROUGH COMPETITIONS

Rank	Practice	Estimated UK architectural fee income generated by work won through competitions 2007 (as at 1 Dec)	Estimated % of UK architectural fee income generated by work won through competitions 2007 (as at 1 Dec)	Estimated % of UK architectural fee income generated by work won through competitions 2008
1	Kohn Pedersen Fox Architects	£11,000,000	50%	No forecast
2	Hopkins Architects	£6,720,000	70%	50%
3	Wilkinson Eyre Architects	£6,650,000	70%	75%
4	Broadway Malyan	£5,957,400	20%	20%
5	Ian Simpson Architects	£5,625,000	75%	No forecast
6	Levitt Bernstein Associates	£5,402,775	75%	75%
7	PRP	£4,586,400	20%	25%
8	John McAslan + Partners	£4,427,400	60%	60%
9	RPS Group	£4,357,500	15%	No forecast
10	Eric Parry Architects	£3,975,000	75%	80%

Are you doing your bit?



Look! Not wanting to be over dramatic or anything, but the sands of time are running away. We all have an obligation to act more sustainably.

Kingspan Insulation has been acting on this obligation for a number of years now and was the first insulation manufacturer to publish an independently certified Ecoprofile for one of its product ranges and then to publish an independent review of the societal, economic and environmental sustainability of its manufacturing operations at its main UK site.

But... time moves on and Kingspan's philosophy is to not rest upon its laurels. Kingspan's work on sustainability is not about collecting badges, it is about demonstrating progress, and to this end Kingspan's ecoprofiling and sustainability review processes are revisited annually.

Kingspan Insulation has now published an updated version of its Ecoprofile for the Therma range of rigid urethane insulation products. The Ecoprofile, independently certified by BRE, shows an improvement in the environmental impact of the Therma range.

Kingspan Insulation has also published the results of the latest review of the societal, economic and environmental sustainability of its largest manufacturing facility at Pembridge, Herefordshire. This review process, carried out annually by Arup using the SPeAR tool, includes a statement of progress made by Kingspan and a list of commitments that Kingspan's sustainability team is actively working on.

Kingspan Insulation has made a start – HAVE YOU? Perhaps your first decision could be to only use materials from manufacturers that can demonstrate to you what they are doing about the holistic sustainability of their products.

Copies of the latest ARUP Sustainability Appraisal with Kingspan Insulation's improvement action plan or Kingspan's latest Ecoprofile are available from Kingspan Insulation on:

Telephone: 0870 733 8333

email: literature.uk@insulation.kingspan.com

www.insulation.kingspan.com



Kingspan Insulation Ltd

Pembridge, Leominster, Herefordshire HR6 9LA, UK

Tel: 0870 850 8555 Fax: 0870 850 8666

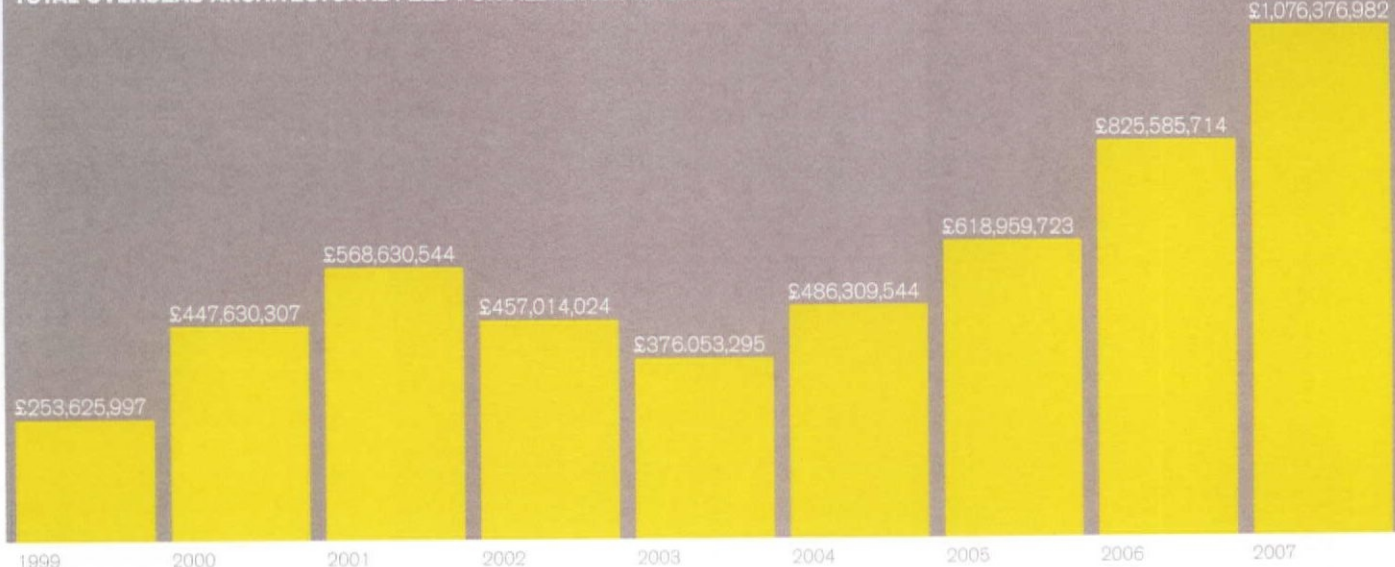
email: info.uk@insulation.kingspan.com

ENQUIRY 55 ON CARD
WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

© Kingspan and the Lion Device are Registered Trademarks of the Kingspan Group plc

TIME TO JOIN THE JET SET

TOTAL OVERSEAS ARCHITECTURAL FEES FOR ALL AJ100 PRACTICES



Once you're a big-name architect, the world is your oyster, and working abroad could protect you from British economic woes, says *Jaffer Kolb*

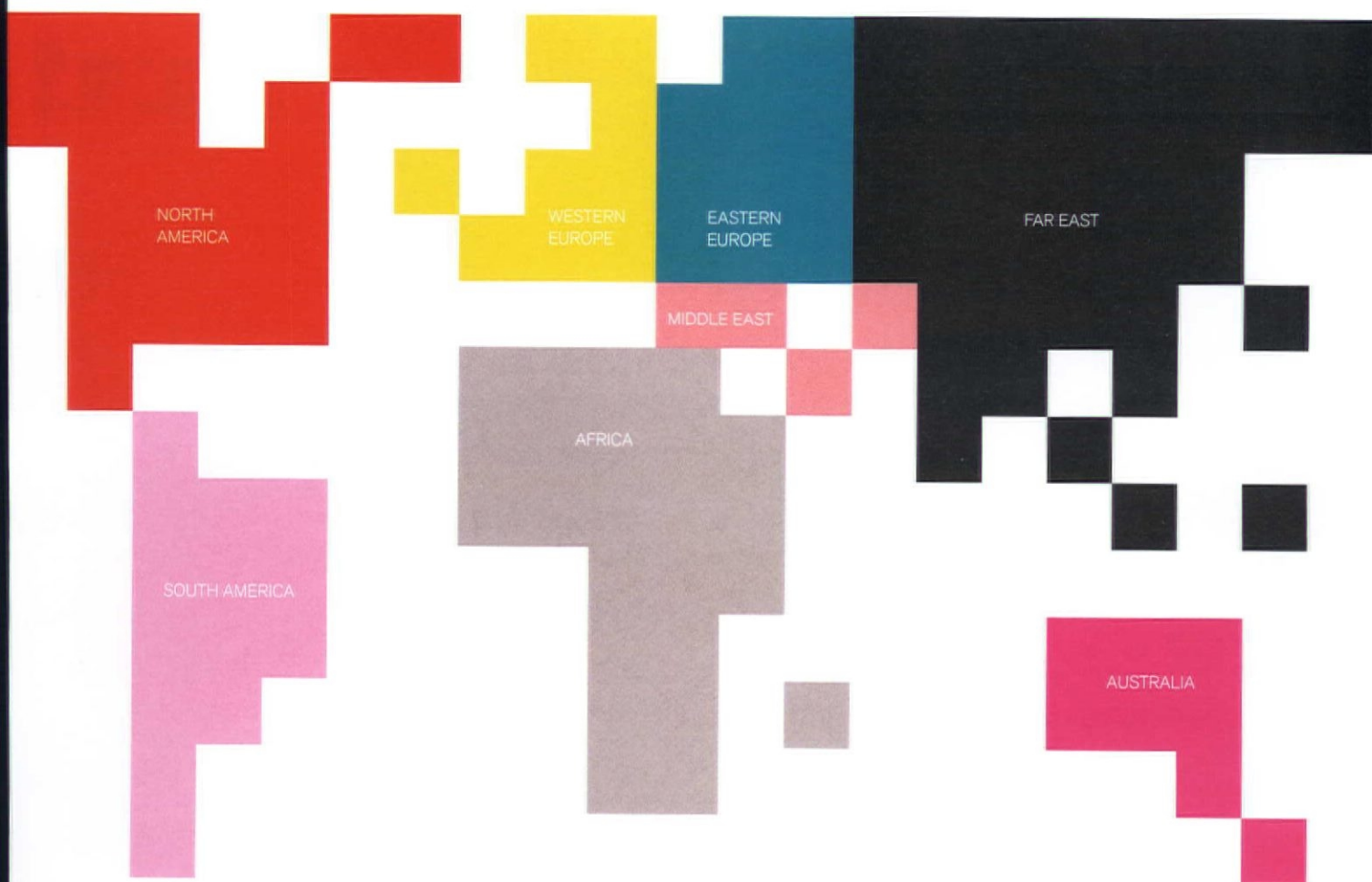
'You need to be working internationally' – a directive offered by Llewelyn Davies Yeang's managing director Steve Featherstone. You would be hard pressed to find someone who disagrees. The explosion of work abroad, previously the territory of the largest practices, is filtering down through the ranks, and now smaller firms are increasingly seeing the advantages to working outside the UK.

The trend to work overseas is growing rapidly. In 2006, AJ100 firms earned, in total, £825,585,714 in architectural fees from work abroad. This year, that number has jumped by 30 per cent to £1,076,376,982 – a difference of £250,791,268. This growth in international work compares extremely favourably with the increase in UK architectural fee income. Total architectural fees for AJ100 practices from

work in the UK were £1,081,450,489 in 2006 and £1,103,020,477 in 2007 – a mere 2 per cent increase.

And if you compare the architectural fees earned by the top 10 this year to last year's data, the results suggest that working abroad and profitability are closely related. For architectural fees earned outside the UK, the total in 2006 for the 10 highest-earning firms was £814,086,322. This year, that number is £905,848,764 – a £91,762,442 difference and an 11.3 per cent increase. For UK fees, those numbers are £330,667,000 for 2007 and £341,443,000 for 2006 – a decrease of £10,776,000 and down 3.3 per cent.

The problem with these numbers, of course, is misleading data based on firms



that are based outside the UK but still have offices here big enough to land them in the AJ100 (Gensler, HOK, Kohn Pedersen Fox Architects, SOM... you know who you are). Yet the argument may persist that these firms, in addition to being enormous and established, are profitable because of their international presence.

'Given the vagaries of the market and the looming downturn, work is very unpredictable, and all companies should, if possible, invest in spreading their portfolio overseas,' advises Featherstone. This is an attitude about diversifying internationally that has changed how architects work abroad. According to Chris Wilkinson, director at Wilkinson Eyre, large-scale international projects have only recently been offered to the practice. 'You

have to be of a certain size to take on the big competitions,' he says. 'For a long time we worked on lots of small projects all over the place – the Nescio Bridge in Amsterdam or the Metsovitikos Bridge in Greece. But recently we've been working on more large international projects, like masterplanning in Jeddah and Russia, or the Gardens by the Bay in Singapore.' Wilkinson maintains that his practice will work indiscriminately around the globe on a project basis, rather than cornering the market in a certain location.

When Wilkinson Eyre works abroad, the office sends out employees to stay at an on-site office for the duration of the project. This mirrors the thinking of many practices who wish to maintain a solid base from which to deploy staff, based on project need. Eric Parry

says, of his eponymous practice, he has only ever believed in taking on projects internationally if they pique his interest. 'I have had eccentric projects in France and Switzerland as well as in Malaysia, where we have an office under my name with one associate,' he says. That office was the result of 'fate rather than fortune hunting' and was opened by someone related to his firm in the early days. 'Generally I follow Peter Zumthor's model: work close enough to home to walk – it's more efficient.'

Environmentalists would breathe easy if all in the profession shared Parry's view, but the more common vision of architects flying round the world six times a week continues to predominate, particularly in larger practices. For many firms, new projects are not about the international competition circus, but >>

Irish Blue Limestone...



...a guarantee for quality and authenticity.

Distributed in UK by:



STONE
developments

PO Box 3506, Wokingham, Berkshire, RG40 9DD t: (0118) 9776926 f: (0118) 9776927 e: stone.dev@btconnect.com
Old Leighlin, Co. Carlow, Ireland. t: 00353 (59) 972 1227 f: 00353 (59) 972 2797 e: info@stonedev.ie
www.stoneddevelopments.ie

ENQUIRY 56 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

rather about looking for areas that have a strong and sustainable development market, and establishing bases there to take on work.

'In order to establish a satellite, you don't go into a country willy-nilly and open an office. It's not about an amount of work either, but rather an understanding of a place,' says Gerard Evenden, senior partner at Foster + Partners, who leads the practice's Abu Dhabi office, which opened on 3 April. 'We had staff in site offices in Dubai, but suddenly there was a lot going on in Abu Dhabi, and we thought it would be a good central hub in the Middle East.' This hub now serves

ANTICIPATED CHANGE IN OVERSEAS ARCHITECTURAL FEES

Rank	Practice	Estimated change in overseas architectural fees 2007-2008
=1	Fletcher Priest Architects	500%
=1	Keppie	500%
=1	Rolfe Judd	500%
4	Assael Architecture	450%
5	Eric Parry Architects	210%
=6	careyjones architects	200%
=6	Sheppard Robson	200%
=8	Allies and Morrison	100%
=8	Hawkins\Brown	100%
=8	Paul Davis + Partners	100%
=8	Wilkinson Eyre Architects	100%

'The core of any office we open comes from the original base'

projects in Dubai, Oman and Bahrain, but remains linked to London. 'We use the same MicroStation as in London. We want people working on projects simultaneously,' he says. 'This office is an extension of Fosters London.'

Evenden's comments highlight another aspect of working abroad: international branding. It's a point Benoy chair Graham Cartledge emphasises above all others: 'Do not open an office abroad unless you have a brand that people buy into,' he says. 'Clients will only seek you out if they think you're >>

OVERSEAS ARCHITECTURAL FEE INCOME

Rank	Practice	Total overseas architectural fees 2007
1	HOK/HOK Sport	£308,251,263
2	Gensler	£142,820,000
3	SOM	£114,500,000
4	Foster + Partners	£103,400,000
5	RTKL UK	£77,121,501
6	KPF	£54,000,000
7	RMJM	£42,049,000
8	Jacobs	£22,000,000
9	HKR Architects	£21,707,000
10	WATG UK	£20,000,000

TOTAL OVERSEAS INCOME

Rank	Practice	Total overseas fees 2007
1	Jacobs	£ 3,570,000,000
2	RPS Group	£ 350,000,000
3	HOK/HOK Sport	£ 308,251,263
4	Gensler	£ 294,540,000
5	Atkins	£ 225,000,000
6	SOM	£ 148,500,000
7	Foster + Partners	£ 103,400,000
8	RTKL UK	£ 102,828,996
9	NBBJ	£ 90,209,700
10	RMJM	£ 68,905,000

TRACKIT



A new versatile track suspension system, giving mobility and flexibility
Tel. 01923 818282 • Fax. 01923 818280 • Email. sales@shopkit.com • www.shopkit.com

SHOPKIT

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

keppie

Keppie is an award-winning, multi-disciplinary practice incorporating architecture, interior design, planning, landscape and urban design. We are one of Scotland's largest architecture practices, with offices in Glasgow, Edinburgh, Perth, Inverness, Belfast and Manchester. Our aim is always to design high-quality, sustainable places that enhance the lives of everyone who comes into contact with them. Current projects include:

Forth Valley Hospital and Coatbridge Community Health Centre
Building Schools for the Future and International Universities
SEPA Headquarters, Aberdeen and Centre for Health Science, Inverness
Kingsgate Centre, Dunfermline and Marks & Spencer Stores, Nationwide
Maxim Business Park, Lanarkshire and Ravenscraig Masterplanning



Glasgow Edinburgh Perth Inverness Belfast Manchester

www.keppiedesign.co.uk

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

Guangzhou West Tower, China, by Wilkinson Eyre



Dambovită Center, Bucharest, Romania, by Chapman Taylor



Human Research Institute, Hong Kong, by Llewelyn Davies Yeang



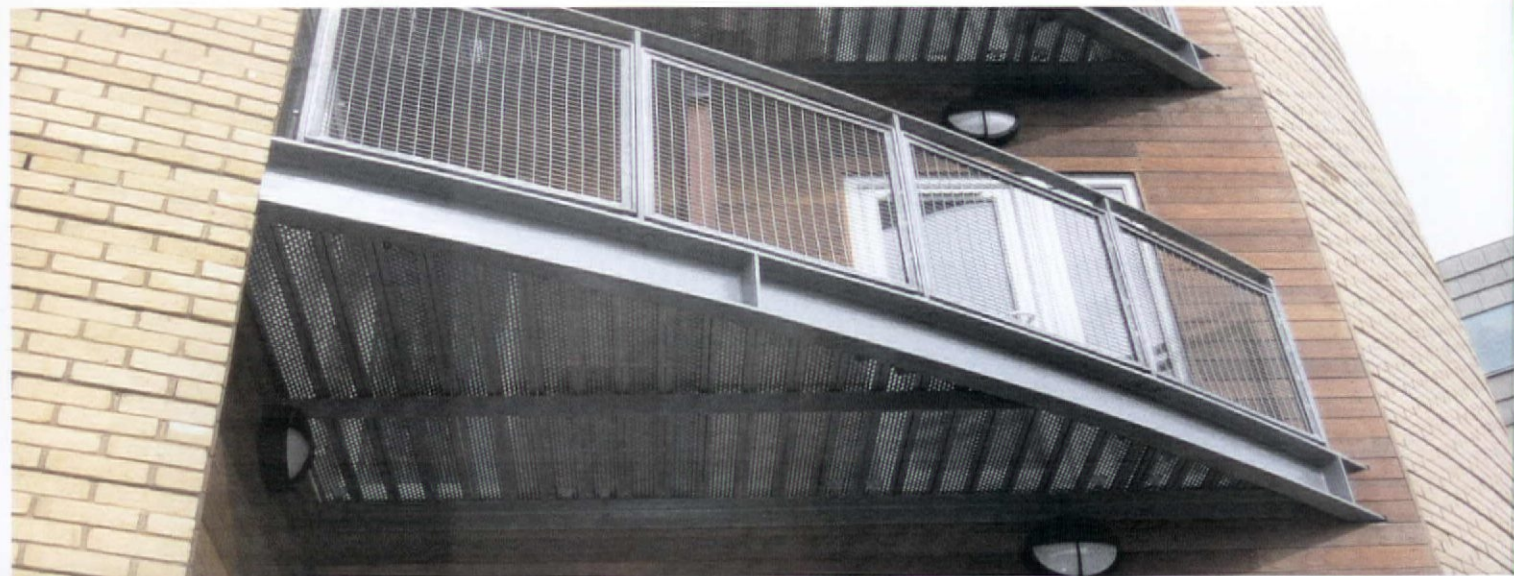
better than local architects. They're buying British architecture.'

To this end, firms like Fosters and Benoy train architects in their central offices, then export them to satellite offices around the world. 'The core of any office we open comes from the original base to perpetuate our style and brand,' says Cartledge. Evenden frames it cult terms: 'People who work for us have to understand Fosters; become Fosters people. They need to ensure our underlying principles

'Do not open an office abroad unless you have a brand people buy into'

are held up.'

It would be easy to form a value judgment based on firms that set up offices abroad and those that work from home. On the one hand, there is something worthy about practices that 'do it for the design', refusing to commit to one place and taking on work abroad based on interest in the client. But this type of work could be more likely to lead to empty icon-making, stamping disparate places with an in-house style. Likewise, firms that start offices in hot-spots for development (the Middle East, China) may be in it for the money, but they are bound to gain, through proximity and time, a better sense of the places in which they work than their UK-based counterparts. ■



Cladding

Screens

Walkways

Balustrades

Handrailing

Flooring

Stairtreads

NEW



Innovation in Grating Technology

01634 723372

AJ@arcoredman.co.uk

www.arcoredman.co.uk

CONTACT US NOW FOR OUR NEW BROCHURE ON CD-ROM

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

bptw
partnership

responsible architecture executed with imagination



bptw partnership is an award-winning multidisciplinary practice delivering sustainable design solutions for the built environment. The practice's philosophy is centred on people and an ethos of partnership that defines every aspect of its work. For more information on our services or working with us email marketing@bptw.co.uk or call 020 8293 5175.

www.bptw.co.uk



INVESTOR IN PEOPLE



ENQUIRY 29 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

CARING FOR YOUR ARCHITECT

From softball leagues to trips abroad, charity work to free lunches, practices in the AJ100 know how to keep their employees happy – and if architects came with an instruction booklet, the following five tips might be inside, writes *Christine Murray*

1

PLENTY OF FOOD AND BOILING WATER



Feilden Clegg Bradley Studios enjoys a 4pm tea break

EDWARD TYLER

A happy architect is a well-fed architect, or at least that's what practices such as Rogers Stirk Harbour + Partners and Feilden Clegg Bradley Studios (FCBS) believe. Rogers' in-house canteen, under chef Bernie Plaisted, serves up a free lunch every day, with dishes such as braised pork chop in red onion, and fennel with baked polenta and swiss chard, or Keralan-style fish curry with greens and steamed rice.



Lunch at FCBS

Simpler fare, like soup and a salad (both locally sourced and organic, of course), may grace the menu at FCBS, but they don't stop at lunch; there's also an official 10am coffee break in the Bath office (11am in London), and a tea-and-biscuit hiatus at 4pm. 'The lunches provide an excuse to socialise, stop the sad habit of sandwiches in front of the screen, and ensure we get a healthy ration of fruit and vegetables,' says architect Gill Smith, a partner at FCBS.

Nutrition aside, these shared meals are supposed to bind practices together. When RMJM's Cambridge office increased in size from four employees in 2003 to 48, director Peter Williams enacted a mandatory tea break at 4pm, to ensure everyone mingled and felt part of the same team. 'It may seem simple,' he says, 'but the best ideas usually are.' >>

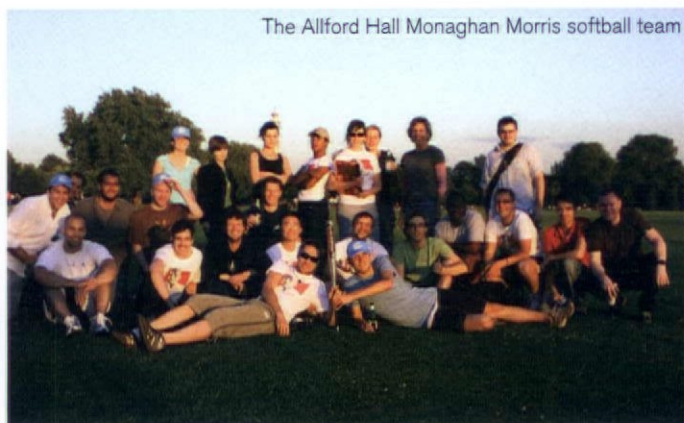
“ Because it's such a large practice, I didn't expect that they would notice you so much as an individual but they do. ”

Joe Davies, Junior Technician

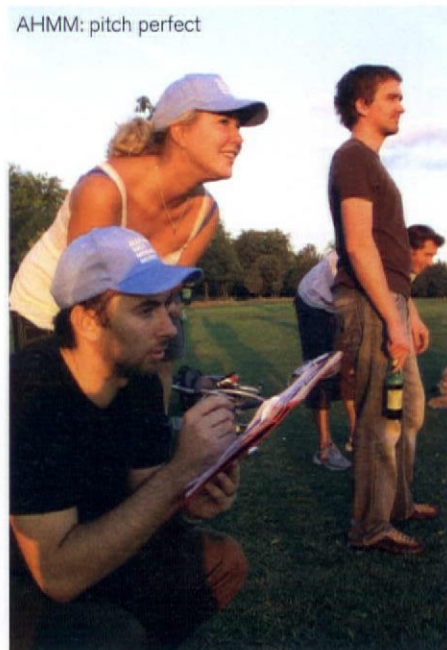




Stock Woolstencroft attempts the Three Peak Challenge



The Allford Hall Monaghan Morris softball team



AHMM: pitch perfect

2

FRESH AIR AND EXERCISE



Colonel McAslan's team

If you're looking for a London architect on a Wednesday night, you might want to try the Regent's Park softball pitch at 6.30pm. It seems Allford Hall Monaghan Morris (AHMM), Grimshaw, Hopkins, Make, Rogers Stirk Harbour + Partners, John McAslan + Partners, Wilkinson Eyre, Metropolitan Workshop, Edward Cullinan Architects, Jestico + Whiles, Arup, DSDHA, SOM, Lifschutz Davidson Sandilands, and Sheppard Robson are all in league with each other – at least when it comes to playing ball. The London Architects Softball League

was founded last year by AHMM architect Matt Hayward, but firms have long been involved in softball, football and netball leagues, competing against each other and teams from across the building industry. While the leagues aren't sponsored by the practice *per se*, the firm usually pays for the beer and kit.

So what do leisure sports have to do with keeping architects sweet? 'With everyone working incredibly hard, softball matches and other events are vital to staff well-being,' says Douglas Thackway, business developer at Hopkins. 'Without these events and activities, our business simply wouldn't operate as well. They're not a waste of time and money – they're a crucial part of what we do.'

The leagues are credited with encouraging healthy competition between firms and keeping architects fit. Over at John McAslan + Partners, the softball team also doubles as company branding – in homage to the KFC logo, their uniforms feature an illustration of John McAslan as Colonel Sanders and the slogan '100% No Chicken'. >>



A number of practices take annual trips, either to visit one of their own buildings (such as when 180 staff from David Chipperfield Architects visited Am Kupfergraben 10 in Berlin (AJ 15.11.07)) or to be inspired by someone else's work (the impetus for John McAslan + Partners' forthcoming trip to Peter Zumthor's Kolumba art museum in Cologne).

'We visit buildings for inspiration and to generate debate about design,' says Niall Cairns, director at Assael Architecture, who took 80 staff on a day-trip to Paris last year. There, they took in sites such as Jean Nouvel's Musée du Quai Branly and the refurbished Musée de L'Orangerie. 'The trips help people stay fresh,' he adds. 'If you're working on the same project with the same people for four years, you can get a little bit blinkered.'

In addition to the annual trip, Assael staff receive a £250 allowance for travel each year, on the condition that they give a presentation about the local history, architecture, economy and politics to their colleagues on their return. The talks take place every Friday at 3.30pm, and recent subjects have included Kazakhstan and St Petersburg. In the absence of a recent trip, talks can be about an art show they've seen or a building they've visited. Stock Woolstencroft and FCBS also host a similar series of talks.

'It was a conscious decision to make these things happen,' says Cairns. 'Once we reached a certain size, we wanted to stop people forming into little groups, and still feel like a company as a whole. I'd say once you get over 50 employees, these things become necessary.'



3

THE WORLD IS YOUR ARCHITECT'S OYSTER

4

DO SOMETHING ETHICAL, SUSTAINABLE OR CHARITABLE

FCBS in Africa



'It's why people want to work here,' says Fliss Mills of FCBS. She is commenting on the practice's charity work, which includes a malaria clinic in Mzuzu, Malawi; facilities for an orphanage in Chennai, India; a children's village in South Africa; and a secondary school in Uganda. The latter project was completed with the Richard Feilden Foundation – an organisation created in memory of the firm's co-founder, who died in 2005.

Although FCBS' charitable ventures are part of the practice's ethos, charity work can also be initiated by staff members, who then

seek sponsorship from the firm. This was the case with Stock Woolstencroft's Three Peak Challenge for development agency CARE, for which the practice sought funding from its clients and suppliers. Stock Woolstencroft is currently raising funds for a London to Paris charity bicycle ride, which will take place in July.

The most rewarding endeavours for architects engage their skills and interests, such as John McAslan + Partners' work for the Open Christmas programme. Every Christmas the practice transforms derelict buildings in London into homeless shelters as part of this joint project between Architecture for Humanity UK and Crisis.

Richard Marks worked at FCBS and helped design the malaria clinic in Mzuzu, travelling to Malawi in 2002 to oversee its construction. 'So much of an architect's work is devoted to wealthy developers and clients,' says Marks, who now works at DRDH Architects. 'It's nice to use your skills to help people who have very little.' >>

NO WINDPOSTS

NO HASSLE

W WEMBLEY
INNOVATION™

CHALLENGE • CREATE • CONSTRUCT

W BEAM SYSTEM

16mm REINFORCEMENT BAR

140mm PAINT GRADE AGGREGATE BLOCKS

C40 CONCRETE INFILL TO WI BLOCK

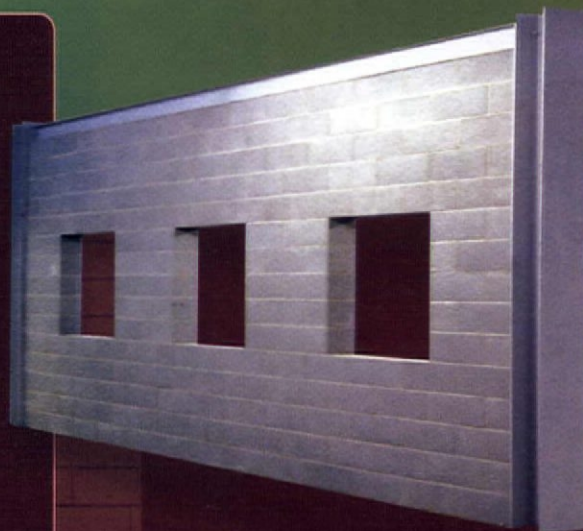
WI ROD

WI CLEAT

WI BLOCK

ACHIEVE 12 METRE SPANNING WALLS WITHOUT WINDPOSTS, MOVEMENT JOINTS OR LINTELS

- **20-30% savings in cost and time** over traditional windpost construction;
- Significant **improvements to aesthetic appearance** of walls and their **fire integrity, acoustic performance and air permeability**;
- **Key health and safety benefits** – removes windpost logistics and fixity issues as well as offering a suitable alternative to lifting heavy lintels and windposts;
- **Tested and proven** by CERAM Building Technology, achieving very high failure loads;
- Bespoke components **readily available** from reputable UK suppliers – **Tarmac Topblock and Construction Fixing Systems**.



W BEAM SYSTEM

W WEMBLEY
INNOVATION™

CHALLENGE • CREATE • CONSTRUCT

info@wembleyinnovation.co.uk

www.wembleyinnovation.co.uk

Tel: 020 8903 4527

ENQUIRY 53 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



Terra XXL

Mosa. Tiles.

International Service Desk | Telephone +31 (0)43 368 92 29 | servicedesk@mosa.nl | www.mosa.nl

ENQUIRY 48 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



John McAslan + Partners' summer party



Stock Woolstencroft's party in the park



Refreshed staff at Ian Simpson Architects

5

PLY THEM WITH
FREE DRINKS, REGULARLY

Do architects like a free pint? You might as well ask if they like to wear black. That's why an in-house open bar can do wonders for an architect's morale while encouraging staff to stick around and get to know each other. Nothing binds a team together like free beer.

It seems many managers in the AJ100 have gleaned this tip already, and host weekly, or at least monthly, happy hours. At Allford Hall Monaghan Morris, David Chipperfield and Hopkins, these social occasions double as informal brainstorming sessions, where staff members give presentations about the projects they are working on. Sarah Drake of Hopkins

says these talks are an opportune way for architects to brush up on their presentation skills, while also educating the team about the practice's current projects.

Staff parties can get out of hand, however, and we wouldn't want to be seen as encouraging immoderate drinking. It's the spirit of these free happy hours (along with the free meals, travel allowances and sponsored sporting leagues) that is the key to caring for your architects. As Fliss Mills of FCBS says: 'I really believe these things make you work harder, because you feel you are being appreciated, and you don't get the same kind of bitterness forming.'

In the words of Peter Morris, managing partner of Allford Hall Monaghan Morris: 'We strongly believe in the benefits of team-building exercises, though not of the build-a-bridge-out-of-logs-and-rope variety. Friday-night presentations, monthly partners' drinks, summer parties, life-drawing classes, softball and football matches have been going on for as long as the practice has existed, and have always proven to be the best way of getting to know the people around you.' ■

Automation solutions for the building envelope



"Complying with Part L2 through Dynamic Facade Management Systems"
CPD seminar

Motors and control solutions for automated sun shading and windows in commercial buildings

Optimise building performance from design stage on



somfy®

SOMFY London 020 7288 6038
dynamicfacade_uk@somfy.com
www.somfy.co.uk

ENQUIRY 52 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

mobicare *Green Walling & Screening*



02 Dome, London
Pictures: July 2007
Installed: January 2007

The green screen is a cost effective solution for green wall projects and perimeter issues.

- Instant green effect
- Instant security
- Instant privacy
- Environmentally sound
- Low maintenance
- Improves with time



Installed for
18 months



Monaco
Pictures: July 2007
Installed: April 2006

www.mobicare.eu
www.mobilane.co.uk

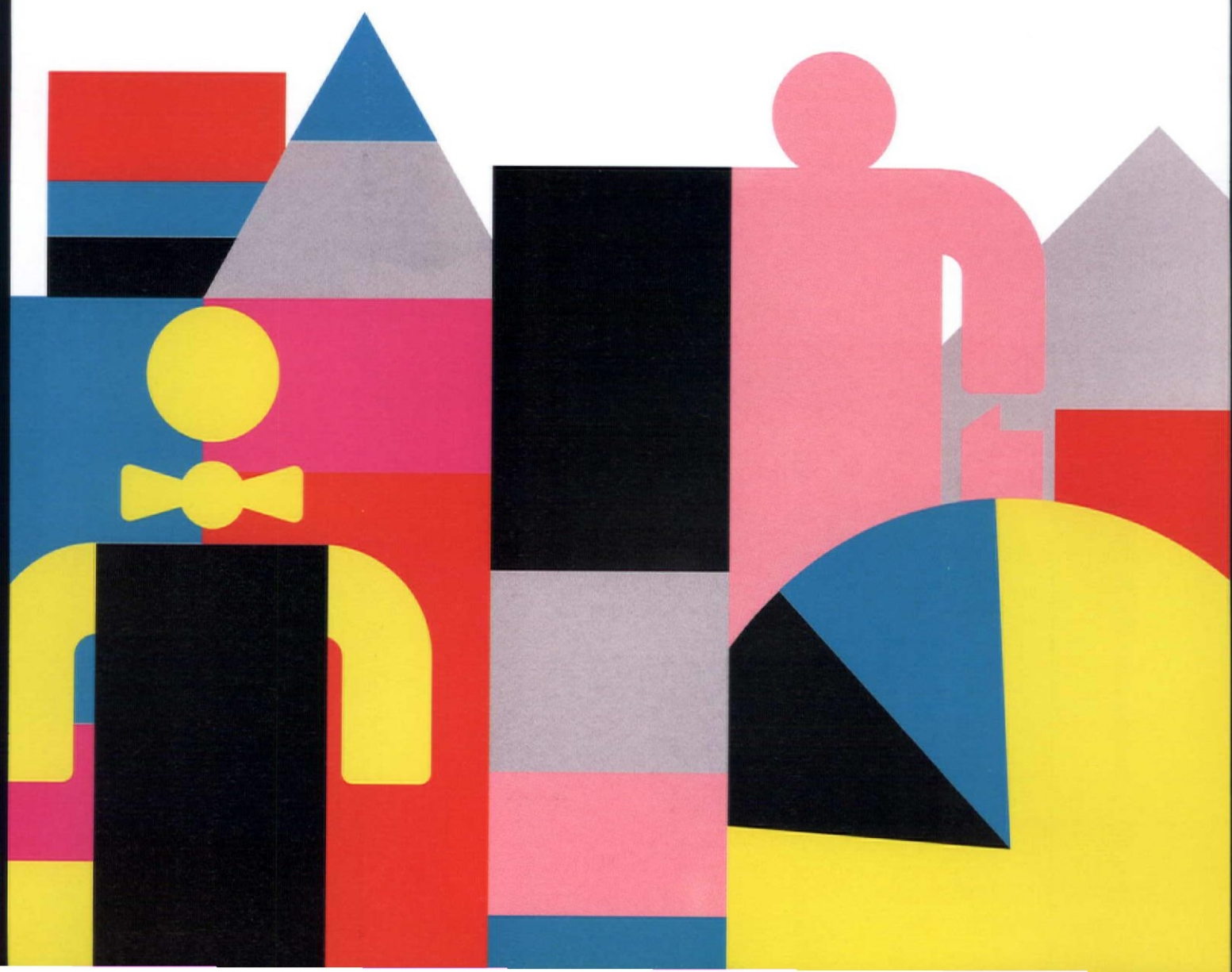
Mobilane UK T: 0870 2427710
P.O. Box 449 M: 07711 895261
Stoke-on-Trent F: 0870 2427713
ST6 9AE E: sales@mobilane.co.uk

ENQUIRY 51 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

OPINIONS AND AWARDS

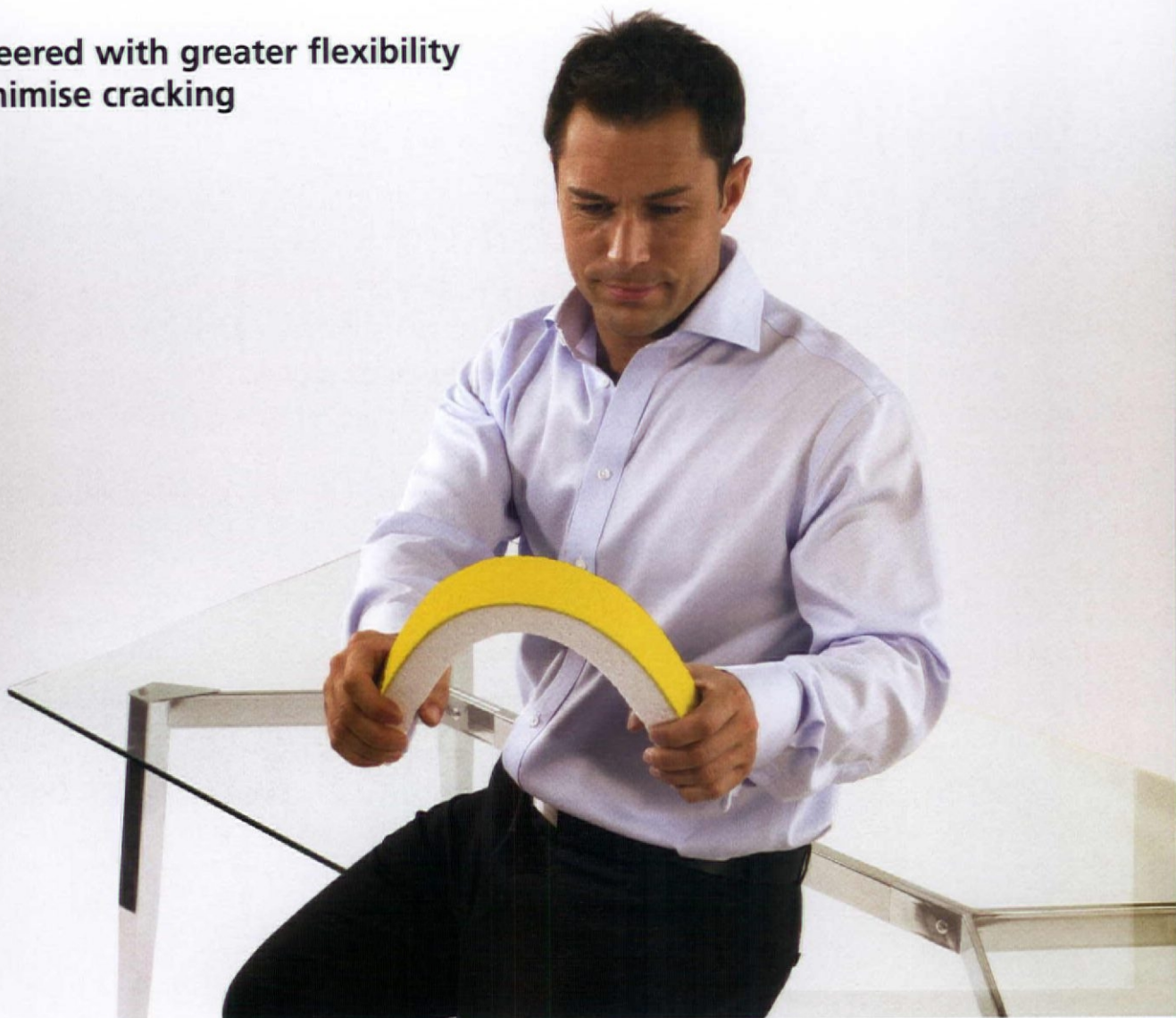
Find out what's on the minds of the key players in British architecture. Who is their favourite architect? Which is the worst planning authority? How much do they earn? The AJ also unveils the winners of the AJ100 awards.

Information graphics by *Peter Grundy*



StoRend. The durable external render system

Engineered with greater flexibility
to minimise cracking



However, the real innovation is what's behind it

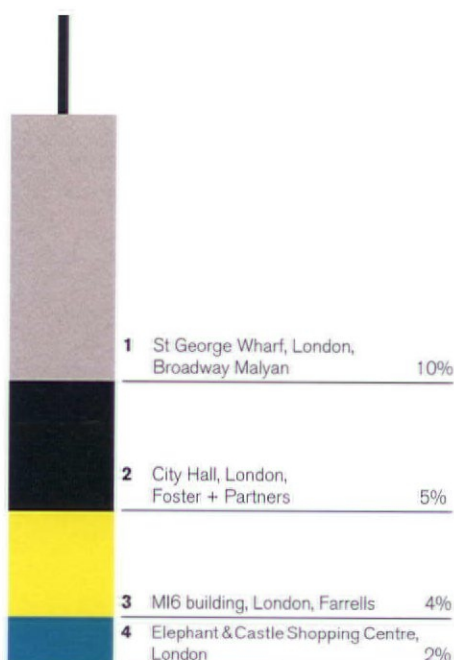
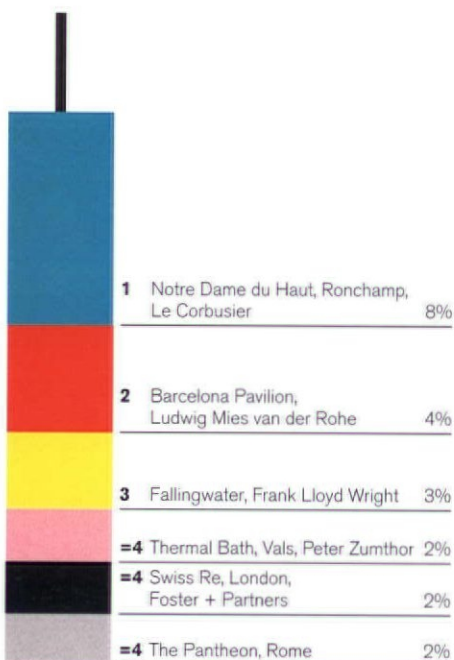
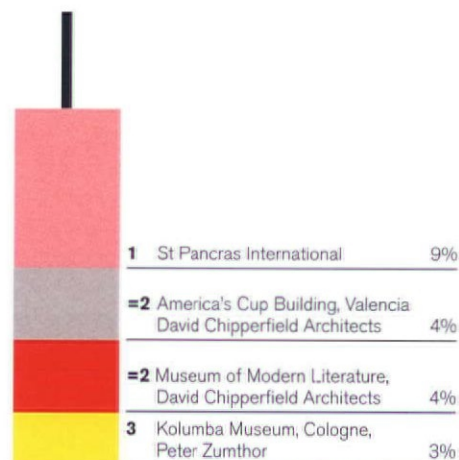
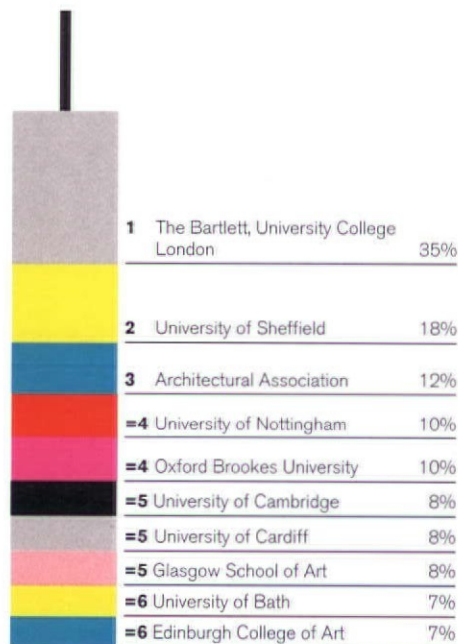
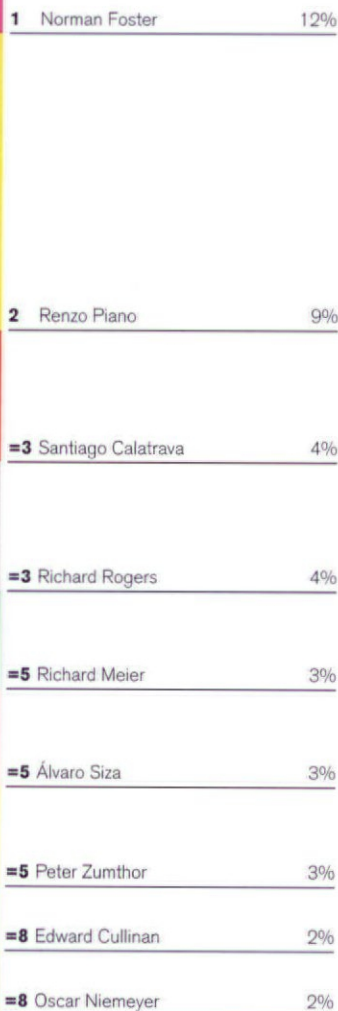
No other external render system has the flexibility of StoRend. Our cement-free technology allows you the creative freedom to meet your original ideas, seamlessly, beautifully and with minimal risk of cracking. Combining beauty, with unsurpassed performance, our pioneering render systems are the industry benchmark.

- Minimises cracking and crazing effects
- Allows for specification of seamless facades and uniform finish
- No shrinkage of the acrylic reinforcing and top coats
- Huge choice of 800 colours and textures

To see just how flexible visit www.StoRend.co.uk/aj

Façade Renders

Decorative Finishes
Acoustic Ceilings
Insulated Renders
Rainscreen Cladding



AJ100 SALARIES + PAY



1 One person only 4%

2 More than one person, but less than 10 per cent 51%

3 10-19 per cent 12%

4 20-29 per cent 5%

5 50-59 per cent 2%

6 90 per cent and over 4%

2 Not answered 18%

Q6 What percentage of your staff has shares or other types of equity in your practice?

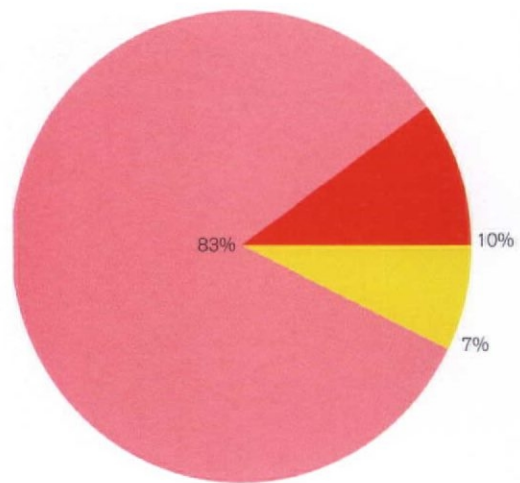


1 No 66%

2 Yes 26%

3 N/A 8%

Q7 Do you outsource any of your working drawings or CAD-imaging overseas?



1 Yes 83%

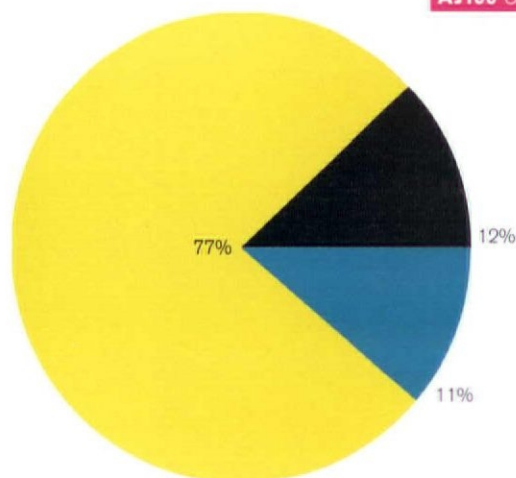
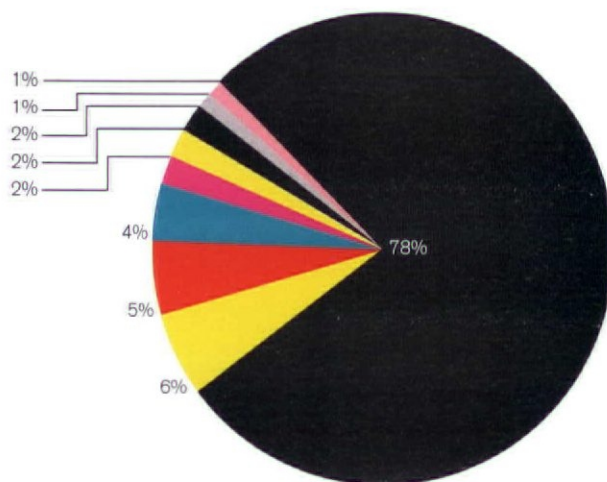
2 No 10%

3 Not answered 7%

Q8 Does your practice have a bonus scheme?

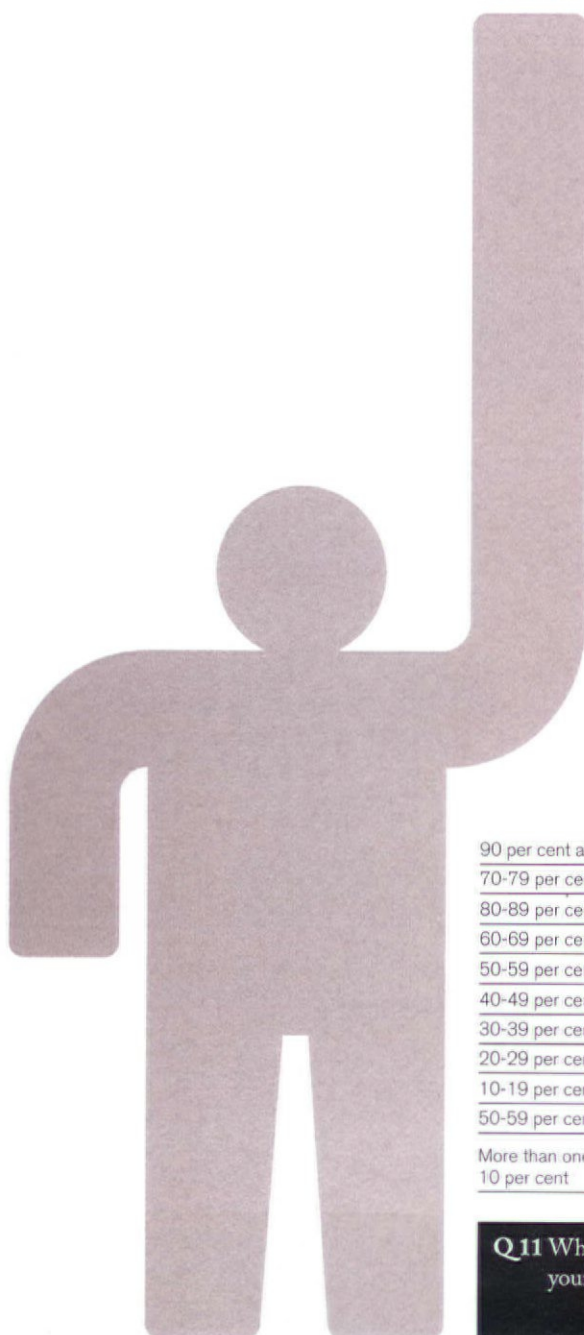
Partner/director	
2008	£84,458
2007	£81,626
2006	£73,373
2005	£75,887
2004	£70,186
Associate	
2008	£48,666
2007	£46,145
2006	£45,303
2005	£45,303
2004	£40,991
Architect	
2008	£38,148
2007	£35,780
2006	£35,687
2005	£33,506
2004	£32,192
Part III Student	
2008	£27,646
2007	£26,129
2006	£25,610
2005	£24,161
2004	£22,931
Year-out student	
2008	£19,760
2007	£18,333
2006	N/A
2005	N/A
2004	N/A

Q9 Average salary



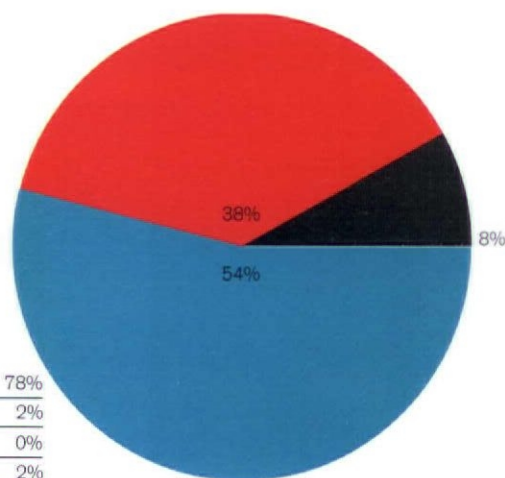
1	Yes	77%
2	No	12%
3	Not answered	11%

Q10 Does your practice have a director of sustainability or equivalent?



90 per cent and over	78%
70-79 per cent	2%
80-89 per cent	0%
60-69 per cent	2%
50-59 per cent	1%
40-49 per cent	1%
30-39 per cent	2%
20-29 per cent	4%
10-19 per cent	6%
50-59 per cent	1%
More than one person, but less than 10 per cent	5%

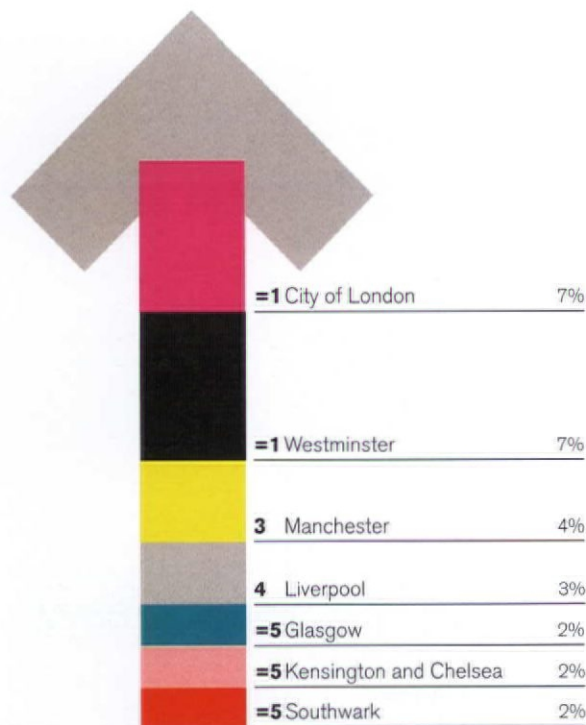
Q11 What percentage of your staff does your bonus scheme cover?



1	Yes	54%
2	No	38%
3	Not answered	8%

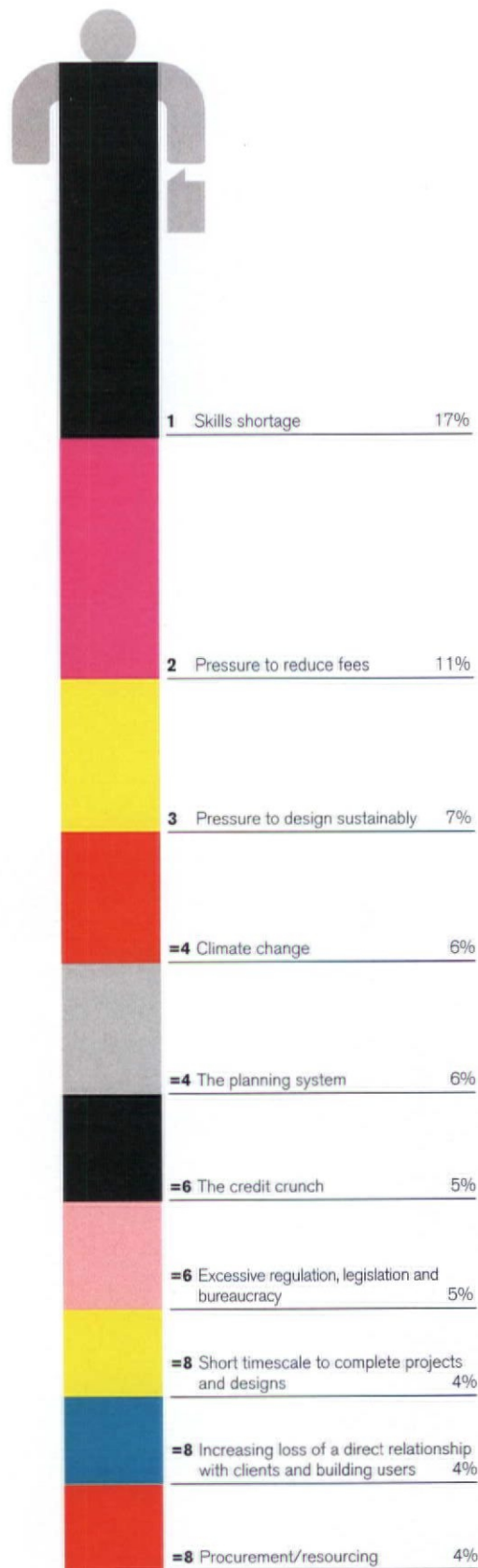
Q12 Does your practice run a student bursary scheme?

AJ100 PROBLEMS



Q13 Which is the best planning authority that you deal with?

Q14 Which is the worst planning authority that you deal with?



Q15 What is the biggest problem facing architects and architecture today?

Design Classic.



Marcel Breuer - Wassily Chair 1925.



Some designs are simply timeless.

With over 300 different colours and textures, Hanson has the largest range of quality facing bricks in the UK.

Our bricks offer reassuring durability, high thermal mass properties, combining an aesthetic blend of the traditional and modern. We adopt the most sustainable manufacturing methods, using natural and recycled resources, so our design classics don't cost the earth.

Take a seat, you're in good company.

Tel: 08705 258258
Email: bricks@hanson.com
www.hanson.com/uk



ENQUIRY 33 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

safe 
FIRE & RISK ENGINEERING

*Developing tailored fire strategies that increase safety,
add value and allow flexibility in your design*

To see how your project can benefit from SAFE contact:

Maria Finegan
+44 (0) 20 7631 5300
maria.finegan@safe.eu.com

Safe Consulting Limited
FIRE & RISK ENGINEERING

London Glasgow Manchester Dubai

www.safe.eu.com

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



Image © Rick Mather Architects

Masterplan inserted into Zmapping context model



Original Zmapping model



"It is impressive how Zmapping created a 3D model in such a short time with great attention to detail"

Gavin Miller, Partner, Rick Mather Architects

"Occasionally, we like to show off how our wonderful clients get creative using our incredibly detailed and accurate context 3D models. Here is how Rick Mather Architects used a Zmapping model for their London Road project in Barking, won through the English Partnership framework panel. Our models are map accurate CAD replicas of your site with full contours. Just drop in your scheme and create fantastic images, walkthroughs and animations.

Image shows the central portion of our London model



London City area details

MAYOR OF LONDON

The Zmapping London model is being used by the Greater London Authority for the Mayor's Opportunity Area Planning Frameworks

Our London model is the most detailed and accurate model available today. Independent surveys conducted by **University College London** has shown our model to be accurate up to 5cms in parts. Open our model into your CAD package such as Autocad, Max, Microstation or Sketchup and start building your schemes on top. Since we model all contours to the correct OS level, you can conduct accurate massing studies and shadow analysis and verified views from miles away.

Want to learn how to use a Zmapping model on your next project? Chat to us to get started and we can get you up and running faster than you think. Visit our website for more details.

Prices start from just £450 for a 300x300 site. Conditions apply.

Zmapping

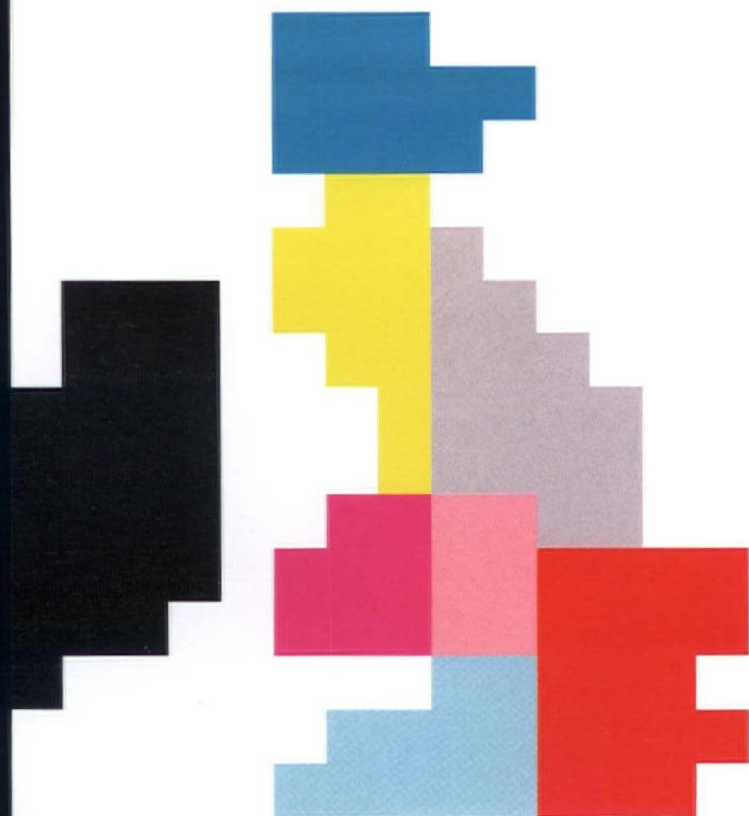
www.zmapping.com
3D@zmapping.com
Tel: 020 7190 3306

3D MAPPING OF THE BUILT ENVIRONMENT

ENQUIRY 24 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

AJ100 REGIONS

Ranked by number of architects in each region



NORTH WEST

1	BDP	56	=5	Nightingale Associates	35
2	Aedas	47	7	Pozzoni	32
=3	Austin-Smith:Lord	36	8	Buttress Fuller Alsop Williams	26
=3	Taylor Young	36	9	Ian Simpson Architects	23
=5	Ellis Williams Architects	35	10	Sheppard Robson	22

WALES

1	Holder Mathias Architects	38	5	Stride Treglown	9
2	Powell Dobson	35	6	Austin-Smith:Lord	8
3	Capita Architecture	33	7	Atkins	7
4	Nightingale Associates	20	8	HLM Architects	4

SOUTH WEST

1	Stride Treglown	60	6	Capita Architecture	28
2	SMC Group	37	7	AWW	21
3	Feilden Clegg Bradley Studios	35	8	Stubbs Rich Architects	17
4	BDP	32	=9	Aedas	12
5	Atkins	29	=9	Parsons Brinkerhoff	12

NORTHERN IRELAND

1	BDP	14	=5	3Deid	2
2	Scott Wilson	12	=5	Llewelyn Davies Yeang	2
3	Keppie	5	=5	Nightingale Associates	2
4	HLM Architects	4			

SCOTLAND

1	3DReid	98	7	Aedas	38
2	SMC Group	86	8	CDA	36
3	Keppie	82	9	Atkins	35
4	RMJM	61	=10	Cooper Cromar Architects	34
5	BDP	46	=10	Michael Laird Architects	34
6	jmarchitects	39			

NORTH EAST AND YORKSHIRE

1	BDP	45	7	Aedas	32
=2	Bond Bryan Architects	40	8	_space	23
=2	careyjones architects	40	9	Chetwoods Architects	17
=2	Hadfield Cawkwell Davidson	40	=10	DLG Architects	15
5	SMC Group	39	=10	The Harris Partnership	15
6	Atkins	33	=10	P+HS Architects	15

MIDLANDS

1	RPS Group	70	=5	Pick Everard	30
2	Benoy	47	=5	Stephen George and Partners	30
=3	Aedas	33	8	CPMG Architects	24
=3	Atkins	33	9	Glenn Howells Architects	22
=5	Nightingale Associates	30	10	SMC Group	21

SOUTH EAST

1	Foster + Partners	275	6	PRP	116
2	Hamiltons Architects	196	7	Allies and Morrison	101
3	HOK/HOK Sport	166	8	Chapman Taylor	100
4	BDP	142	9	Benoy	99
5	Atkins	139	10	Sheppard Robson	98

AWARDS TIME

The winners of the AJ100 awards are revealed on the following pages. The AJ100 awards fall into two groups: AJ100 rankings winners based on data submitted, and other awards that practices entered separately and that were judged

AJ100 RANKINGS WINNERS

Largest practice **BDP** 344 architects
Sponsored by Schüco

Fastest growing practice **Hamiltons**
An astonishing 362 per cent increase in the number of qualified architects
Sponsored by Autodesk

Highest first-time entrant **NBBJ**
In 68th place, with 40 qualified architects
Sponsored by Keim Mineral Paints

REGIONAL WINNERS

Sponsored by Griffiths & Armour

Northern Ireland **BDP** 14 qualified architects
Scotland **3DReid** 98
North West **BDP** 56
North East and Yorkshire **BDP** 45
Wales **Holder Mathias Architects** 38
Midlands **RPS Group** 70
South West **Stride Treglown** 60
South East **Foster + Partners** 275
See full table on pages 26-27

JUDGES

Ruth Slavid of *The Architects' Journal*;
Crispin Kelly of Baylight Properties;
Richard Saxon of Consultancy for the Built Environment; and Caroline Cole of architectural management consultancy Colander.

BUSINESS INITIATIVE OF THE YEAR

Sponsored by BST Global

WINNER RMJM

The practice recovered from a loss in 2005 to a before-tax profit of just over £4 million in the year to April 2007. In that year, margins increased from 8.2 per cent to 9.7 per cent. RMJM's acquisition of US firm Hillier in June 2007 makes it a truly global company. The judges said: 'RMJM has moved forward from a difficult situation with enormous confidence and impressive strategy.'

Honourable mention Pascall + Watson

Pascall + Watson faced up to the end of its framework relationship with BAA by developing new specialisms and other markets around the world.



The Doncaster
Bloodstock Sales
Arena Complex,
by RMJM



Itho Ventilation
energy
efficient

building for the
future

For the toughest workout, Itho Ventilation Ltd brings it's range of energy efficient ventilation systems directly to you - systems which outperform their contemporaries.

Long established as a leader in the European ventilation market, for energy performance above and beyond, Itho's MEV and MVHR are Appendix Q Eligible.

Itho Ventilation Ltd, 10 Faraday Court, First Avenue, Centrum 100, Burton on Trent DE14 2WX
T 0870 460 6741 F 0870 460 6742



www.itho.co.uk 0870 460 6741

ENQUIRY 47 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



FIXSCREEN®



The most recent editions of the brochures can be downloaded on **www.renson.eu**

RENSON Fabrications LTD
 Fairfax 1-5 • Bircholt Road • Parkwood Industrial Estate
 Maidstone • Kent • ME15 9SF • Tel: 01622/754123
 Fax: 01622/689478 • Fax: 01622/689479
 info@rensonuk.net • **www.renson.eu**

The first exterior blind !

Thanks to the intelligent zip-system which is patented by RENSON, the side guides on FIXSCREEN ensure that the screen operates smoothly - in addition, it means that the screen is held securely and does not distort when exposed to heavy wind loads. The side guides also ensure that the FIXSCREEN is 100% insect proof when it is fully extended. The system enables large surface areas of up to 18 m² to be covered by just one screen.

 **RENSON**
 DESIGN IN SUNPROTECTION

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



architecture + design
 town planning
 project management
 urban design
 masterplanning
 interior design
 landscape architecture
 graphic design
 adjudication

ESA architecture | design
 75 Wells Street
 London W1T 3QH

Offices in the UK and Poland

www.esa-ltd.com

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

INTERNATIONAL PRACTICE OF THE YEAR

Sponsored by Hilson Moran

WINNER FOSTER + PARTNERS

Foster + Partners is now working across five continents from its London base, with projects at every scale and offices in 23 countries around the world. The firm has broken into new markets, including India, Vietnam, Korea and Hungary, and has its first project in South America – the Aleph, a mixed-use quarter in Buenos Aires, Argentina. The judges said: 'This is a clear and outright winner for breadth of coverage, for entering into new markets, and for being a global brand.'



Virgin Galactic's
Spaceport America,
by Foster + Partners

EMPLOYER OF THE YEAR

Sponsored by SIV

WINNER MAKE

Make is a 100 per cent employee-owned company, with all profits distributed. Staff turnover is running at a tiny 2 per cent. The judges said: 'The strategic approach to the whole question of staff grows out of a very generous basic first move, which means that everybody has a sense of personal pride in the practice... The 2 per cent staff turnover is jaw-dropping.'



SUSTAINABILITY INITIATIVE OF THE YEAR

Sponsored by InterfaceFLOR

WINNER FOSTER + PARTNERS

For the design of Masdar City, Abu Dhabi – which will be carbon neutral and zero waste.

Honourable mention Aedas

For the Aedas Green Book and Green Tool.

Honourable mention Bond Bryan

For setting a new standard for sustainable manufacturing facilities with the Advanced Manufacturing Research Centre in Rotherham.

Honourable mention Sheppard Robson

For the Lighthouse, the UK's first net-zero-carbon house.



The design for Masdar City in Abu Dhabi, by Foster + Partners

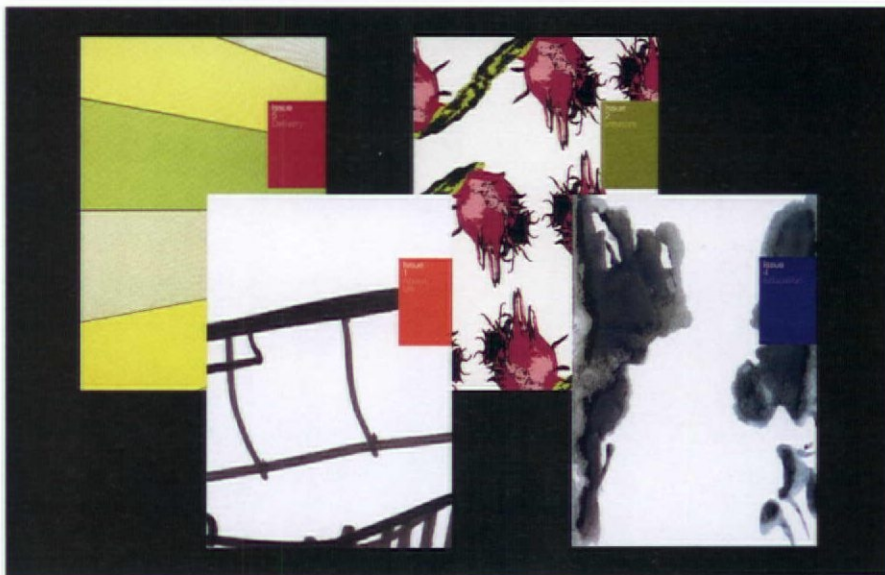
MARKETING INITIATIVE OF THE YEAR

Sponsored by Pipers

WINNER HAWKINS\BROWN

For 'Issues', a series of large-format publications on key areas of the practice's work, produced in place of a brochure.

The judges said: 'I like the fact that it's something you can pick up and in a very short space of time get a sense of quality, excitement and interest. I like the smell – it has that graphic smell.'



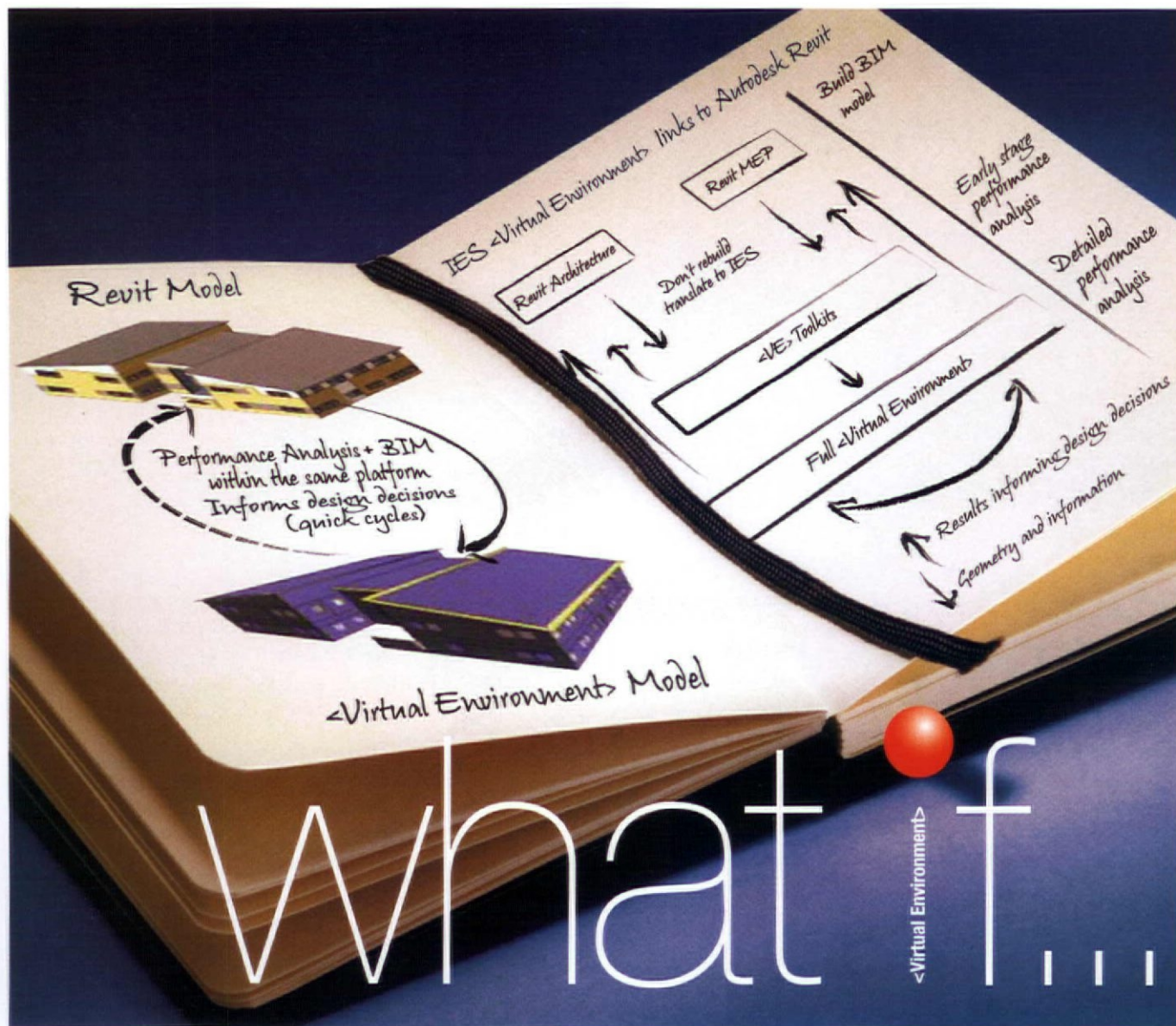
With many thanks to all our AJ100 sponsors

Headline sponsors



Category sponsors





IES <Virtual Environment> links to Autodesk Revit

What if you could easily examine how your design impacts on environmental performance?

What if you didn't need detailed building and room data to do this?

What if you could do this right from the initial concept stage?

What if you could discover the impact of different forms, orientations and envelopes?

What if you could assess the pros and cons of different passive solar principles?

What if you could undertake this analysis yourself, without the input of an engineer?

What if you could undertake all this sustainable design analysis directly from your Revit BIM model, without re-inputting data?

These 'What ifs?' are now a reality with IES's plug-in to Autodesk Revit Architecture and its <VE> Toolkits.

Architects can now easily build energy efficiency, lighting and thermal performance into their design as they go. Form, orientation, construction and use of passive solar principles can be optimised to ensure energy savings.

The plug-in for Revit architecture is free. Contact IES to trial or purchase the <VE> Toolkits or full <VE> Suite.

design, simulate + innovate
with IES <Virtual Environment>





Create in confidence

External or internal; rainscreen or complete walling system; roof or canopy; you can be sure Dan Pal (UK) have a solution for all your building envelope requirements. Danpalon is a perfect choice to achieve a naturally lit internal space, with a calm, diffused light.

Danpalon is 'Light Architecture'



Thomas Fairchild School, London. Architect: Haverstock Associates, London. Exterior and interior shown above.



Waterside Room, Durham University.
Architect: PH Partnership, Birtley.



Tropical Birdhouse, London Zoo.
Architect: Wharmby Kozden, London.

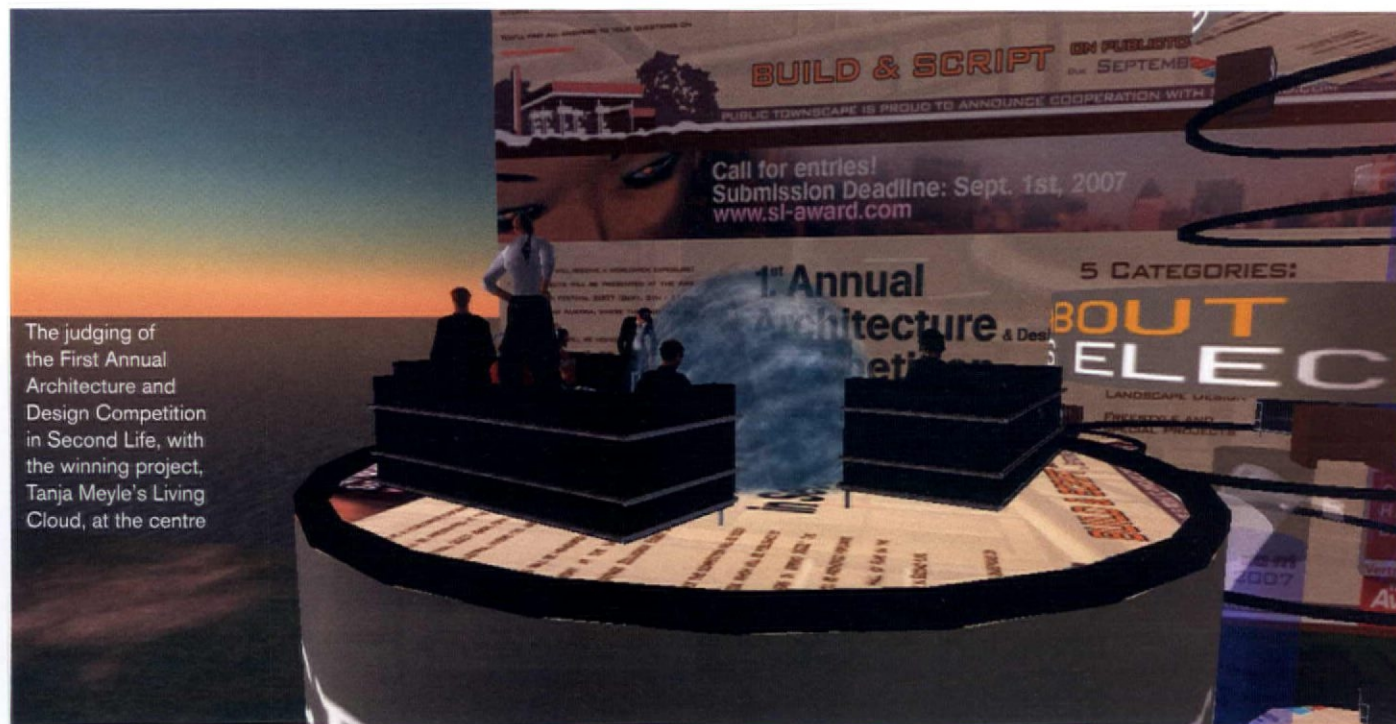
Main image above shows: Le Mairie de Saint-Ave, France. Equipage Architecture

Dan Pal (UK)
4e St Mary's Road,
Market Harborough,
Leicestershire,
LE16 7DU

t: +44(0)1858 468 323
f: +44(0)5601 273919
e: info@danpal.co.uk
www.danpal.co.uk

Dan Pal

The Critics



The judging of the First Annual Architecture and Design Competition in Second Life, with the winning project, Tanja Meyle's Living Cloud, at the centre

BOOK

Second Life: dead and buried

If this book is any indication, virtual architecture has lost its lustre, says **Alex Wiltshire**

Space Between People: How the Virtual Changes Physical Architecture. Edited by Stephan Doesinger. Prestel, 176pp, £14.99

'The virtual architects that inhabit these worlds are visionaries, the emerging prophets of a new age,' writes graphic designer Lester Clark in his essay in *Space Between People: How the Virtual Changes Physical Architecture*. Clark believes that Second Life – the online 3D virtual world in which users can create their own character, buy and sell goods, and build their own house or business – represents a new frontier for architecture. This view is shared by Stephan Doesinger, who in this book attempts to illustrate how Second Life and other virtual worlds affect perceptions of place and reality.

Newly released last month, *Space Between People* is based around the First Annual Architecture and Design Competition in Second Life, judged at last year's Ars Electronica festival for digital arts, and shows off winning and commended projects, along

with a series of essays about the nature of such 'bastard spaces' – amalgamations of virtual and physical space. The trouble is that the projects here are boring, something that juror Shumon Basar admits. 'There was a strange and hard-to-explain ordinariness to the majority of entries,' he writes. And, indeed, the entries hardly describe a new architectural discourse enabled by this physics-less, media-rich world.

While Second Life's melding of virtual space and multimedia once seemed fabulously exciting – a realisation of the dream of cyberspace – the gold rush appears to be over. The glut of media attention has switched to newer and shinier things, in the face of profoundly rich 2D interfaces such as social-networking site Facebook, now used as natural extensions of our physical lives. Second Life has lost much of its lustre. In turn, this book

has lost much of its relevance, and there is no information about a follow-up architecture competition for 2008.

Second Life's ugly, disorganised 3D world now seems anachronistic. Why should this virtual world ape the problematic spatial characteristics of the real world, when the semantic spaces created by HTML are easier to navigate? *Space Between People* is most successful where it demonstrates how we've assimilated virtual realms with the physical – how natural it seems that a visit to Amazon.co.uk will result in a book being shoved through our letterbox. Architects might be more inspired by examining the virtual worlds as lived through Firefox, than the hollow polygons that occupy Second Life.

Resume: Virtual market slump follows housing market crunch

A double helping of David Greene

EXHIBITION

The Archigram co-founder's exhibition is part myth, part miracle, says Kester Rattenbury

L.A.W.U.N Project #20. Until 24 May at the Architectural Association, 36 Bedford Square, London WC1. www.aaschool.ac.uk

If David Greene's Mosque project was published now, in 2008, we'd be marvelling at the cartoon-like thinness of the plan (eat your heart out, SANAA), the sectional complexity, the baroque geometries of the computer age. In fact, when it was hand-drawn in 1959 as his thesis project at Nottingham University, it got an absolute hammering. But Greene's genius seems to demand thwarting his own success. He diligently pursues arguments for the absence of architecture. He is a mythical beast: legendary, perverse, evasive, and maybe obscured by the fun-loving, positivist perception of the massively influential group Archigram, which he co-founded in 1961.

Greene's first ever solo exhibition, L.A.W.U.N Project #20 (Locally Available World Unseen Networks), is currently on show at the Architectural Association (AA) in London. I have to declare an interest here, as a colleague of both Greene and curator/editor Samantha Hardingham at the Centre for Experimental Practice (EXP), the research group at the University of Westminster that supported Greene's current project. Credit must go to Hardingham for delivering this show, packed full of projects and accompanied by a book – an achievement like delivering a unicorn on schedule to a well-planned picnic.

The show begins with utterly extraordinary forms, such as the Baghdad Mosque (pictured top right) which emerged unprecedented from a Modernist school, before Archigram was a twinkle in Greene and Peter Cook's eye. The main drawing wall, as packed as the Royal Academy, runs chronologically from Mosque on, punctuated by Greene's acerbic texts.

There are newly-discovered drawings here, which Archigram's Dennis Crompton unearthed for this show, most notably of the Living Pod (1966). Greene's most famous Archigram form, the Pod is a heart-like organ of preformed, idiosyncratic, expendable living units. The drawings are amazing, disingenuous things. Some are part M&E, part cartoon; others, like late Philip Guston paintings, are wonderful, crude, libidinous and comic.

Opposite the drawings is evidence of the collaborations through which Greene always works. There are reprints from Archigram, but it's the current younger collaborators that take centre stage: new study models of bits of the Mosque, beautifully made in plaster and bandages by Shin Egashira; a model of high-rise Living Pods by Theo Spyropoulos. Best of all is Rowan Merish's interpretation of Greene's Hairy Coat project, described in a piece of text written in 1969. This glorious tangle of goffered tassels, draped from shoulder to floor, features tiny cameras trailing in the train, which broadcast to little monitors, hanging down the flank.

Greene's projects move from form to absence as they pursue the logic of his own ideas. If technology is so great, we don't really

need buildings – clothes like the Hairy Coat and miniature technical devices provide all the architecture we need. Three decades ago, these projects forecast an age when we'd be bothered on the beach by problems in the office through an irritating device in our pockets. Small projects for a technically-wired up landscape – such as Rokplug (1969), a socket disguised as a rock, and Bottery (1970), the robot-serviced landscape – see the future more or less as it turned up. Indeed, Nic Clear's movie collaboration is modestly installed on an iPod – proof of the architecture of disappearance in itself.

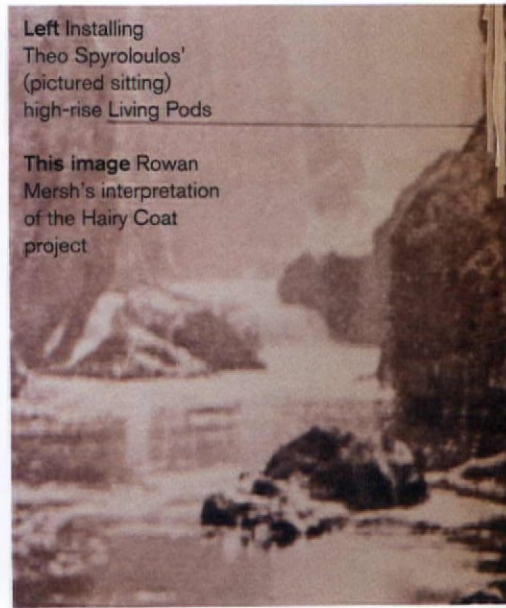
The curious thing about this exhibition is that the stuff Greene imagined is everywhere now: Blackberries, iPods, Apples. Even the language has become Greene-y. But this is mainly an archive show, a carapace. And though Greene always criticised Archigram's formalism, his own, old scatological forms seem increasingly informative. They look like the chrysalis, the sloughed-off cast of something which got away. Architecture, I guess. Kester Rattenbury is an architectural critic and teacher who co-ordinates EXP at the University of Westminster

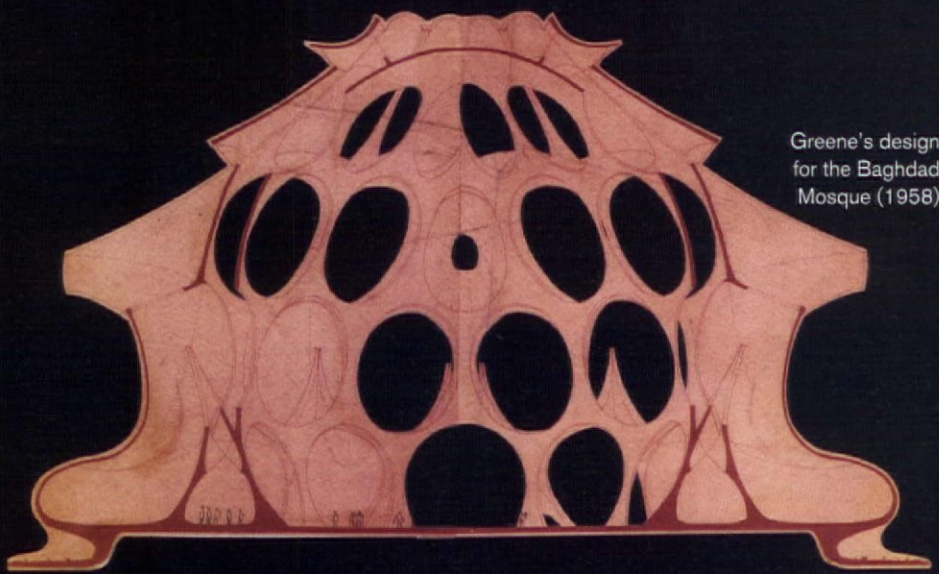
Resume: Pods begot iPods and the Apple didn't fall far from Greene's tree



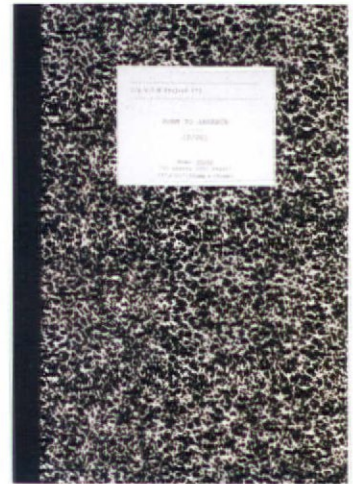
Left Installing Theo Spyropoulos' (pictured sitting) high-rise Living Pods

This image Rowan Merish's interpretation of the Hairy Coat project





Greene's design
for the Baghdad
Mosque (1958)



BOOK

*This book shows students
what Greene is made of,
says Christopher Pierce*

L.A.W.U.N. Project #19. By David Greene and
Samantha Hardingham, designed by Zak Kyes.
AA Publications, 280 pages, £40.00

Move over Rem Koolhaas and shut down
your Rhino software all of you *El Croquis*-
loving mugs: there is an unsuspecting
septuagenarian Schwarzenegger out of the
Architectural Association (AA) who has just
published his *pièce de résistance*. On 25 April,
David Greene, with Samantha Hardingham

and Zak Kyes, launched *L.A.W.U.N. Project
#19*. Printed with up to 20 different subtitles,
it is jacketed as an oversized Mead
Composition book, 13" x 9½" (or so it says on
the cover), while inside it contains, not ruled
A4 foolscap, but at least half a dozen different
paper types tied together with twine. And
while it features probably a few too many of
the single-colour images that have come to
define AA publications over the last couple
of years, even those saturated images (in this
case blue) have found a freshness and context
in the company of Greene's wildly varied and
richly provocative oeuvre. A lot of this
inimitable work is also on view in a long
overdue exhibition at the AA, *L.A.W.U.N.
Project #20* (reviewed left).

The very best thing about this book is that

*In so many ways, this gentle cult of the
personality beats architecture's more
recent celebrity overload*

one of the most marvellous architectural
educators has produced a volume that
students cannot possibly copy. Instead it
is full of 'ideas' – as the influential Swiss
designer and educator Olivio Ferrari (1931-
1994) would have said (one of my and
Greene's principal mentors from Virginia
Polytechnic Institute and State University).
This is the book's aim and objective – the
scarcity of real ideas in contemporary design
is not to be underestimated – and in this
respect it soars. That Olivio is misspelled as
Olivier (although he was a Spartacus of sort)
is almost unforgivable. But in another way, it
is a small matter, because sustained reading is
an appropriately lesser part of this book, and

the four accompanying and unusually
accessible essays are so fancifully printed on
hospital green paper, infused with a Pantone
colour wave from red to purple, that the texts
themselves become reduced (or elevated) to
the status of hallucinogenic image.

There is a tremendous personalisation
of Greene's project that pervades the book,
or 'thing' as he calls it. It is in the countless
newspaper cut-outs that you hope might have
been lifted from his own personal Mead
Composition book; in the sentimental contex-
tual essays offered by his invited friends –
Samantha Hardingham, Sand Helsel, Sam
Jacob and Robin Middleton; in the full-
spread handwritten title pages (by Greene,
we guess); and in the short descriptions that
Greene gives as the preface to each of the 20
or so featured projects. In so many ways, this
gentle cult of the personality beats architec-
ture's more recent celebrity overload –
knowing how often Koolhaas slept (or didn't
sleep) in a hotel via a 3D bar chart, or what
allegorical drivel Daniel Libeskind will deliver
to win his next job.

There is no question that a Terminator-
like tension exists here between what is past
and what is present, though the blur between
new and old might describe Greene as well as
the projects. I do not know how much of a
six-pack Greene still carries under his
pullover, but there is plenty of muscle on
show here to hold all those NURBS software
nerds at bay.

Christopher Pierce is a principal lecturer at
the University of Brighton and intermediate
unit master at the Architectural Association

Resume: 'I'll be book,' says Terminator
Greene with this new AA publication



VALERIE BENNETT



Critic's Choice

Tristram Hillier's paintings give everyday scenes a sense of menace, says **Andrew Mead**

When Basil Spence's Coventry Cathedral was under construction in the late 1950s, there to record the scene was the artist Tristram Hillier (*see picture below*). He seems to have had an affinity with Spence's work, having designed a mural for his Sea and Ships Pavilion at the Festival of Britain in 1951. Though you might come across a painting by Hillier in a provincial gallery, and very occasionally Tate Britain has his *La Route des Alpes* (1937) on display, his public profile is much lower than that of his 1930s colleagues Ben Nicholson and Paul Nash (though he sold well until his death in 1983). So Jenny Pery's new book, *Painter Pilgrim: The Art and Life of Tristram Hillier* (Royal Academy, £25) is full of unfamiliar things.

Hillier was influenced by such Surrealists as Giorgio de Chirico, but his meticulous technique suggests he spent a long time studying Old Masters, and his images could be stills from a film by Michelangelo Antonioni or Alfred Hitchcock. His speciality was the empty piazza in strong afternoon sun or a quayside in which a rope coil, a propeller and a boat keel are strange looming presences. His eye often fixed on the skeletal shapes of pylons in a mountain landscape, but he was also drawn to sites free from technology – a country lane in Somerset with a few gaunt trees. And just by painting a cut loaf and heavy-bladed knife, he could make a still life look like the scene of a crime.

Coventry Cathedral Under Construction (1958) by Tristram Hillier



THINKERS FOR ARCHITECTS

01

THINKERS FOR ARCHITECTS

Deleuze & Guattari

for

Architects

Andrew Ballantyne

Heidegger

for

Architects

Adam Sharr

BOOK

Robert Harbison reviews
the first volume in Thinkers for Architects, a new series that reframes philosophy for architects

Deleuze & Guattari for Architects. By Andrew Ballantyne. Routledge, 124pp, £15.99

Writers often seek to disguise the narrowness of their approach. In the new Thinkers for Architects series, they flaunt it. *Deleuze & Guattari for Architects* by Andrew Ballantyne, professor of architecture at Newcastle University, is the first in a series of short philosophy guides for students of architecture, academics and interested practitioners, written by architects and architectural critics. Volumes on Heidegger and Irigaray have followed, in which the authors excerpt and explain the most architecturally relevant philosophical texts. The Heidegger volume, written by Adam Sharr of Adam Sharr Architects (editor of the Thinkers series), analyses just three of Heidegger's essays written from 1950–51 –

the texts that students in architectural schools are most likely to meet. The Irigaray, by Bartlett lecturer Peg Rawes, deals with the French thinker's writings on space and spatial relationships in Western culture.

Deleuze & Guattari for Architects mostly ignores the parochial brief – after all, the Post-Modern philosophers devoted themselves to attacking categories that fix things in their places. When you read Deleuze energetically, you are not an architect, but something hard to put a single name to.

French philosopher Gilles Deleuze and French psychiatrist Félix Guattari claimed they were more than two – a multiplicity. The better you know their work, the more sense this makes. Associated with the manifestos for Post-Structuralist life and the May student revolts of 1968 (*see 5 Things To Do, far right*), they sought to create new forms of thought, philosophy and politics. They used collaboration to say things they couldn't have said singly, spurring each other on to errant impulses. So it is apt that Deleuze and Guattari, who question our ideas of personal identity so persistently, should not be treated individually in this book.

Ballantyne focuses on Deleuze and Guattari's best-known works, the two volumes *Capitalism and Schizophrenia 1: Anti-Oedipus* (1972) and *Capitalism and*

Irigaray

for

Architects

Peg Rawes

Left Volumes on Heidegger and Irigaray have followed Andrew Ballantyne's *Deleuze & Guattari for Architects* in the Thinkers for Architects series

Schizophrenia 2: A Thousand Plateaus (1980). 'God is a lobster' – *A Thousand Plateaus* is full of absurdities like that, and it is the best book to begin with because (I take Ballantyne's word for this) it is more playful, more agile, more Nietzschean than their others. It's also full of strange and sometimes

When you read Deleuze energetically you are not an architect, but something hard to put a single name to

repellent concepts which the authors do not explain clearly. These include the rhizome, the plateau, smooth and striated space, the body without organs, and the face (which consists of a white wall and black holes). They rage against binary thinking, yet throw up memorable binary after binary.

Concepts in metaphoric concretion assume the power of talismans: Ballantyne finds himself talking about the 'line of flight' or the 'desert inhabited by tribes' (a figure for the self with no fixed, only shifting, features) as if they were common objects of perception. For him, it becomes entirely natural to analyse the Acropolis in Athens as a facialised landscape characterised by white screens and black holes. Laying this Deleuzian template down on this place did nothing for me, except to confirm that the

author is a convinced Deleuzian.

What here is of value to architects? Ballantyne would say that Deleuze reshapes your sense of self and the world around you so radically that you cannot be the architect you were. He does not present compelling instances of Deleuzian interpretations of particular buildings or places. As far as I can tell, reading Deleuze so intelligently, yet so fervently, has left him less able to respond to the architecture of the past, which now fits into a depressingly negative take on Western history.

I've come to value Deleuze and Guattari, as far as I can, for a highly metaphoric style of thinking, more interesting for its obscurity and resistance to interpretation, which devalues reason and elaborate forms of organisation in favour of the unselfconscious acts of ticks or nomads and the swarm life of grass or mould. And like Deleuze and, even more, Guattari, I am fascinated by the light that schizophrenic fantasy casts on wider consciousness. But schizophrenic testimony plays a disturbingly large role in their world view, pushing it close at points along the way to a comprehensively paranoid vision. As a consequence, their influence on susceptible students is occasionally far from benign.

Resume: Brush up on your philosophy with this new 'York Notes for Architects' series

5 THINGS TO DO THIS WEEK

1 Botanic Garden Lecture

Listen to Professor Alexei Lepore examine the impact of English landscape garden design on Tsarist Russia at this annual lecture. 15 May at 8pm at the Ken Edwards Lecture Theatre 1, University of Leicester. www.le.ac.uk

2 Global Practice in Local Scenarios

Spencer de Grey of Foster + Partners and Saskia Sassen of the London School of Economics discuss the implications of global architecture and the issues that unite practices around the world.

15 May at 6.30pm at Jarvis Hall, RIBA, 66 Portland Place, London W1. www.architecture.com

3 International Contemporary Furniture Fair

Follow the action at the 20th annual International Contemporary Furniture Fair via YouTube video-casts on the website.

17-20 May at the Jacob K Javits Convention Centre in New York. www.icff.com

4 Designing Tall Buildings

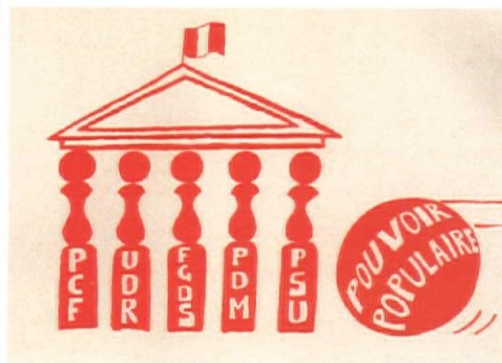
The third annual AJ conference on high-rise design explores the latest design and strategic challenges associated with tall building schemes. Register at www.designingtall.co.uk

21 May at Inmarsat, 99 City Road, London EC1

5 May 1968

Remember the student riots with a month of events, exhibitions and films at Nottingham Contemporary, or visit the Hayward Gallery's exhibition of street posters (pictured below).

Remember Revolution, until 31 May at Nottingham Contemporary, Angel Row, Nottingham, www.nottinghamcontemporary.org; May 68, until 1 June at the Hayward Gallery, London, www.southbankcentre.co.uk





www. **Onduline** .net

Attractive Durable Cost Effective Roofing Systems

The answer to your roofing needs could be just a click away



Onduline Building Products Ltd.

Eardley House, 182-184 Campden Hill Road
Kensington, London, W8 7AS - Tel: 020 7727 0533
e-mail: enquiries@onduline.net - Fax: 020 7792 1390



ENQUIRY 59 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Professional Support

www.roof-pro.co.uk

Unique base
pivot & threaded

- * Non penetrative
- * Levels services
- * Adjusts to the fall

Efficient design

- * Offsite fabrication
- * No plinths/detailing
- * Roof clearance
- * Location flexibility

Managed loads

- * Pressure on finish
- * Reaction within limits

*condenser supported on Roof-Pro

For over 11 years Roof-Pro have worked with specifiers and contractors to provide a professional solution for the support of building services. From pipes to chillers Roof-Pro engineers will design a free standing system to your exact project needs.

For a **FREE** technical literature pack contact:
Tel: 01234 843 790
email: info@roof-pro.co.uk

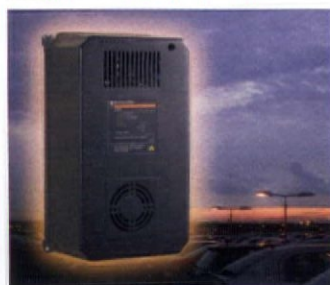
ROOF-PRO
Products, Systems & Designs

ENQUIRY 58 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

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.

Products

SCHNEIDER ELECTRIC



AJ ENQUIRY 201

Lubio lighting-control systems from Merlin Gerin, a brand of Schneider Electric, offer savings of 20-40 per cent in electricity costs from energy use through to reduced maintenance. Lighting accounts for 20 per cent of all electricity used in the UK, and with Part L of the Building Regulations in force, emphasis is on improving the efficacy of lighting systems.

STOAKES SYSTEMS



AJ ENQUIRY 202

When is translucent cladding the same as a solid wall? When it has the same 0.28 U-value! Kalwall + Nanogel, seen here at Jersey General Hospital, enables architects and designers to achieve insulating values equivalent to a solid wall while using large areas of translucent cladding or roofing. See more at www.stoakes.co.uk

LEVOLUX



AJ ENQUIRY 203

Kier London has used state-of-the-art solar-shading products from Levolux at its new HQ in Essex. Walk On brise soleil, partnered by a vertical stack of 200mm extruded aluminium fins, shades the many windows along the building's south elevation from direct sunlight, ensuring that the building is kept cool naturally.

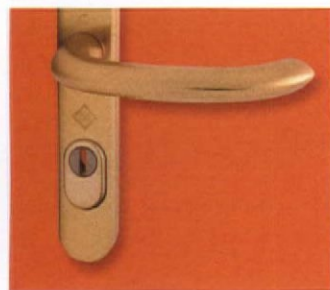
MUMFORD & WOOD



AJ ENQUIRY 204

High performance timber windows and doors from Mumford & Wood's Contemporary™ range have been specified for a new-build development of luxury apartments in Kent. Contemporary™ windows and doors provide easy access to unique views over the fairways and countryside, and introduce dramatic light to the spacious and lofty rooms.

SECURISTYLE



AJ ENQUIRY 205

Homeowners and social-housing residents can be more secure in their homes thanks to the launch of a new Secured By Design PAS 24 door handle from Securistyle. Manufactured exclusively for Securistyle by one of Europe's leading door-hardware companies, Hoppe UK, the Equality 24 is an extra-secure door handle.

FDT



AJ ENQUIRY 206

FDT's Rhepanol HG, the world's most sustainable single-ply roofing membrane, is helping to preserve one of Europe's most remarkable ancient monuments, 5,000-year-old Skara Brae in the Orkneys. With one of the Neolithic domed homes at risk from an unstable environment, Rhepanol HG helped create a watertight garden roof.

SAS



AJ ENQUIRY 207

Senior Aluminium Systems (SAS) has launched Hybrid – a brand new concept in aluminium/timber facade supply, and winner of the Glassex and GP&T award for Best New Window Product. Hybrid combines the long life and low maintenance of aluminium externally with all the benefits of engineered timber internally.

HALFEN



AJ ENQUIRY 208

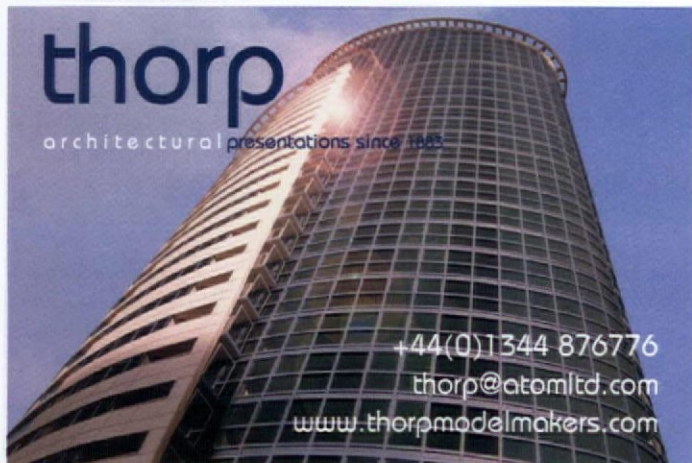
The Liverpool Canal Link scheme will extend the Leeds and Liverpool Canal down into the South Docks. The proposed route will involve various structures including two new locks, open channels, tunnels and culverts. Halfen cast-in channel and fixings are being used to secure granite cladding to the open channels and culverts.

Classified

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

3D COMPUTER VISUALISATION



thorp
architectural presentations since 1985

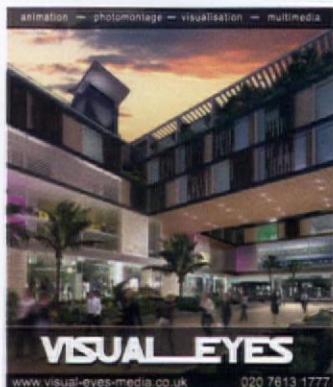
+44(0)1344 876776
thorp@atomltd.com
www.thorpmodelmakers.com



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 Goodeye +44 (0) 20 7234 5910
www.glass-canvas.co.uk
info@glass-canvas.co.uk



glass canvas™



FLIC DIGITAL
Architectural Visualisations

Hi-Res views
Photomontages
Fly-throughs
Animations


020 7324 9835
www.flicdigital.co.uk
studio@flicdigital.co.uk



the digital image co.

t 020 7613 5530 www.thedigitalimageco.com

www.architectsjournal.co.uk



To advertise here please contact
Hannah Stadie on

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

MODEL MAKERS



Sussex Modelmakers

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

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



MODEL MAKERS

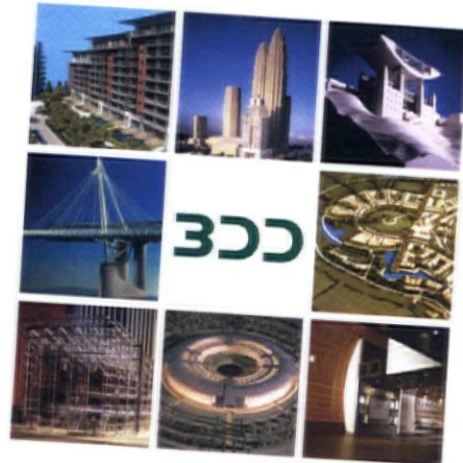


KANDOR
KANDOR MODELMAKERS

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

MODELMAKERS

t: 020 7739 7933



f: 020 7739 7195

3dd.co.uk

COMBER

MODELMAKERS

020 8533 6592

LONDON • MAIDSTONE • INVERNESS



www.combermodels.com combermodels@btconnect.com



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 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

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 Court
2 Foundry Street
Worcester WR1 2BJ

T. 01905 233 81
F. 01905 234 03

South

2 Jeffries House
Jeffries Passage
Guildford GU1 4AP

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
Email: 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





SUBSCRIBE TO AJ TODAY

TO RECEIVE A FREE MOLESKINE® NOTEBOOK

PLUS
SAVE
30%



Essential Tools of British Architecture

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

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

SUBSCRIBE AND YOU WILL RECEIVE:

- A luxury moleskine® notebook
- A 30% discount on the cover price (saving over £55)
- 47 issues of AJ and 12 issues of product magazine *AJ Specification***
- Unrestricted access to www.architectsjournal.co.uk

TO SUBSCRIBE:

Call 0844 848 8859 quote ajwh or visit www.subscription.co.uk/archjourn/ajwh

Offer ends 30 May 2008, new subscriptions only *Save 30% discount on the newsstand price **AJ Specification is available only to UK subscribers

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

www.cam.ac.uk/jobs/
A world of opportunities



University Lectureship in Architecture – Energy Efficient Cities

Department of Architecture
£34,793 - £44,074 pa

The University of Cambridge and the Engineering and Physical Sciences Research Council are making a strategic investment around the theme of 'Energy Efficient Cities' with the aim of strengthening the UK's capacity to address energy demand reduction in cities. As part of this initiative, applications are invited from suitably qualified candidates for a Lectureship in Architecture to work in the area of building and transport design, with particular emphasis on urban design and planning.

You will have or be expected to develop a record of world-class research commensurate with the Department's international reputation. You will have architectural training and will be able to contribute fully to the teaching and examining of the Department.

You will take up appointment on 1 September 2008 or as soon as possible thereafter. The appointment will be for a probationary period of five years and, subject to satisfactory performance, with appointment to the retiring age thereafter.

Informal enquiries may be made to Professor Marcial Echenique, email me15@cam.ac.uk, telephone +44 (0) 1223 332958.

Further particulars and an application form may be obtained from <http://www.arct.cam.ac.uk/ArchIntranet/newslist.aspx> or from the Secretary to the Appointments Committee, Faculty of Architecture and History of Art, 1-5 Scroope Terrace, Trumpington Street, Cambridge CB2 1PX, UK (tel +44 (0) 1223 332593, fax +44 (0) 1223 332960, email as820@cam.ac.uk).

Please quote reference: GC03376. Closing date: 30 May 2008.

Interviews will take place towards the end of June 2008.

The University is committed to Equality of Opportunity.



LORD MOSER
DESIGN & BUILD PLC

Architectural Design & Build Company seeks uniquely motivated individuals to join our new design team. This will be a very demanding but rewarding position, working on amazing projects that will challenge your professional experience.

Successful applicants will be based at our offices Kingston Upon Thames. Excellent drafting, design and drawing skills required as well good knowledge of UK building regulation. Candidates must be fluent in AutoCAD. 3D visualisation a Plus. Please send us your CV with photo to sp@lordmoser.co.uk or call Diana on **0845 226 3619**. An amazing career prospects awaits the best!

PLEASE MENTION AJ WHEN REPLYING TO A
JOB IN THIS SECTION

AJ

Senior Lecturer Professional Practice in Architecture

SCHOOL OF ARCHITECTURE AND
THE BUILT ENVIRONMENT

£34,857- £43,352 inc LWA per annum

Two posts 0.5 part-time or one full-time Senior Lecturer Grad Diploma (Part 2) and PG Dip in Professional Practice (Part 3) are highly successful courses with vacancies for teaching in the areas of Management Practice and Law, with opportunities to integrate professional studies to the prize winning work in the design studios. These vacancies are envisaged as half time to suit a practitioner, or may be combined to a single post for a practitioner who wishes to move into full-time teaching. Posts offer opportunities for research/CPD/staff development.

Closing Date: 30th May 2008

Interview Date: 9th June 2008

Candidates should apply via our website at <http://www.wmin.ac.uk/hrvacancies/> under reference 50006526 which includes an online application form.

Please note: CVs in isolation will not be accepted.

UNIVERSITY OF WESTMINSTER

Embracing diversity and promoting equality

CAD MANAGER

We are looking for a CAD manager for our London Studio. The role requires expert knowledge of the latest versions of Microstation. Knowledge of other CAD and modelling software would be a benefit including SketchUp, 3ds Max, Cinema 4D, Rhino and Form-Z.

The Candidate will have a keen interest in both 2D and 3D applications of CAD in the design and construction of buildings. The CAD Manager will also be required to implement document control procedures for architects using web-based systems.

For further details email:
maryja.johnson@haworthtompkins.com

Haworth Tompkins is an equal opportunities employer.
www.haworthtompkins.com

**Haworth
Tompkins**

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



Estates & Facilities Management

CAD Technician

£23,002 - £26,665 p.a.

(depending on skills & experience)

You will assist with project work and the processing of design and as-built information, as well as being responsible for managing the departmental drawing database in parallel with the space management systems and processes.

You will be experienced at producing plans in a drawing office and be a proficient user of CAD. A professional qualification (or equivalent experience) in property or a CAD related area is essential, along with working knowledge of building regulations and other related legislation.

Our benefits package includes generous annual leave (25 days plus a further seven closure days plus bank holidays), final salary pension scheme, childcare assistance and leisure facilities.

Please apply online, or contact Tania Kotecha on 01483 683829 or email: t.kotecha@surrey.ac.uk quoting ref: 6486.

Closing date: 5 June 2008.

We acknowledge, understand and embrace diversity.

www.surrey.ac.uk/vacancies



£35,000-40,000

The Heveningham Hall Estate, Suffolk is seeking a RIBA Part 3 Architect. You will have a minimum of six years experience in practice, particularly working with Listed Buildings.

You will be responsible for helping to develop the design concepts for numerous and varied restoration, refurbishment and alteration projects to the listed buildings around the Estate. You will also be working closely with a London based firm of architects who have been appointed to oversee all of the projects on the Estate.

You should display an interest and experience of working on refurbishment projects involving listed buildings, be CAD literate and able to work on your own initiative.

Applicants should express their interest by emailing a CV and short introduction letter to stuart.adolph@ocubis.co.uk (Tel:07773 816320)

CENTURION

www.centurion4jobs.com

Architectural Project Manager Hertfordshire circa £50k + Benefits
A major blue chip retail company, whose continuing success ensures an ever-increasing workload & property services development. As a qualified Architect you will liaise between the various relevant bodies enabling smooth efficient operations throughout each project & a high level of management & coordination within the team. A hands on, responsible role that offers fantastic job satisfaction & financial rewards! **Ref: L565 (Hannah)**

Senior Architect (Associate Opportunity) Sevenoaks c£37k - £45k Plus Bens
A fantastic chance to join this small / medium sized company. The ideal candidate must have some experience in Residential, Commercial or Education schemes. 5+ years experience in UK based architecture with sound design skills, technical ability, motivation and enthusiasm. Associate opportunity. **Ref: 3727 (Philip)**

Technician / Assistant High Wycombe / Maidenhead Up To £25k + Benefits
Offering a wide variety of architectural services & a hand in a range of market sectors, this medium sized practice now has requirements for a technical based individual to complement & complete their studio. This role offers a personable environment with continual progression to advance & develop your skills. **Ref: L569 (Hannah)**

Technicians Hitchin Permanent & Contract Options
An architectural and building surveying practice operating out of Hertfordshire. Since formation in 1982, they have grown from three Partners and a secretary into a substantial practice, comprising some 60 plus persons. A combination of architects, building surveyors and planning supervisors enables them to offer clients a wide field of expertise, including planning, building design, project management and surveying, on a wide range of construction projects. **Ref: 3729 (Philip)**

Project Architect Liverpool Street / Old Street circa £38k - £48k
Ideally located practice who specialise in the design and realisation of sustainable, urban and mixed-use projects. This role offers a remarkable opportunity to lead a multimillion£ commercial scheme from inception to completion, a true highlight in your professional career! With the high level of responsibility comes a salary commensurate of the post. **Ref: L571 (Hannah)**

Architects / Technologists Southampton circa £28k - £42k + Flexitime
This highly respected Hampshire practise is now looking for Design Architects and Technicians with 3-5 years experience to join their friendly and dynamic studio. A residential background would be an advantage along with good design skills and ideas. The work will be varied consisting of conversation schemes, multi-story and commercial projects. The company's software is Microstation but cross training will be given. **Ref: 3730 (Philip)**

Tel: 01323 749200

jobs@centurion-recruitment.com



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

NET
DIRECTORY

adrem

www.adrem.uk.com

amsa

www.amsa.co.uk

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

dg www.dgservice.co.uk



www.rdrecruitment.co.uk

Architectural Vacancies
www.siv.co.uk

SIV

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

BARKER ROSS
Great people | and then some

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

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

solution
solutionrecruitment.com

UNIQUELY DMU

Building Innovation

We are dedicated to providing an environment of creativity and innovation. Our Leicester School of Architecture has, for over 110 years, delivered accredited courses in the subject. Our students have gone on to work on some of the most prestigious building projects in the UK and abroad. We need someone remarkable to take this tradition into the future.

**Have you got what
it takes to make a
unique contribution?**



FACULTY OF ART & DESIGN HEAD OF SCHOOL OF ARCHITECTURE

Ref: 4914

Salary to be established by Vice Chancellor
Full time (pro rata appointment may be accommodated)

Your role will be to lead the School in its core activities of teaching, research and consultancy and to build upon our national and international reputation. You will devise and deliver a strategic plan for the School, manage the resources and staff and foster a spirit of innovation. You will also be an active member of the Faculty Executive Committee.

A practising professional with a strong background in architectural education, you will be able to demonstrate a genuine passion for architecture and the ability, effectively, to manage people, finances and other resources. You will also be an influential presence, persuasive communicator and positive champion of ecotthinking in architecture.

To discuss the post please contact the Dean of the Faculty of Art and Design, Professor Gerard Moran, on **(0116) 207 8396**.

SENIOR LECTURER IN ARCHITECTURAL DESIGN WITH TECHNOLOGY

Ref: 4915

£32,795 - £41,545 pa

Working closely with the programme and subject leaders within architectural design, you will teach and support the BA (Hons) in Architecture, BArch and BSc (Hons) in Architectural Design Technology and Production. You will also conduct high quality research and work with our postgraduate students.

With an outstanding knowledge of the subject, including demonstrable achievements in teaching and learning, you will need to have proven organisational and interpersonal skills.

To discuss the post please contact the Professor Hassan Abdalla on **(0116) 257 7571**.

Application forms and further details are available from our website: **www.jobs-dmu.co.uk** Alternatively telephone **0116 250 6433** (24 hour answerphone) or write to The Human Resources Team, De Montfort University, The Gateway, Leicester LE1 9BH.

Please quote the appropriate reference number.

Closing date for both posts: **29 June 2008**.

We are an equal opportunities employer and welcome applications which reflect the diversity of our community.

A Clerkenwell based job agency set up by Architects for Architects

bespoke

From Russia with love! £50,000 - £60,000 p.a. + benefits

An international award-winning practice, renowned for their sustainability projects are looking to appoint an Office Director for their office in Moscow. Successful candidates must possess excellent communication & managerial skills as you will be expected to oversee every aspect of running the office ranging from project bids & business development to the recruitment of staff. A good technical knowledge & flawless spoken Russian & English is a must. Experience working on Russian projects will prove advantageous. This is a fantastic opportunity to stamp your mark & make a name for yourself in a widely published practice!

Manage a team! £30,000 - £45,000 p.a. + benefits

A globally recognised company with a fantastic portfolio of award winning work are looking to appoint a talented Technical Architect to work on high-budget residential projects & manage a medium sized team at varying levels of experience. Successful applicants will be working on projects from RIBA stages E-L so a good track record of managing delivery of tender is essential. Experience of working on large scale residential projects in the UK will prove to be advantageous. This is a superb opportunity to work for a widely published practice and see your work get built! Microstation essential.

Calling all Technicians! £45,000 p.a. + benefits

A prestigious international architectural practice based in Soho are looking to recruit talented Project Architects & Architectural Technicians to work on some exciting new healthcare & Educational schemes throughout the UK. This is an excellent opportunity to work on some amazing projects in a friendly sociable & office that offer great benefits! AutoCAD essential.

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



CAREER OPPORTUNITIES

EPR Architects work on a wide range of projects including offices, interiors, residential, hotels, leisure, mixed use, public buildings, urban design and masterplanning.

We are looking to recruit talented architectural staff with proven design ability, to work on a number of major projects in the UK.

If you are interested in working for EPR Architects then please send your CV and A4 samples of work in PDF format as one document to: michelle.potter@epr.co.uk

EPR Architects is an equal opportunities employer



EPR Architects Limited
30 Millbank,
London SW1P 4DU
Tel: +44(0)20 7932 7600
www.epr.co.uk



partnerships for schools

building schools for the future

DIRECTOR OF DESIGN

London based

£competitive plus bonus & civil service pension

Help transform education through
ground-breaking design

Everyone of England's 3,500 secondary schools is being rebuilt or renewed under the Building Schools for the Future (BSF) programme. Unprecedented levels of capital make this a once in a lifetime opportunity to transform education by providing schools that our young people and teachers deserve. These new world-class learning environments will both engage and inspire, encouraging young people to reach for excellence and achieve their full potential.

To make this vision a reality, Partnerships for Schools (PFS), the Non-Departmental Public Body responsible for the delivery of BSF and the Academies programmes, is looking for a Director of Design. As the post holder, you will be responsible for ensuring that good quality and sustainable design is delivered in BSF. To achieve this, you will be responsible for overseeing a professional team of Design Managers who support BSF projects. You will also be responsible for co-ordinating the contribution of our design partners to ensure that local authorities receive the right support in developing their BSF school designs. We are looking for an experienced architect, communicator and manager with a passion for school design and a good appreciation of the critical role that high quality design plays within the BSF.

For more details and an application pack visit
www.partnershipsforschools.org.uk

Closing date for applications Monday 2nd June 2008.

PFS is committed to the promotion of Equal Opportunities.

find somewhere different.

RIBA Appointments is the recruitment service of the Royal Institute of British Architects. We offer two services to help candidates find the best architectural jobs:

Classified

If you wish to apply to practices directly, our Classified section contains 100s of job adverts from practices across the UK and overseas.

Consultancy

Our consultants can help your application stand out. We help you to choose a shortlist and target your applications to the most suitable practices. A number of these use us exclusively so you will not see these jobs anywhere else.

Stand out.

www.ribaappointments.com

RIBA Appointments

+44 (0)20 7496 8370
info@ribaappointments.com



Ian Martin. Quick, call the convergency services. There's been an accident

MONDAY. A strange mood in the air at the Department of Entertainment. I'm led in silence to the conference room by a surly boy listening to his iPod and texting his mates. He turns out to be a junior minister.

I'm here as a member of the exciting new Convergency Services Think Tank, **set up by Secretary of State Ronald Weasley on the advice of his mum.** Our brief is to 'examine the emerging issue of convergency and the possible impacts this may have on future policy opportunitisations'.

Q: What is convergency? **A:** It is convergency, but with more urgency. Now everything's on the internet, traditional barriers between entertainments are disappearing. We are hurtling towards a 'unified entertainment cultrastructure' in which everything is like everything else. The signs are already there. Television news is presented as reality drama. Novels are now all screenplays. Shopping is leisure. Sport is fashion and money and politics. The West End holds its auditions on telly. Architecture is now run by gamblers and pornographers.

'Great, isn't it?' squeaks Weasley. 'That was the problem with culture. Too many things were unique, which is another way of saying elitist. This way everything is accessible, so...' There's some discussion about how Lottery money should be distributed after the London Olympics consultants have had their whack. Weasley intervenes. 'Yeah, but right. It's not just a question of how the money's divided, is it? The real challenge is how we grow the cake...'

At this point I hear the intricate machinery of civilisation grind to a halt. Then silence.

TUESDAY. Lunch with Johnny Boulange, the avant-garde French composer. He wants an experimental holiday home, with lots of sudden flourishes.

'It must reflect...' He breaks off to scan the horizon of his own brilliant mind. 'It must reflect and express the perverse polymath who is me...' No surprise there then. In my experience the only people more narcissistic than avant-garde French composers are London estate agents.

Johnny wants everything about his *résidence secondaire* to be 'challenging, surprising, a little... irritating'. I recommend locating it in Morecambe, which has a classic Modernist hotel and is impossible to reach by public transport at weekends. He's sold. But what does he want the place to look like? 'A late Beethoven quartet, played as if through trees by the wind...' Idiot.

WEDNESDAY. Cocktails at The Haemorrhoid, where Loaf is at last coming to terms with the difficulties of being Mayor of London. He wants to halt tall-building development but has been pre-empted by recession. Now he's realised time is already running out to reshape London's transport. 'Eheu...' he mopes. 'Omnibus longa, vita brevis...'

THURSDAY. Upgrade my eco-town, High Purberley, by redefining 'zero carbon'. I factor in off-site renewables, i.e. residents, by setting tough new vegetarian standards and restricting children – one each.

FRIDAY. Finish concept proposals for

Johnny's Morecambe pad. To be honest, I knock it all out before lunch with this fantastic new software, Eclectic Sheep. You just type in little shreds of ideas and the names of a few architects you like and its special tropesonomic algorithms do the rest.

I've given it the brief 'Holiday Home for a Music Lover NB not Mackintosh'. Keywords: modern, pretentious, Johnny Boulange, seaside. I set Ponce Quotient to 'extreme', then let it run. An hour later the house has its own website with an image gallery. Not renderings of how it might look, obviously – that's too vulgar. Just aspirational glimpses, like you get in those brochures for luxury apartments. An expensive coffee maker slightly out of focus. A close-up of twigs in a vase.

For this project, Eclectic Sheep has cleverly generated a series of building details – Corb, Erich Mendelsohn, Oliver Hill – and animated them with architectural/musical notation. 'Allegro modernato' swims in and out of focus over enigmatic white concrete. A bit of belltower is captioned 'andante campanile'. Deliriously, what looks like a blurry section of sedum roof carries the nonsensical legend 'piano... forte... con eco...' There's not a single original drawing anywhere. It looks hugely desirable.

SATURDAY. Johnny loves it, but has followed the [hyperlink](#) to 'Morecambe' and is now thinking Croatia.

SUNDAY. Media research in the recliner. The price of bread's up again. And the papers are full of ministers talking about growing the cake.

The advertisement features a large, L-shaped wooden desk with a silver metal frame and adjustable legs. A black mesh office chair is positioned behind the desk. A silver desk lamp is mounted on the right side of the desk. The background is a wall made of colorful rectangular tiles in various shades of blue, yellow, red, and grey. The floor is white. The Sedus logo is in the top left corner. A sign on the desk reads 'Introducing 'Invitation' our new desk'. The website 'www.sedus.com' is in the bottom right. Contact information for the Sedus Office Furniture Showroom is also in the bottom right. A small Sedus logo is in the bottom right corner. The text 'INQUIRY 12 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT' is at the bottom left.

sedus

Introducing 'Invitation'
our new desk

www.sedus.com

Sedus Office Furniture
Showroom:
157a St. John Street
Clerkenwell
London EC1V 4DU
Tel: 020 7566 3990

sedus

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 Siquan 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**

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