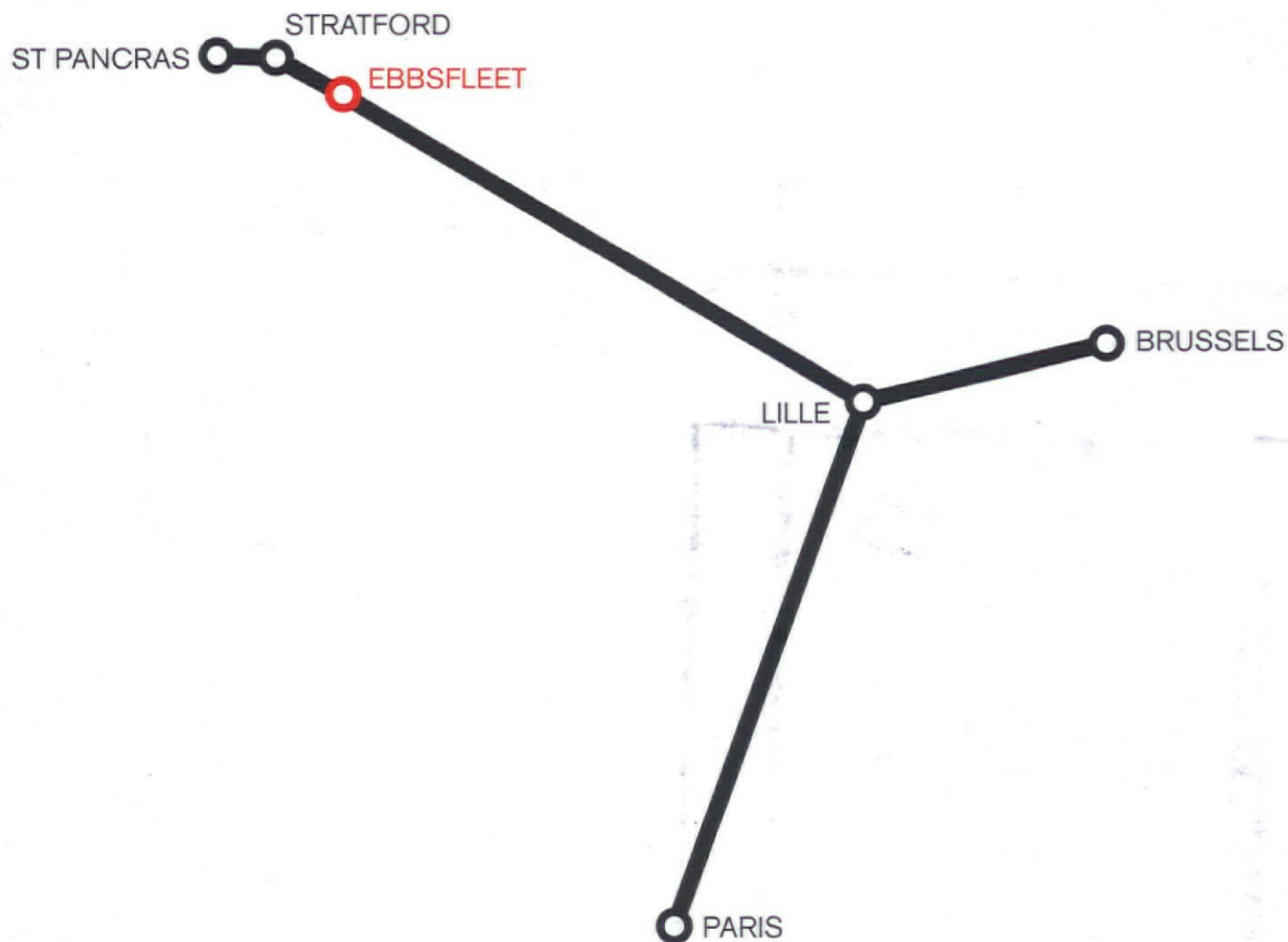


08.11.07

Low-tech green housing  
*Riches Hawley Mikhail*  
in Liverpool

Moving in next door  
*Julian Harrap Architects*  
helps the Sir John Soane  
Museum take over 14  
Lincoln's Inn Fields

Beatriz Colomina  
*The Princeton professor*  
talks radical architecture  
magazines



# EBBSFLEET? HOW EUROSTAR MADE NORTH KENT THE GATEWAY TO THE UK



£4.00 THE ARCHITECTS' JOURNAL WWW.ARCHITECTSJOURNAL.CO.UK

# Partners for better light.

The Architects' Journal  
November 8, 2007  
No 17 Vol. 226

DATE

ISSUE

DEMCO

Serra Piacentini, Rome. Like a huge hi-tech lantern placed atop the Palazzo delle Esposizioni. This is how the former 19th century hothouse – now a hotbed for art and culture – will appear to today's visitors. 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.

Architecture and lighting design: Studio ABDR, Maria Laura Arlotti ⑤, Michele Beccu ⑥, Paolo Desideri ⑦, Filippo Raimondo ②, Architetti Associati. Client: Azienda Speciale Palaexpo "Serra Piacentini", Giorgio van Straten, President ④, Rossana Rummo, General Manager ③. iGuzzini Partner Assistance: ①. Products: Ledplus, Linealuce, Light Up, design by Jean Michel Wilmotte; Platea, design by Piero Castiglioni and Mario Cucinella; suspended 8-point light fixtures, produced by iGuzzini according to a design by ABDR. iguzzini.com, iGuzzini illuminazione spa, Italy.

# Editor

Kieran Long

# News editor

Max Thompson (020 7728 4564)

# Senior reporter/

# Northern correspondent

Richard Waite (07918 650875)

# Reporter

Richard Vaughan (020 7728 4566)

# Features editor

Jaffer Kolb (020 7728 4571)

# Features writer

James Pallister (020 7728 4568)

# Working details editor

Susan Dawson (01524 221692)

# Technical editor

Hattie Hartman (020 7728 4569)

# Senior editor, The Critics

Christine Murray (020 7728 4565)

# Contributing editor

Andrew Mead

# Art editor

Cecilia Lindgren (020 7728 4580)

# Deputy art editor

Eriko Shimazaki (020 7728 4578)

# Managing editor

Angus Montgomery (020 7728 4579)

# Sub-editor

Isla McMillan (020 7728 4577)

# Editor, AJ Specification

Will Hunter (020 7728 4567)

# Editor, online and special projects

Ruth Slavid (020 7728 4562)

# Editorial assistant

Kaye Alexander (020 7728 4574)

# Group director, architecture

Daljit Kalair (020 7728 4586)

# Managing director

Ben Greenish (020 7728 4671)

# Northern sales manager

Samuel Lau (020 7728 4560)

# Southern sales managers

Nick Roberts (020 7728 4560)

Terry Roll (020 7728 4557)

# Classified sales manager

Tom Peardon (020 7728 4558)

# Account executive, classified

Abigail Reed (020 7728 4553)

# Group sales manager

Midge Myatt (01902 851645)

# Commercial manager

Malcolm Perryman (020 7728 4584)

# Recruitment

Senan Shamkhi (020 7728 3827)

# Editorial enquiries/fax

020 7728 4574/020 7391 3435

# Email

firstname.surname@emap.com

Back issues: 01344 328000

A subscription to the AJ (47 issues):

UK £150. Overseas £210.

To subscribe call 0870 830 4959

**emap communications**

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

# Contents



## CONTRIBUTORS

*Max Fordham, who discusses the value of carbon emissions statistics on page 19, is the founder of Max Fordham Consulting Engineers*

*Edwin Heathcote, who indulges in a new interiors book on page 48, is the architecture critic for the Financial Times*

*Steve Parnell, who begins his new fortnightly column on architecture magazines on page 45, is a PhD student at Sheffield University*

*Alan Powers, who praises Germany's Modernist heritage on page 19, is chairman of the Twentieth Century Society*

## News & Comment

**05** HKR takes another blow as CABA slams Arcadia scheme

**07** Ian Simpson's Kissing Towers revived by new developer

**08-09** Alsop's Fourth Grace to finally be built?

**10** Architect found guilty in demolition case

**12** Shortlist revealed for Sheffield's footbridge contest

**14-15** Final touches to Tony Fretton's Danish gallery

**16-17** Will changes to planning laws aimed at stopping the spread of supermarkets actually work?

**18-19** Leader and comment

## Features

**22-27** The wealth of development thrown up in the wake of Eurostar's move to St Pancras station

**28-35** Julian Harrap's light-footed expansion of the Sir John Soane Museum

## Technical & Practice

**37** How the new RNLI Padstow lifeboat station rose above its site

**38-40** Riches Hawley Mikhail's unflashy green housing project

## The Critics

**43** Beatriz Colomina on the 'physicality' of radical architectural 'zines

**44** A look at the Serpentine pavilion's back catalogue as this year's structure nears its end

**45** Back Issues: Steve Parnell introduces his new column

**46-47** Peter Zumthor whets the appetite in Austria; Critic's choice

**48** 'An absolute joy': Mark Pimlott's new interiors book

## Regulars

**20** Letters

**62** Astragal and Hellman

## Jobs & Classified

**50** Top five jobs:  
BBT - project architect  
Centurion - project/design managers  
Axiom Architects - technologists  
Bespoke - architects  
Michael Aukett Architects - architects

**56** Classified advertising

## This week online

See our database of more than 600 buildings plus design guidance, including sustainability and materials and components, at [WWW.ARCHITECTSJOURNAL.CO.UK](http://WWW.ARCHITECTSJOURNAL.CO.UK)

# Introducing Kontrol

**REVOLUTIONARY  
INNOVATION  
IN MULTI-FOIL  
INSULATION**



Kontrol Building Products are proud to launch a brand new range of BBA approved, ultra-thin, space saving, thermal insulants for warm roof applications.

- ⊕ Unrivalled performance in just 7 layers
- ⊕ BBA approved and tested to rigorous UK standards
- ⊕ Meets Part L 2006 Building Regulations
- ⊕ Utilising unique microfibre technology for superior performance
- ⊕ Guaranteed U-Values of 0.2 for the Kontrol systems
- ⊕ Versatile airtight solutions that are quick and easy to install

For further information, specifications and calculations please visit us at [www.kontrol-insulation.com](http://www.kontrol-insulation.com) or call our technical help line 01924 483243 or you can visit [www.builddesk.co.uk](http://www.builddesk.co.uk) for Kontrol calculations



Relax, it's all under

**Kontrol**  
BUILDING  
PRODUCTS

SALES & TECHNICAL HOTLINE 01924 483 243 | FAX 01274 685 764  
EMAIL [sales@kontrol-insulation.com](mailto:sales@kontrol-insulation.com) | WEB [www.kontrol-insulation.com](http://www.kontrol-insulation.com)

Kontrol Building Products, Part of John Cotton Group Ltd,  
Nunbrook Mills, Mirfield, WF14 0EH



ENQUIRY 13 ON CARD [WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT](http://WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT)

## HKR FACES MORE STRIFE AT ARCADIA

Scathing CABE review comes after Foster + Partners takes over key skyscraper scheme

HKR Architects has been dealt another blow on its huge Arcadia retail-led scheme in Ealing, west London, after CABE said it could not support the project.

In August the practice, which is leading the project for developer Glenkerrin, was left reeling when Foster + Partners was parachuted in to redesign the tower at the heart of the proposals (AJ 16.08.07).

Now the design watchdog, reviewing the scheme for a second time, has thrown the spotlight on the rest of the development – a series of low-rise blocks currently in the hands of HKR and John Pardey Architects.

CABE's report concludes with a glowing endorsement of Foster's 40-storey skyscraper, dubbed the 'Leaf', but condemns other elements of the project which it claims are 'disappointing' and sit 'uncomfortably' next to the tower.

The report reads: 'While we congratulate the client for appointing new architects that have a proven track record in designing high quality tall buildings, we are not yet convinced that the scheme works together as a whole.'

'The new tower is clearly an improvement, but we think that the same step change in thinking



CABE's report heaped praise on Foster's Leaf tower, but blasted HKR's wider masterplan

needs to be applied to the whole project as a totality and until then we would not be able to give the scheme our support.'

However, Glenkerrin director Sean O'Gorman has jumped to the defence of the architectural team working on the proposals for 700 new homes and 2,250m<sup>2</sup> of shops on the 1.7ha plot near Ealing Broadway.

He said: 'It would be wrong to focus purely on the last sentence of the letter, because there is much that is positive in the preceding four pages of the report.'

'We are working very closely with the council's planning department to address the overall issues raised by CABE.'

He added: 'We have three very good architects working together and we are very pleased and proud of the elements they have individually produced.'

HKR's project director Gordon Pickering agreed: 'The team has worked very well together and as a result of this latest review Foster will slightly re-orientate the tower to create more of a visual connection with the central space.' *Richard Waite*



The 1.7ha masterplan site in west London

# Mapefloor System

## RESIN FLOORING SYSTEM

Mapei have developed a range of resin flooring products that not only function to the highest standards, they also allow decorative design.

- Suitable for floors subject to heavy traffic
- For commercial, industrial and hygienic areas.
- Creates an easy cleaning surface
- For large expanses with minimal jointing
- Available in a range of colours and finishes to enhance any environment.
- 10 systems and 19 colours



Application of Mapefloor I 300 SL & Mapecolor Paste at PUMA Concept Store, Birmingham

To receive your free copy of our 'Products for Flooring' brochure please contact our Marketing Department on 0121 508 6970



[www.mapei.co.uk](http://www.mapei.co.uk)

# MAPEI®

# KISS OF LIFE IN LEEDS



Ian Simpson's long-awaited Criterion Place double-skyscraper scheme in Leeds finally looks set to get off the ground after almost four years in the wilderness.

Dubbed the Kissing Towers, the huge residential-led project has been lying dormant since Simpson won the competition with Simons Estate to redevelop

Ian Simpson's city-centre 'Kissing Towers' are resurrected as new developer jumps on board

the plot, located in the city centre close to the station, in early 2004.

Now it has emerged that developer Dandara has teamed up with Simons to kick-start the development for 779 flats, a hotel, casino and 27,000m<sup>2</sup> of offices. According to sources, potential issues over land ownership have also been cleared up, allowing the scheme, which has yet to win planning approval, to move forward.

New proposals will see the height of the largest tower, as shown in the original designs (*pictured*), increased from 47 storeys to 55, and the smaller building stretched from 29 to 33 storeys.

The team was expecting to present its amended proposals to Leeds City council later today (8 November) however, it is understood that meeting has been postponed.

The timing of the revelations has surprised many in the

Yorkshire city, which has seen a cooling in its residential market. Around 20 other skyscraper schemes in Leeds are also believed to be in the planning pipeline but have yet to move ahead as developers weigh up their financial feasibility.

One local architectural insider said: 'Given the scale of [Simpson's] Lumiere scheme a few hundred metres away; the recently completed Bridgewater Place almost adjacent to the site; the current plans for the north end of the city centre; the extensive Eastgate development; and accompanying new projects on Quarry Hill, the Criterion Place project would only seem viable in a hugely watered-down form from the original scheme.'

She added: '[Criterion Place's] old Tramworks site occupies an important location, and it would be a shame not to see a strong architectural statement made there.' *Richard Waite*

## THIS WEEK ON THE WEB

### 2012 STADIUM UNVEILED

HOK Sport's designs for the London 2012 Olympic stadium were unveiled yesterday (7 November). The stadium will sit in East London's Olympic Park. To see what the Games' centrepiece will look like see [WWW.ARCHITECTSJOURNAL.CO.UK](http://WWW.ARCHITECTSJOURNAL.CO.UK)

### FOSTER IN MIDDLE EAST

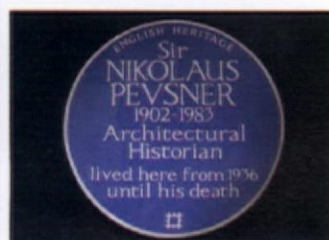
Foster + Partners has been shortlisted in the competition to design the Sheikh Zayed National Museum in the United Arab Emirates (UAE). Foster has been joined by Snøhetta, Shigeru Ban and Moriyama & Teshima in the competition to design the 13,000m<sup>2</sup> museum, which will form part of the UAE's cultural district on Saadiyat Island.

### SPURS COURT MAKE

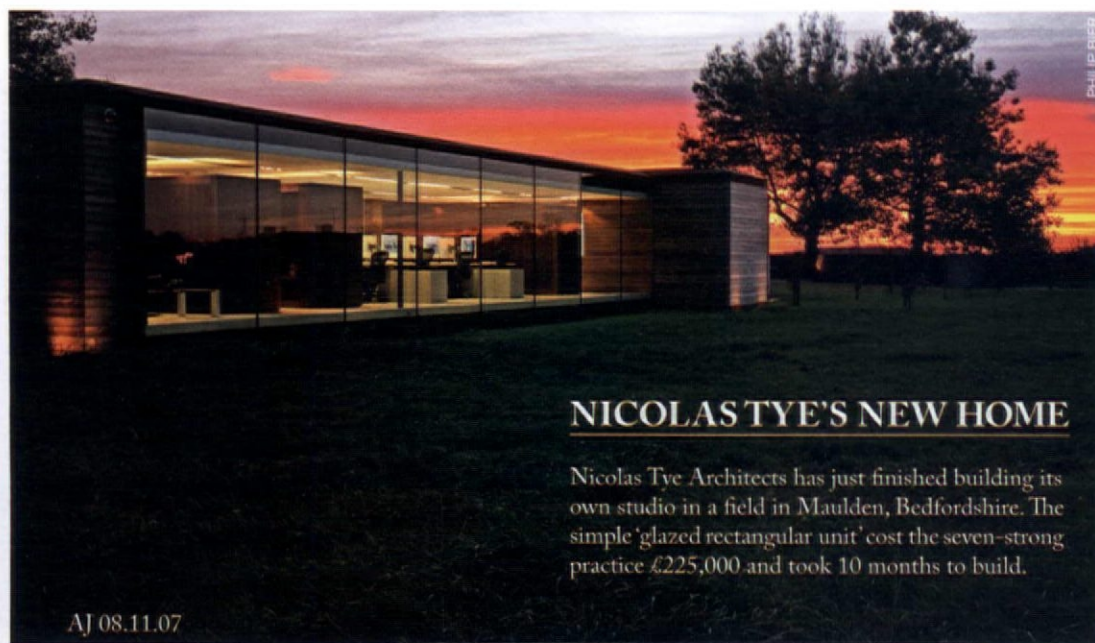
Make Architects could be called on by Tottenham Hotspur FC as the north London football club seeks to extend its White Hart Lane stadium. The club has already enlisted the help of Tony Winterbottom, formerly of the London Development Agency, as it seeks to increase the ground's capacity from 36,000 to 52,000 in the £300 million scheme.

### PLAQUE FOR PEVSNER

Buildings of England author Nicholas Pevsner has been honoured with an English Heritage blue plaque. The plaque has been installed at the Hampstead street where Pevsner lived from 1936 until his death in 1983.



Read all these stories and more at [WWW.ARCHITECTSJOURNAL.CO.UK](http://WWW.ARCHITECTSJOURNAL.CO.UK)



## NICOLAS TYE'S NEW HOME

Nicolas Tye Architects has just finished building its own studio in a field in Maulden, Bedfordshire. The simple 'glazed rectangular unit' cost the seven-strong practice £225,000 and took 10 months to build.

Alsop's dockside  
Cloud scheme was  
rejected by planners



## ALSOP'S CLOUD TO RISE AGAIN

Plans for an alternative to Liverpool's 2008 Capital of Culture celebrations will include a massive scale model of Will Alsop's rejected Fourth Grace – known as the Cloud

Will Alsop is in talks with a group planning to hijack festivities surrounding Liverpool's 2008 Capital of Culture celebrations.

Alsop confirmed that communications firm October had approached him with a plan to create a massive scale model of his ditched Fourth Grace scheme – known as The Cloud.

October is acting on behalf of Liverpool art promotor the A

Foundation, which, along with several other groups, is planning an alternative to the Capital of Culture celebrations. Plans include segregating off the northern part of the city with a 'Berlin Wall-style barrier – complete with checkpoints.

The action is in protest at what many regard as the elitism of the festivities.

Alsop said: '[October] approached me a couple of weeks

ago and I would be very happy to be involved. There is nothing that would give me greater pleasure.'

October director, John Egan, said that a number of firms, galleries and businesses including dance clubs Cream and Large Portion, had signed up to what he described as an alternative 'edge festival'.

Although the hub of the protest is likely to be the city's Stanley Tobacco Factory, owned

by the A Foundation, the model of the Cloud, which Alsop said would 'probably be made out of canvas', would be too big to fit inside the factory.

Alsop said 'I would like to build a significant size model.'

The Cloud was to have been built on the city's docks alongside the famed Three Graces but was ditched in 2004 after Liverpool City Council raised concerns over costs. *Max Thompson*



## PIER CENTRE SCOOPS DOOLAN

Reiach and Hall Architects has won this year's RIAS Andrew Doolan Best Building in Scotland Award with its Pier Arts Centre in Orkney. The £25,000 cash prize is the biggest in British architecture. The judges were particularly impressed with the 'seemingly effortless way' that the gallery, in Stromness, sits within its surroundings. See AJ Building Study 05.07.07

# FARRELL DENIES 'SECRET PLAN' FOR SMITHFIELD MARKET

Architect refutes claim as inquiry into contentious KPF scheme gets under way

Terry Farrell has hit back at claims by Thornfield Properties – the developer behind the Kohn Pedersen Fox-designed scheme for the site of Smithfield General Market (AJ 01.11.07) – that he has drawn up his own masterplan for the central London area.

On the first day of the public inquiry into the KPF scheme (6 November) – which would raze the Victorian General Market building – opponent English Heritage (EH) was sent reeling by revelations that its star witness

has drawn up proposals to gut the adjacent working meat market.

A statement released by Thornfield's PR company claimed a 'secret' £90 million plan had been discovered to replace the market with a media centre.

However, Farrell rang the AJ to strongly deny that the heritage body had commissioned him and to insist there was no clash of interests.

He said: 'To mix my metaphors, [Thornfield] are grasping at straws and shooting red

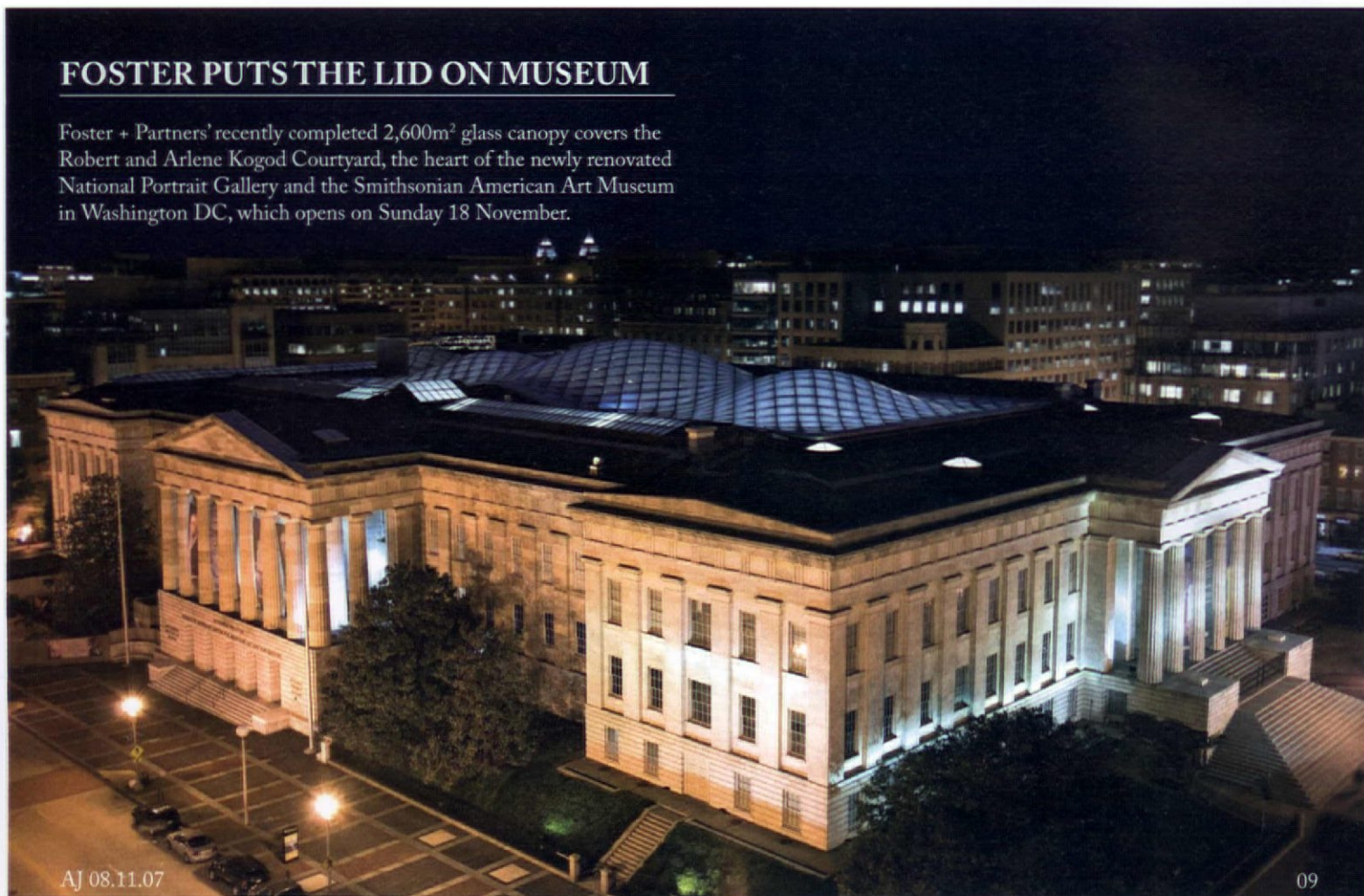
herrings. English Heritage did not commission me to draw up a masterplan for the market. It was a commission to write a report about the character of the area.

'My study was one of several as to what could happen should the market move. They did not ask me to include the meat market.

'It is not an unreasonable thing to speculate as to the future use of the building and there is no clash. English Heritage protects buildings, not their uses,' Farrell added. *Max Thompson*

## FOSTER PUTS THE LID ON MUSEUM

Foster + Partners' recently completed 2,600m<sup>2</sup> glass canopy covers the Robert and Arlene Kogod Courtyard, the heart of the newly renovated National Portrait Gallery and the Smithsonian American Art Museum in Washington DC, which opens on Sunday 18 November.



# ARCHITECT GUILTY OF DEMOLISHING HOUSE

An architect in Harpenden, Hertfordshire has been charged £12,000 costs after he ordered a house to be demolished even though it was in a conservation area.

St Albans Crown Court found that John Whalen, of Whalen and Clarke Project Management, was responsible for the demolition of 25 West Common Way in Harpenden, and ordered him to pay the prosecution's costs.

The prosecution is the culmination of a case which began in 2005 when Whalen took on the project management of the scheme on behalf of the home's owners, who had received

planning permission to knock down part of the house and make alterations.

However, the court heard that the entire building was razed to the ground after builders discovered they could avoid a £100,000 VAT charge if they built a new house on the site rather than make the agreed alterations.

Last year, the construction firm that carried out the demolition work, Bertie Samuelson Construction, pleaded guilty to carrying out the work and received a conditional discharge.

In his defence, Whalen claimed he had gained verbal advice from

a professional planning consultant to go ahead. He told the court that at the time of the demolition he was on holiday in China.

The news follows the recent £25,000 fine that Quinlan Terry was ordered to pay after he destroyed two Grade II-listed lodges on the grounds of John Nash's estate in Regent's Park, London.

At his trial, Terry described the destruction of the lodges as 'a straightforward error'.

He added: 'The size of the fine was not expected but sometimes the law is an ass.'

*Richard Vaughan*

## GEHRY SUED FOR £150 MILLION OVER 'LEAKY' MIT BUILDING

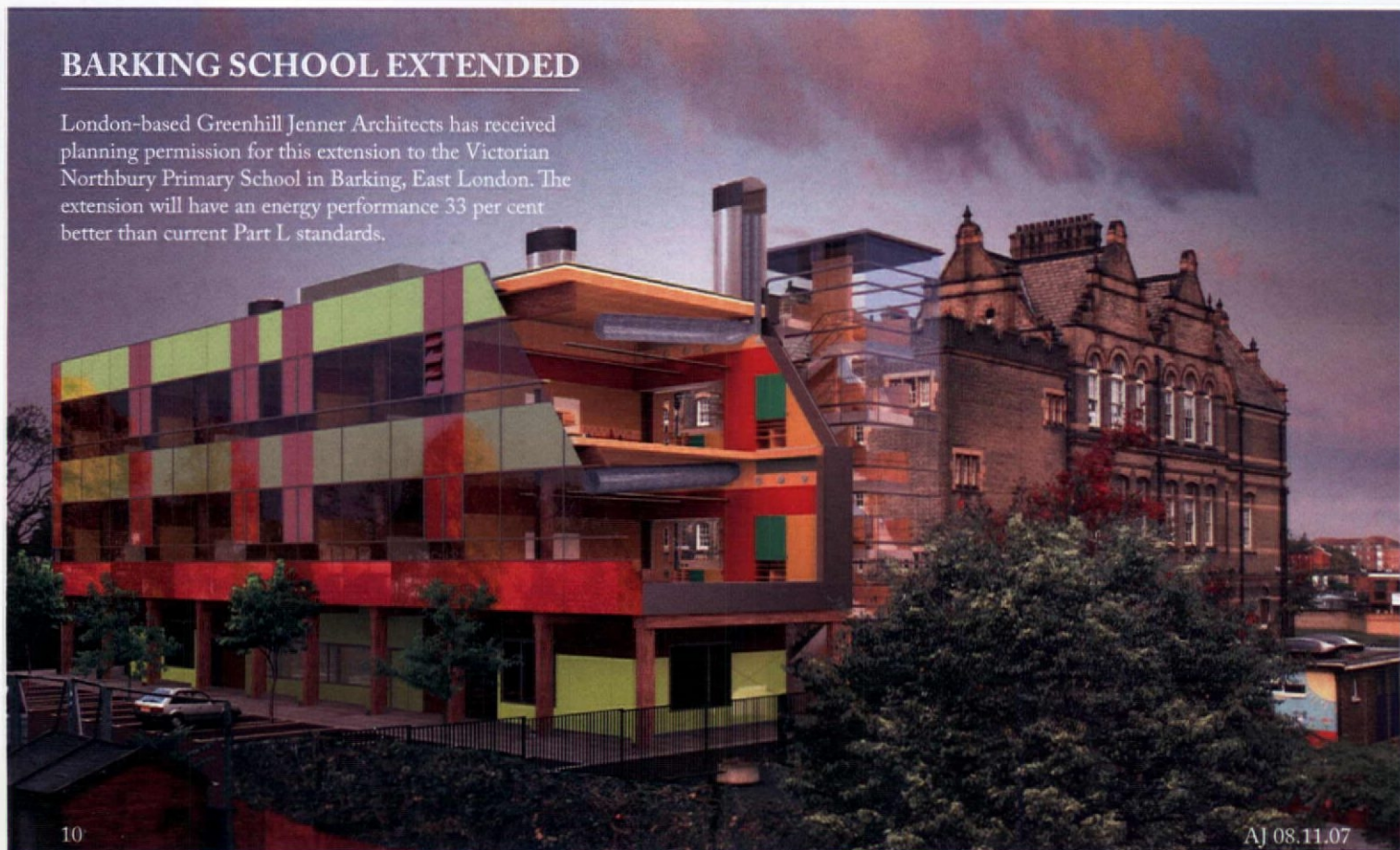
Frank Gehry is being sued for 'serious design flaws' in his \$300 million (£150 million) Stata Center at the Massachusetts Institute of Technology (MIT) in Boston.

The university is alleging that soon after the building was finished in early 2004 the outdoor amphitheatre cracked due to drainage problems, the building sprang leaks and, in winter, snow and ice 'fell dangerously from window boxes'.

According to construction firm Skanska, part of the problem was with Gehry's designs. The building features a number of elaborate bends and folds in its zinc cladding.

## BARKING SCHOOL EXTENDED

London-based Greenhill Jenner Architects has received planning permission for this extension to the Victorian Northbury Primary School in Barking, East London. The extension will have an energy performance 33 per cent better than current Part L standards.



# The Sto Principle Turning protection into perfection

Project: Lumenart Pula  
Architect: Andrija Rusan



## StoVentec systems can make it happen

The StoVentec rainscreen cladding system offers enormous design scope – versatile, reliable, robust and practical, it comes in a vast range of colours including blacks and very dark hues. Lightweight for ease of construction it offers lasting protection from the weather and the elements.

When you specify Sto, you're specifying outstanding performance allied to creative freedom.

Sto also promises

- Ethical development and operating practices
- Environmental awareness
- Superb global customer service
- 50 years experience of millions of square metres of render

For further information visit [sto.co.uk](http://sto.co.uk)  
or call 01256 332 770



Five firms have been shortlisted to design a bridge over the Parkway dual carriageway



## THE SHEFFIELD BRIDGE FINALISTS

These are the five shortlisted entries in the RIBA Competition to design a new footbridge over Sheffield's busy Parkway dual carriageway.

The designs are unattributable at this stage of the competition. The finalists include London's Satellite Architects with engineer Elliott Wood Partnership; Hong Kong-based URB Architecture; Arup Associates; DLG Architects; and Denmark's Tim Norlund Jensen.

Chosen from more than 100 entries, the teams were asked to draw up plans for a bridge over the A630 on the outskirts of the city, which would link an industrial area and an existing woodland park.

The judges are looking for a bridge which will be 'a pleasure to cross; will respond to the local landscape; will be deliverable; and will be beautiful to look at'.

The scheme is supported by both Sheffield and Rotherham Councils with Yorkshire Forward.  
*Richard Waite*



## FROM IDEA TO REALITY IN ONE CLICK.

The newly designed Armstrong Ceilings website is the fastest way to take your design from vision to creation. The interface and navigation tools are more user-friendly than ever before. It is a constant source of inspiration, giving you instant access to photo and video case studies with useful presentations. Product information is intelligently organised and searchable in just three clicks, making it much easier to find the best ceiling solutions. Recommendations for the installation and maintenance of suspended ceilings are available as downloadable PDF files. You can locate our partners and download technical documents in an instant. All from the comfort of your own office.

**[www.armstrong-ceilings.co.uk](http://www.armstrong-ceilings.co.uk)**

**INSPIRATION**

- Book of Ideas
- Photo Gallery
- Environment...

**SELECTION**

- By Design
- By Performance
- By Application...

**PRODUCTS**

- New Products
- Product Overview
- Product Information...

**SPECS & TECHNICAL**

- Data Sheets
- CAD Drawings
- Installation Instructions...

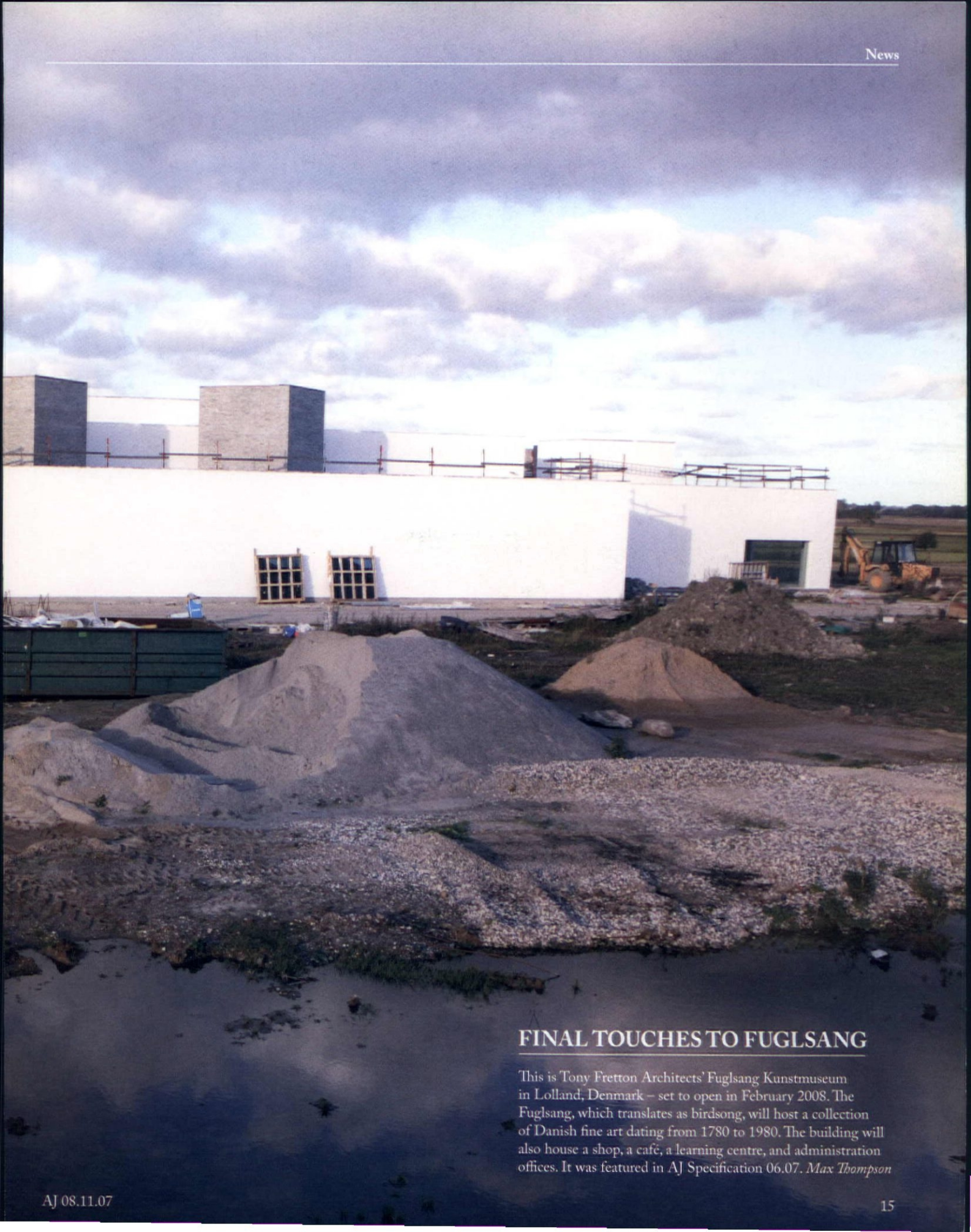
**CONTACTS**

- Customer Support
- Distributor Location
- Contractor Location...



**Armstrong**





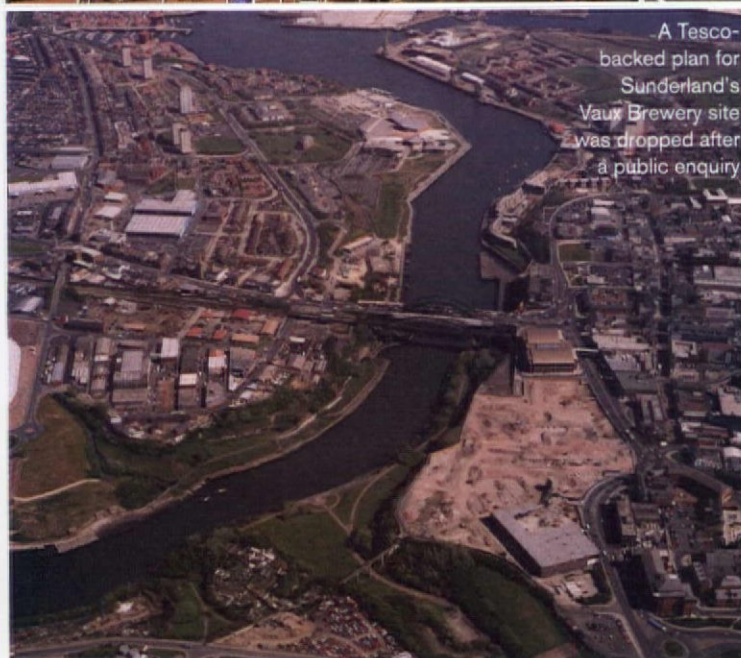
## FINAL TOUCHES TO FUGLSANG

This is Tony Fretton Architects' Fuglsang Kunstmuseum in Lolland, Denmark – set to open in February 2008. The Fuglsang, which translates as birdsong, will host a collection of Danish fine art dating from 1780 to 1980. The building will also house a shop, a café, a learning centre, and administration offices. It was featured in AJ Specification 06.07. *Max Thompson*

# COUNCILS STRUGGLE WITH 'TROJAN HORSE' TESCO

Proposals to prevent supermarkets from steam-rolling local councils may not halt the march of 'sheds and car parks'.

*Richard Vaughan reports*



A Tesco-backed plan for Sunderland's Vaux Brewery site was dropped after a public enquiry

Last week's report by the Competition Commission on the groceries market seeks to fix a problem of supermarket monopolies, but may succeed in achieving the reverse. *Groceries Market Provisional Findings*, released on 31 October, identifies a problem of economies of scale in large retail chains, but offers to address the issue by loosening planning laws to allow for more stores to open on the edges of town centres.

The logic is straightforward: the dual nature of expensive city centres and large, edge-of-city sites encourages only successful and large-scale businesses to thrive, raising the barriers of entry for new competitors. By using planning to open new, mid-size development sites, those barriers may be lowered. Or, and this is more likely, chain stores will move in to occupy those sites as well. While the report refers to four major market players, it mentions only Tesco and Asda by name – a telling choice given Tesco's reputation as a client.

'Tesco is like a big Trojan horse – unless there is something in it for them, they won't do much,' says architect Stephen Taylor, principal of Stephen Taylor Architects. His practice is working on a masterplan for the town centre of Rainham, Essex to help redevelop and revive the ailing town which, he says, was 'suffering from the dominant Tesco'.

'When the Tesco store was first built in the mid-1980s, it was welcomed,' says Taylor, 'but today,

Tesco has sucked the life out of the village.'

The monolithic back of the store faces the town, preventing any kind of integration. Taylor says: 'We looked at various options, such as knocking it down and moving it, spinning it round, putting the car parking under the store, and wrapping the building in new housing.'

Taylor believes that the responsibility to prevent Tesco's dominance in towns and cities lies with the local authorities. The Town and Country Planning Association (TCPA) says differently. 'There have been areas where planning authorities have lacked power,' a spokeswoman says. 'We were hoping the Competition Commission report would address this problem, but it seems this wasn't a priority of theirs.'

'Big retailers can be overpowering, and perhaps local authorities haven't had the staff or the resources, or even the will to resist saying yes to them.' The spokeswoman said the TCPA was surprised with the Commission's recommendations to make it easier for big superstores to be built.

The current planning legislation has clamped down on building out-of-town stores, and Tesco has been the quickest to change its model to adapt to this. The retailer has also taken to adding residential elements to its developments to ease their passage through planning, but this has equally bad consequences, exemplified by the debacle of



This CZWG scheme was selected instead of Tesco's Michael Aukett proposal on the Vaux site

the recent Vaux Brewery project in Sunderland.

Tesco entered a battle with local regeneration agency Sunderland Arc when the two collided with conflicting design proposals for the town-centre site. After a public inquiry, then Communities Secretary Ruth Kelly ruled against Tesco's scheme, by Michael Aukett Architects, and for the CZWG Architects-designed proposal by Sunderland Arc.

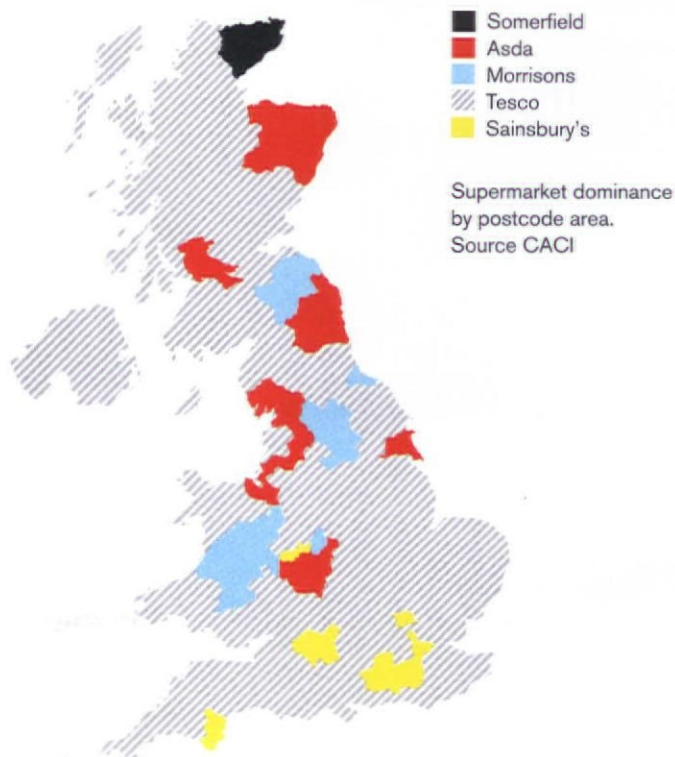
'Tesco is used to getting its own way,' says CZWG partner Piers Gough. 'In the case of Sunderland they cobbled together a scheme which was quite terrible. With a city-centre site, the design has to be something other than a shed and a car park.'

'Inner cities are the place for retail, not on the edge of towns.'

But for it to work Tesco should combine other factors such as leisure, residential and public realm. Retail should latch on to other parts of life rather than just providing the monoculture of out-of-town shopping centres.'

According to Tesco, its decisions are governed primarily by its customers. A spokesman for the company says, 'We talk to about 10,000 customers every year. We listen to where they like to shop and how they like to operate. We will look at the number of customers to make sure it is financially viable for our business.'

'We constantly talk to local councils and the planning authorities when we put forward a new development, and we try to talk to the local community as much as we can.'



# Leader & Comment



**Leader** Experts claim three locations hold the key to the Thames Gateway's future. Which will typify the area's character when the regeneration is over, asks **Kieran Long**?

When I wrote about Barking Town Centre two months ago (AJ 13.09.07), a key player in the Thames Gateway regeneration effort told me that the three most important locations east of London right now are: North Greenwich, Barking, and Ebbsfleet.

In North Greenwich the Millennium Village, with Ralph Erskine's masterplan; the Millennium Dome; the attempts to use modern methods of construction in the housing; and Ted Cullinan's Greenwich Millennium School have all had the full attention of the press for the last 10 years.

Barking has architects from English Partnerships' framework agreements; the attention of Design For London; and a reasonably enlightened borough council

trying to influence the quality and coherence of the urban realm.

Ebbsfleet, on the other hand, is private sector-led and much more pragmatic than either of these. The first packages of housing have already been delivered, in the 'Kentish vernacular' style on housing estates without pubs or local shops, and with little discernible coherence or urban ambition.

This is not an Urban Task Force-style (sub)urban village, but a potential housing ghetto – a dormitory equivalent to the Victorian suburbs that grew up around the outer reaches of the Tube lines in the 19th century. Where are the pioneers of Ebbsfleet going to work? In King's Cross? Where will they socialise? Stratford? One answer is

revealed in our article on pages 22-27: the people of this new town will get in their cars and shop at the nearby Bluewater Shopping Centre.

This transport node is not creating a Richard Rogers-style sustainable community, but is speculative development of the kind that has always existed on the periphery of London. And that may well be fine. But the next question is: which of the three – Barking, Greenwich or Ebbsfleet – do we want as the legacy of the next decade of regeneration? Which of the three will be most typical of the design legacy of the Thames Gateway?

We will be watching closely to bring you the answer. [kieran.long@emap.com](mailto:kieran.long@emap.com)

**Opinion** King's Cross is central to London's future – and its development must be done properly, says **Tony Travers**

The King's Cross redevelopment involves massive investment in transport to an already well-connected location. But the wider regeneration scheme may extend central London out of its existing limits into the north east, creating a major expansion zone.

Local community groups have fought to introduce a different mixture of housing, retail and leisure facilities to the one favoured by the developers. This stand-off says much about the difficulties of the particular model of urban regeneration the British now use.

The area has hitherto represented a failure of imagination and good government. The large zone of development that should now emerge will radically transform a wind-swept ex-industrial tract of the capital.

Does it always have to be this difficult? There is a presumption in the UK against development on green land, which means that so-called brownfield land must be well-used. Our political system demands that major sites like King's Cross deliver high density with improved design and energy-efficiency standards.

The transport in the King's Cross area will be extraordinarily good, with three major mainline stations, several Underground lines, and the Eurostar's new home at St Pancras.

But Kings Cross needs to be 'got right'. A planning or architectural failure would be horribly visible within the centre of London. Despite all the controversy, the scale of effort and imagination involved should deliver success. King's Cross could then, finally, shake off its historic position as the grimmest place in the centre of the capital.

*Tony Travers is the director of the Greater London Group at the London School of Economics*



An early map of the King's Cross redevelopment to the north of St Pancras (centre-left)

## Opinion Although they can be hard to pin down, any measures of CO<sub>2</sub> emissions are useful, *Max Fordham* believes

The AJ has started to add CO<sub>2</sub> emissions figures for each building study. We must all support this move. Initially, the figures will be difficult to compare and bare little relationship to reality, but even if they represent the most wild-eyed optimistic aspirations of the designers, they will be data to use for a wide statistical analysis in the future. Then the projections can be compared with actual measured figures. I advocate the collection and publication of any data, because the randomness of the results is useful in itself.

The energy use of buildings has been measured for many years, and the figures show very wide variations for apparently identical buildings. I once tried to analyse three years of energy bills for 1,000 flats. According to speculative calculations, a flat with no roof or gable walls would have half the energy use of a flat with roof and a gable wall. But my figures showed that there was no difference between these two types of flat because the variation caused by other factors outweighed the difference in construction.

The energy/carbon figures which are currently being calculated are skewed to the low side. The parameters which are entered into the computer databases include very little data on the users of the buildings or the skill of the maintenance team. Even things like errors in the control algorithms, or leaks in the ventilation ductwork cannot be taken into account. However, any calculations that are made thoroughly and purport to include all the energy exchanges of a building are worth consideration. It is not good enough to exclude those energy exchanges which are not controlled by the building designers. The total carbon footprint of a building is the important issue.

*Max Fordham is founder of Max Fordham Consulting Engineers*

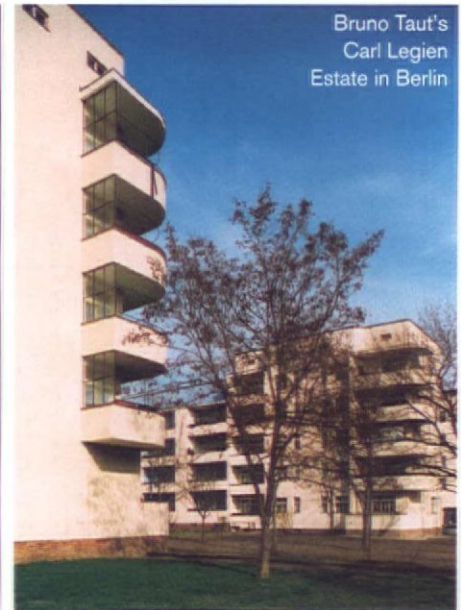


## Opinion When it comes to preserving Modernism, Germany can teach us a lesson, says *Alan Powers*

Can you have too much heritage? Developers and quite a lot of architects think so, but much depends on what you call heritage, and the constraints that you put around it. Protecting buildings limits many 'freedoms' – designation would otherwise be fairly useless. In Britain, listed buildings are overseen by a regime of many sticks and few carrots. English Heritage would doubtless love to dole out more funding, but as things are, in the words of the owner of a Patrick Gwynne house I once visited, 'to be listed would be an honour but not a pleasure'.

At the top of the designation tree is the UNESCO World Heritage Site (WHS), of which there are around 850 around the globe. The title is mostly honorific, and normally in the developed world some prior national protection regime exists. WHS selection does make a big difference in countries without effective conservation codes, influencing governments and attracting tourism and investment. The sanctions for disobedience are weak, however, as we have recently seen in Liverpool, where threatened deletion from the WHS list of the Maritime and Mercantile City (2004) is unlikely to cause much pain.

The proposal to include 12 inter-war housing developments in Berlin on the WHS list has caused a stir in Germany, and highlights some interesting points about our own attitude to Modernist housing. The range of 12 estates includes projects by Bruno Taut (pictured above right), Walter Gropius and others, some with pitched roofs and brick walls, some with Taut's fanfares of colour and Gropius' hygienic white finishes. As Lynsey Hanley wrote in the *New Statesman* about the proposal for WHS listing, 'the settlements are worth preserving in order to remind a rapidly urbanising world that it is possible to plan well, to design thoughtfully, and to build soundly.' The housing is already well protect-



ed; opposition from the conservative daily, *Die Welt* can be written off as sour grapes that the socialism of the Weimar Republic, with its stipulation of a kitchen, bathroom and balcony for all, should be get an international status it already, de facto, possesses.

From an English perspective, the Berlin case highlights several inadequacies of our own stance on Modernist housing as heritage. We would be hard-pressed to find any UK housing scheme maintained to the quality of Gropius' Berlin Siedlungen, other than those that have been privatised. Protection of the larger and more controversial housing estates under listing is very difficult politically. Alton Estate, Park Hill, Byker and Alexandra Road made the grade, but the idea of even assessing Robin Hood Gardens (AJ 27.09.07) prior to a potential demolition has again challenged the heritage and architectural communities to think clearly about the pros and cons of protecting housing. Conservation in the UK has been misleadingly framed in opposition to progress, and placed politically on the back foot. 'Useful' and 'beautiful' are words not permitted in a listing description, but they are the values that can justify resistance to thoughtless and opportunistic change.

*Alan Powers is chairman of the Twentieth Century Society*

# Letters

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

## FOR THE PEOPLE

Max Thompson's article on Smithfield (AJ 01.11.07) confronts us with the same old problem of inner-city development. English Heritage's desire to save a bit of 19th-century building, though not especially worthy, at least offers a more humane vision of street life. The main image you published shows a restored market offering a finer-grained people-orientated street experience that's hard to imagine with the KPF scheme.

And it's hard to see how a 'megastructural' scheme will do much to improve quality of life along Farringdon Road, in an area already brutalised by poorly scaled architecture.

What should be avoided at all costs at Smithfield is a repeat of the example of Spitalfields in east London – grossly scaled and heavy-handed architecture that will be a magnet for coffee chains. If a megastructure is to be built, then that is what will happen.

*Andrew Daws, partner,  
CZWG Architects*

## GOOD FORM

We like the AJ of course, but I can't remember the last time I enjoyed an issue quite so much. Your overview of contemporary terraced housing (AJ 18.10.07) was hard to put down.

Each project, from the nonchalant to the angst-ridden, exposed concerns we too tussle with on a regular basis: porch/lobby or none; parking space, garage or none; rooms or open-plan; corridors and courts; useable roofs etc. Each scheme exposed

opinions about what we expect of home life now and, based on past experience, for many decades to come.

Two minor disappointments: that one of our own schemes didn't make the cut, and that ShedKM's Chimney Pot Park in Salford (pictured below) didn't appear. Its scheme deals with all of the above, and radically skews expectations of an existing terrace form.

I do hope we see more similar overview features like this in the future.

*Philip Bintliff, Studio BAAD*



ShedKM's Chimney Pot Park in Salford

## CORRECTION

Balfour Beatty's architectural teams for the three new Sunderland academies are Aedas and Waring and Netts (page 7, AJ 01.11.07). Napper Architects is Sunderland's client design advisors for the project.

## COMPETITION WINNERS

The winners of the two copies of *Manufacturing Processes for Design Professionals* by Rob Thompson (AJ 01.11.07) are Kazuya Yamakazi and Pierre Bisson.

THE MINERAL DIFFERENCE.

## KEIM SUSTAINABLE SOLUTIONS

MEETING YOUR NEEDS TODAY, WITHOUT COMPROMISING THE NEEDS OF FUTURE GENERATIONS.

KEIM MINERAL PAINTS 01746 714 543  
[WWW.KEIMPAINTS.CO.UK](http://WWW.KEIMPAINTS.CO.UK)

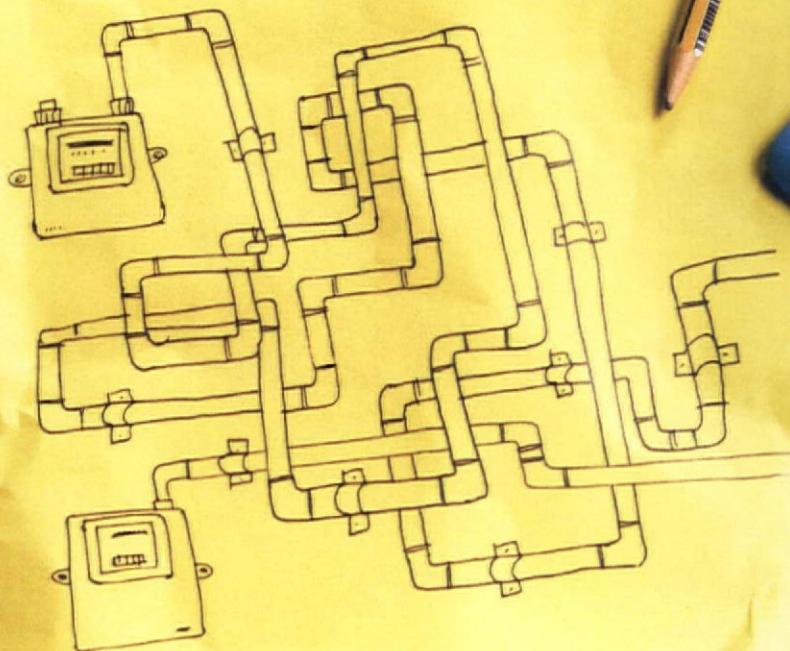
ENQUIRY 21 ON CARD [WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT](http://WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT)



PUZZLE IV

# COMPLICATED CONNECTION

Jack's project site needs new energy connections. Jack thinks it's very complicated. (Jack is right.) Can you show Jack the most direct route?



## One right move makes all the difference.

We don't need to tell you how connections and metering issues can complicate a project. But we thought you might like some pointers to get through the process smoothly, on time and on budget. The British Gas Business Connections and Metering Team streamlines all the communication and logistics for you. You'll have direct-dial access to named project managers who specialise in connections and metering. Our expert services are designed to fit your schedule. And our competitive pricing makes client quotes a bit more straightforward.

**Make all the right connections in one go.**  
**Simply call 0845 026 1277 to learn more.**

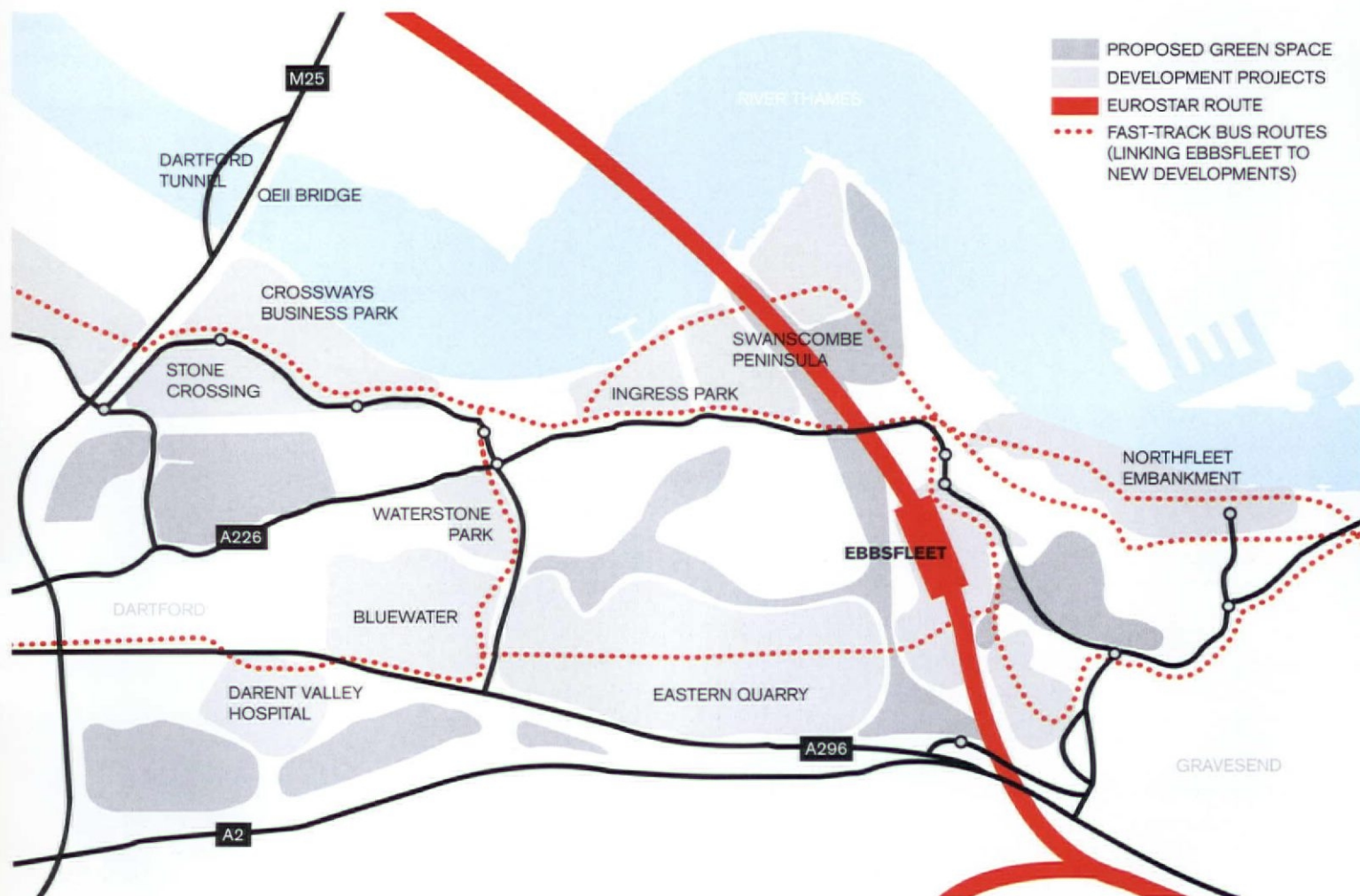
**[www.britishgasbusiness.co.uk](http://www.britishgasbusiness.co.uk)**

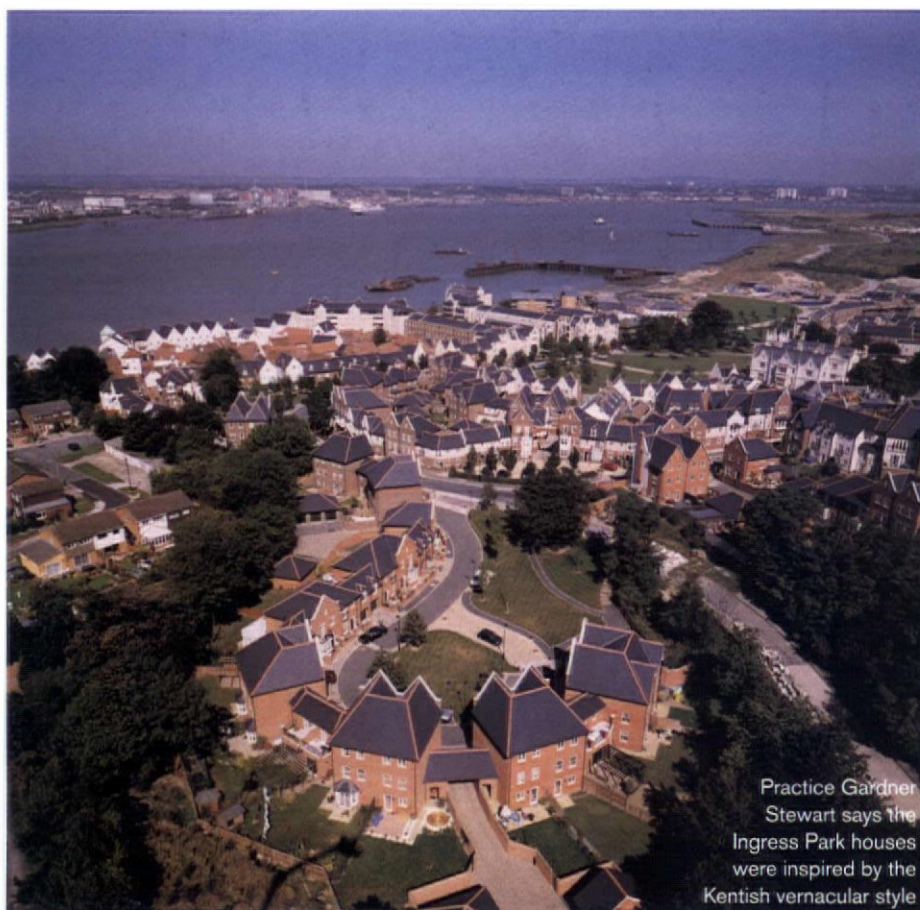
ENQUIRY 17 ON CARD [WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT](http://WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT)

**British Gas**  
**Business** 

# NEXT STOP: EBBSFLEET

When the Eurostar moves to St Pancras it will cut a line through the Thames Gateway and spark an awesome amount of development around Ebbsfleet, north Kent. *Jaffer Kolb* reports.





Practice Gardner Stewart says the Ingress Park houses were inspired by the Kentish vernacular style

It's a development planners will study for years to come. When the Eurostar moves from Waterloo to St Pancras on 14 November, it will have a far greater impact than merely shaving minutes off the journey from London to continental Europe. By redirecting trains through new stations, the project will draw a new path of regional development across South East England. This will be seen most dramatically in Ebbsfleet: an area between Dartford and Gravesend that is set to metamorphose into a dense town of new developments, one of the most important developments in the Thames Gateway.

London and Continental Railways (LCR) oversees much development alongside the new stations, which have been designed and

delivered through Rail Link Engineering (RLE), a consortium of Arup, Bechtel, Halcrow, and Systra. Stations aside, however, the real story lies in the mega-developments hoping to regenerate the areas beyond.

Argent's King's Cross, the smallest, will introduce 800,000m<sup>2</sup> of new development over 27ha. Stratford, much of which is tied to the Olympics, will bring 1,300,000m<sup>2</sup>. Ebbsfleet is the largest, with 1,580,000m<sup>2</sup> of housing and 557,000m<sup>2</sup> of commercial space. Its initial phases are completing now.

'I doubt anyone can think of any UK-based transport project of this scale', says Thames Gateway London Partnership chief executive Eric Sorensen. 'It has been a really important driver in all three locations where

new stations have been built, and has helped transform the image and connectivity of St Pancras outward.'

But what will the visitor's experience be? That these regeneration projects are focused on transportation nodes comes as no surprise – it's a sensible model for urban development and was encouraged notably in Richard Rogers' 1999 White Paper, *Towards an Urban Renaissance* – but here the project has significant implications, in addition to its sheer scale, to create a distinct experience for those coming to the UK.

First stop on the new route is Ebbsfleet. The station itself is an important piece of architecture – it becomes the gateway to the UK when it opens on 19 November. As such the design, determined by client RLE, falls short. Alan Glover, chief executive of the Kent Architecture Centre (KAC), says it best. 'The station design isn't inspiring in any way.' The KAC acts as a design-review board for projects throughout Kent and is involved in new developments in and around Ebbsfleet.

The station's layout is straightforward. The concourse bridges over the tracks, with circulation cores of lifts and escalators bringing users to platforms. 'The client wanted it to bridge over the rails because these projects were to spark redevelopment and should connect both sides of the tracks', says Arup project architect Mark Fisher.

The building is arranged on a simple square grid of 11.4m bays, 4m wide and 8m long. The architect used a simple double-glazed curtain wall on the north and south facades, while the east and west walls and interiors are clad in basalt. Fisher says: 'We wanted to use a very subdued palette for the material; it should be the trains and the people who bring colour to the site.'

And if its glass cladding and materials appear generic, it's because they are. The design of Ebbsfleet's station, says Fisher, is nearly identical to that of the new station at Stratford. 'We started with commonalities between the two stations,' he says. 'From the beginning they were based on the same design and evolved as twin stations'. >>

The 1,350 units comprising Ingress Park are laid out to maximise density



Steven Jordan, managing director of LCR, says: '[Both stations] were designed with little existing context around them. Without knowing the future developments, it was difficult to do much else, really.' Glover says: 'We might have to rely on what develops near the station.'

The scene beyond Ebbsfleet station will, if renderings are accurate, be striking indeed. Unlike King's Cross and Stratford, here LCR and the government hold no investment in the adjacent land – 435ha is privately leased by Land Securities. The developer is working on two major plans: Ebbsfleet Valley, which includes a new central business district around

the train station, and Eastern Quarry. Because Ebbsfleet straddles two local authorities – Dartford to the west and Gravesend to the east – Land Securities has filed multiple planning applications.

According to Steve Atkins, development manager for housing delivery at Land Securities, Ebbsfleet will boast approximately 10,000 units of new housing along with 557,000m<sup>2</sup> of offices and 325,000m<sup>2</sup> of community and service facilities. The total development framework will extend over 25 years.

'This was a strategic purchase by the company', says Atkins. 'We were attracted by

a combination of factors: the adjacent M25, LendLease's Bluewater shopping centre, and the prospect of a fast rail link that could make the area an outward post to Europe for the office market.'

Much of this mega-proposal is still reasonably far off and masterplans, most of which have been authored by Arup Urban Design with Barton Willmore, remain in development. However, the first scheme broke ground this autumn. Springhead Park, which comprises 600 housing units and is co-developed with Countryside Properties, will finish in autumn 2008. The proposed nondescript, heavy white blocks were designed by Kent-based OSP Architecture. Additional projects on the drawing boards include Castle Hill, the first project in Eastern Quarry, which will deliver 2,100 housing units over 27ha; and Weldon, which will bring 100,000m<sup>2</sup> of offices to 6ha. These projects are in early development and no designs are final.

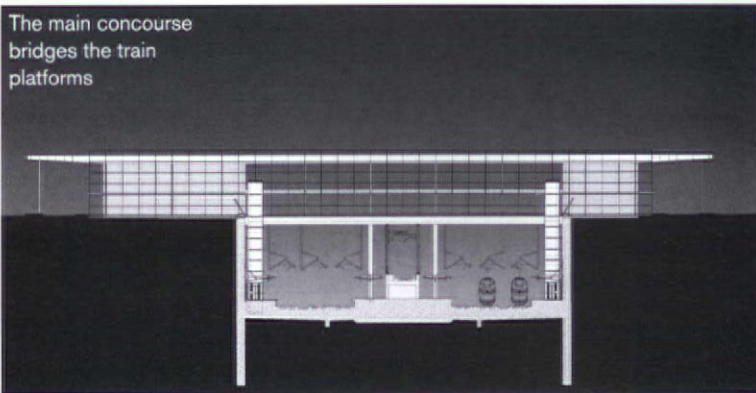
Throughout Land Securities' holdings densities will vary, with some detached



An aerial photograph of Ebbsfleet's new station shows its underdeveloped surroundings



Ebbsfleet Station presents visitors with a blank, glazed facade and plain landscaping



The main concourse bridges the train platforms

housing at as little as 25 dwellings per hectare, while the central business district, surrounding the station, will boast densities up to 150. The Ebbsfleet area is divided into several (currently 11) districts. Throughout the project, Section 106 agreements stipulate the inclusion of affordable housing, which differs between Dartford, at roughly 20 per cent, and Gravesend, at 25 per cent.

Atkins says: 'Countryside is the only partner we've worked with so far, though we imagine more will come on'.

Comparably scaled projects nearby suggest that other developers see the potential of the region. These include Ingress Park, a 1,350-unit housing development by London-based Gardner Stewart for Crest Nicholson. The project has been divided into 12 phases and design began in 1998. Many are fond of the development - Glover describes it as 'creating a sense of place where there was nothing before'. Paul Williams, deputy director of the Kent Thameside Delivery Board, says, 'it sets a standard for what's to come'. But it is a

one-size-fits all strategy. The result, on the one hand pleasant enough with easy brick and clapboard exteriors and pitched roofs, becomes eerie in its scale and repetition.

Additionally, Countryside is working on Waterstone, a 650-unit project in Dartford, also by Gardner Stewart and completing in 2009. West of Bluewater, George Wimpey and ProLogis are developing on an 1,100-unit housing and 32ha office project.

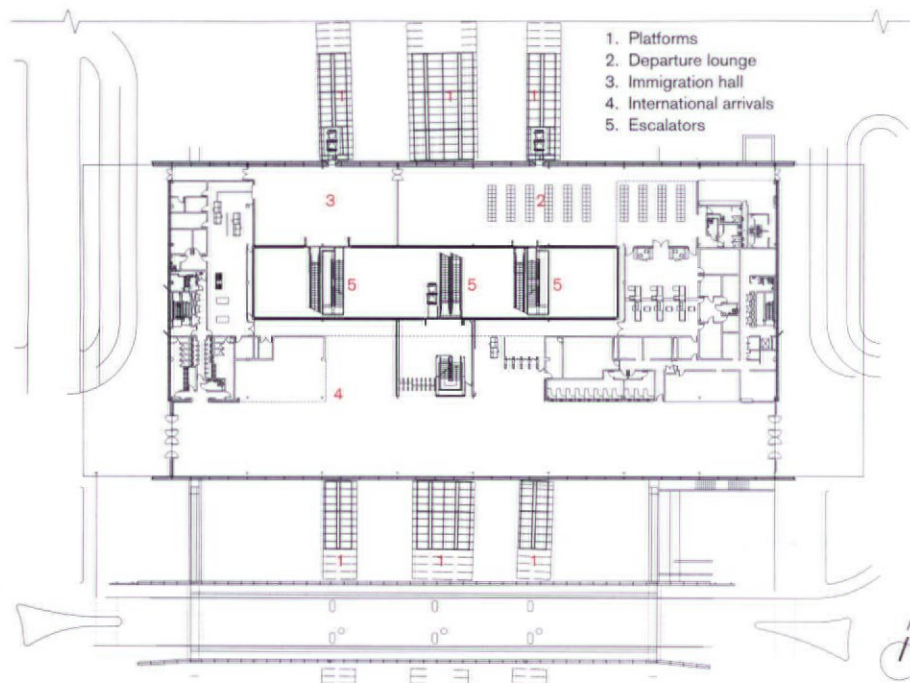
The scale of these developments in and around Ebbsfleet suggests that the result will be a patchwork of masterplanned villages. While it's too early to tell what the architecture will look like in most cases, the new towns refuse organic growth. Their strict planning will surely lead to an environment that cannot be responsive to emerging needs.

This worry carries through to the next stop on the journey of the new Eurostar: Stratford. Stratford City, which is being developed by CRL with Westfield and LendLease, will bring greater density to the area, with a predictable mix of residential and

commercial development. Stratford's early phases will complete in time for the Olympics in 2012.

The journey's terminus is the most spectacular. St Pancras is a fitting finale for those coming to London. A mix of stunning period architecture with a relatively underwhelming modern attachment, it's an architectural paradigm of the city's character.

In retrospect, the journey is one of many steps. Ebbsfleet will function as an index of urbanism of the early 21st century in the UK with its mix of density, focus on transport, and attempt at context. Stratford, like the whole of the Olympic development, blends density with expansive park space, taking advantage of its location on the urban periphery. King's Cross is the most modest, and arguably most complex part of the project - due to the density and historic nature of the area, any work is strictly monitored by English Heritage and other regulatory agencies. The end result is a balance that is spectacular, yet suggests that something is lost in translation. >>

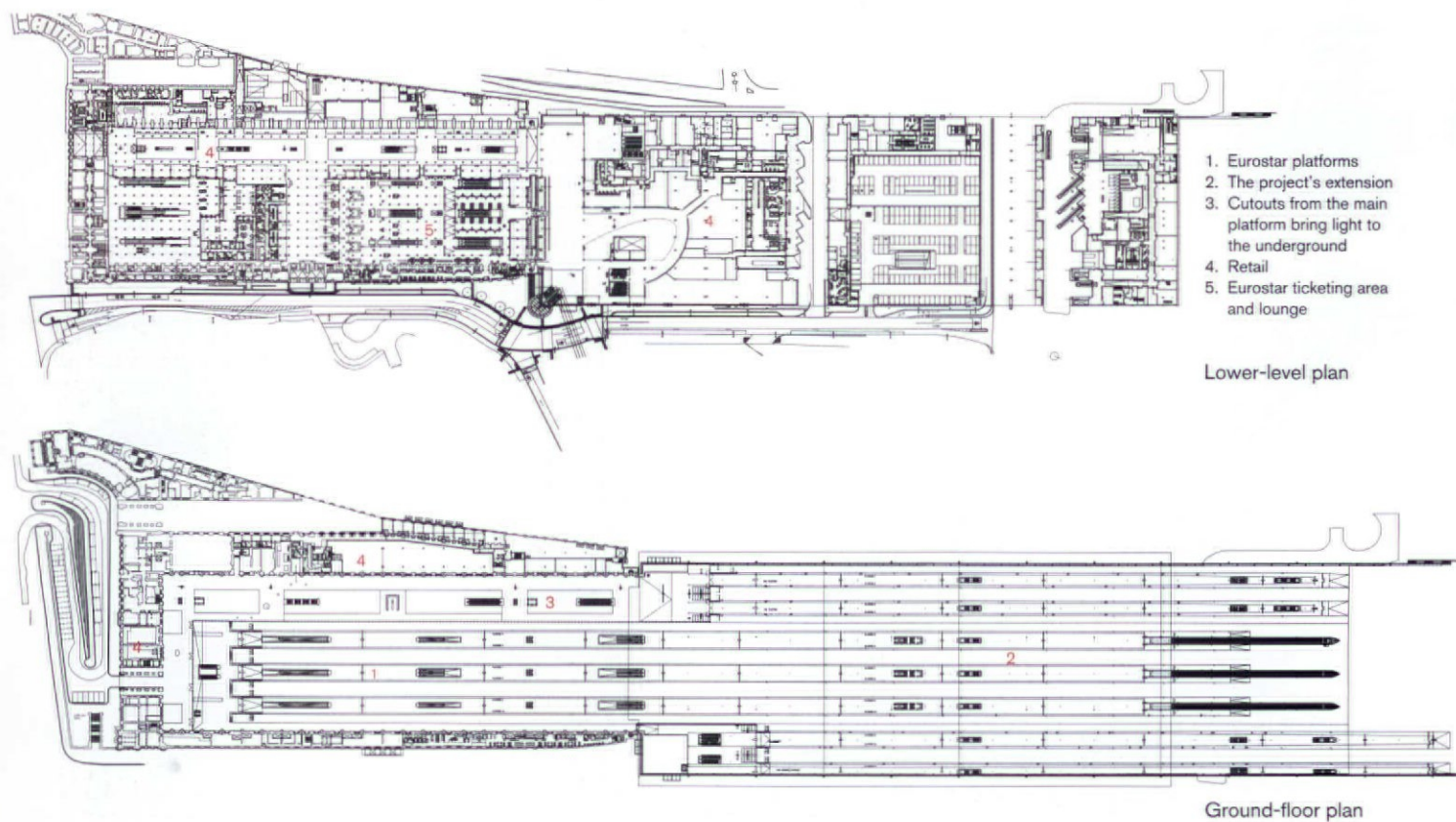


Left Arrivals, departures and amenities surround the core of Ebbsfleet Station, and escalators bring passengers down to the platforms

Above OSP Architecture's designs for Springhead Park, which is under construction, ominously herald a bland future for the area



LCR/URBAN EXPOSURE



1. Eurostar platforms
2. The project's extension
3. Cutouts from the main platform bring light to the underground
4. Retail
5. Eurostar ticketing area and lounge

Lower-level plan

Ground-floor plan

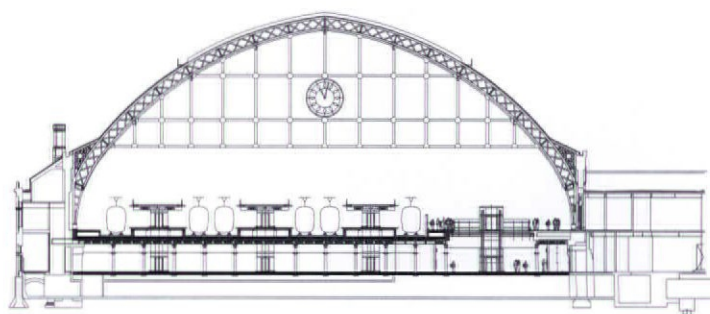
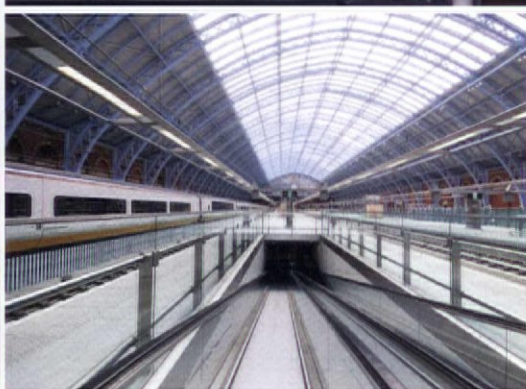


**Far left** An aerial photograph shows how the extension doubles St Pancras' length

**Left** The 22.5m glazed roof provides a transition between St Pancras and the extension

**Below left** The restored station interior

**Below** The majority of the retail space, designed by Chapman Taylor, is under the platforms and supported by a matrix of columns



## ST PANCRAS STATION – FROM BEER WAREHOUSE TO EUROSTAR

St Pancras has changed considerably in its present iteration: not only has the roof been restored, but new retail and facilities spaces have been integrated into its existing structure. The original train platform has been punched through, with large openings along the west side to bring light into the building's undercroft. A new building has been added to St Pancras' northern side to accommodate the 400m-long Eurostar trains and Midland Train services.

Before the restoration, the roof was a shadow of its past. 'The roof had lost all its glazing in 1911 and 1946; it was never replaced', says Arup lead architect Alastair Lansley. An iron structure now supports the Grade I-listed roof. Originally the architect used 50 x 29cm timber glazing bars which would have been replaced every 10-15 years, which have been replaced by 55 x 33cm

aluminium bars. The roof was first glazed in rough-cast Georgian wire glass at 3mm thickness; the architect has now installed 6.8mm low-iron safety glass with neoprene seals.


The cast-iron structure of the building was in good shape, according to Lansley. The main shed, which was located 6m above ground in order to pass over Regents Canal, rests on a matrix of 300mm square columns. Lansley says, 'the biggest problem with the structure was in the endscreen to the north of the site, where the glazing hadn't been replaced and water had crept in and corroded to the iron'. These areas were reinforced with steel plates.

Much of the new retail and ticketing areas have been located on the ground floor, in a dense space designed by Chapman Taylor. The area used to function as a beer warehouse, and the column grid was determined by the size of beer barrels –

about 12 could fit in each bay. Many of the columns have been removed to make room for shopping circulation, leaving dense areas of columns under the tracks themselves.

Along the west side of St. Pancras, Lansley designed an extension to the building – replacing a deteriorated building with a replica using the same stones (ancaster, ketton, and Mansfield red) brick (tukker) and clay (keuper marl) as the original.

The other major new addition to St Pancras is the large shed to its back that more than doubles the length of the railway tracks. The building is attached to the old by a 22.5m transition hall with a glazed roof and an east-west pedestrian concourse. The roof isn't hermetically sealed in order to maximise ventilation. The train shed's roof is supported by 30m-tall columns with seven bays at 30m apart along the length and four at the width. ■



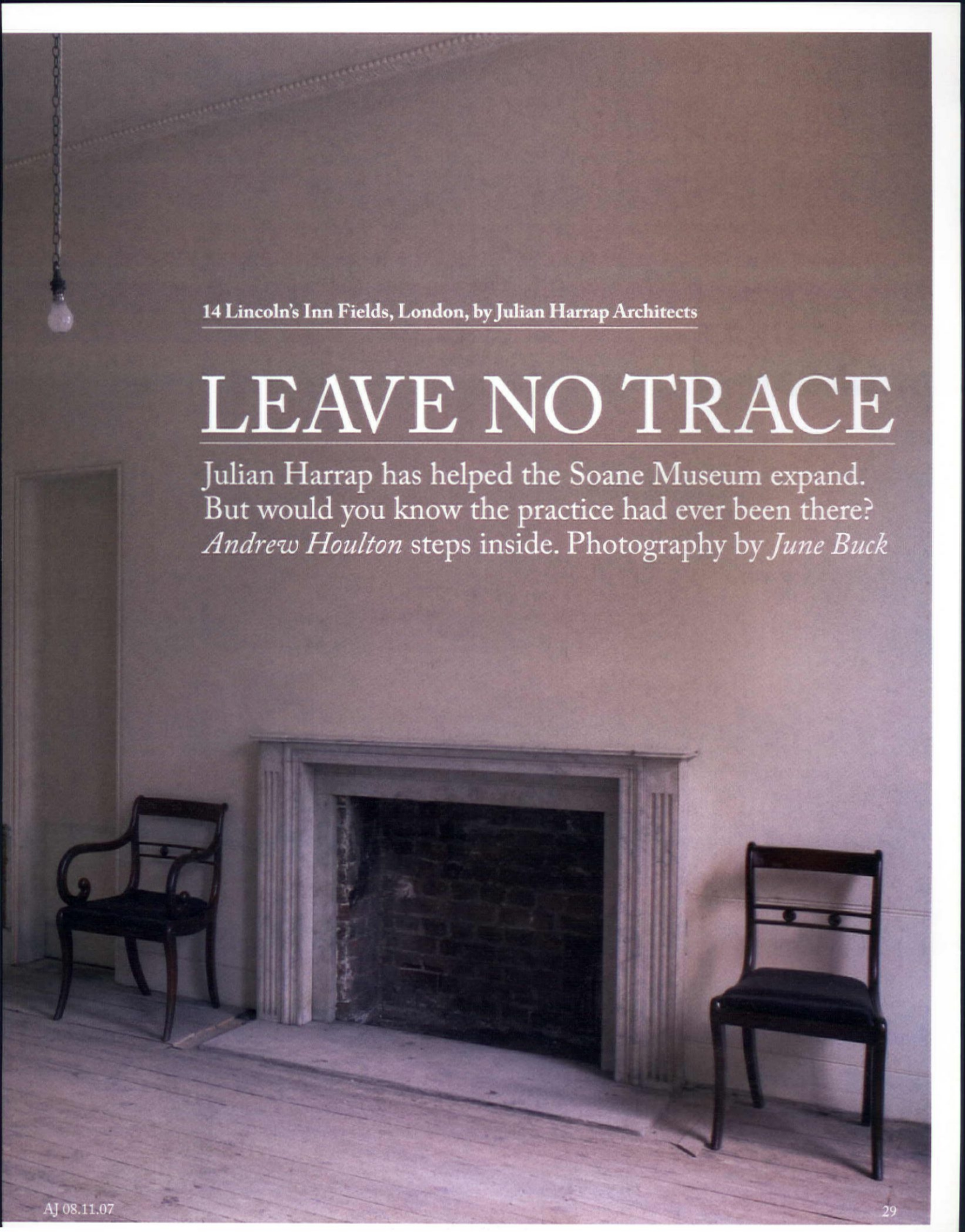
The Grade I-listed No. 14 Lincoln's Inn Fields, next to the Sir John Soane Museum at No. 13, is described by Julian Harrap, whose practice is carrying out its restoration, as 'a complete Soane building in its own right, slightly more modest in terms of room size and decoration than Nos. 12 and 13, but still elegant and stylistically unique.' The house, which Soane bought in 1823 and rebuilt in 1826, was leased by a solicitors' chambers until 1996. Then an opportunity to purchase the freehold, facilitated by Heritage Lottery funding, allowed the museum to unite the house with No. 13 and provide educational and office facilities to ease the burden on its neighbour. I was curious to see what affect the work would have on the architectural nuances of the Soane Museum's layout, and so I took a visit, accompanied by Julian Harrap and project architect Lyall Thow.

Harrap, who has made a name as an expert in sensitive restoration, asked me, not unreasonably, what my interest was in the museum. I told him that, like so many others of my generation, I was profoundly influenced by the revived interest and reassessment of Soane in the 1980s. The Dulwich Picture Gallery exhibition 'Soane and After', curated by Giles Waterfield in 1987, invited promi-

nent architects to comment on their relationship to Soane.

One of these figures was James Gowan, my then tutor at the RCA. There was an eloquent precision in his writing: 'Not everyone has the artistry to take the shallow arcossolian arches of a cubiculum and transmute this eerie spectacle into a genteel breakfast room; internalised, secretly lit, and graced with a blank aedicule'.

I visited the archive of Sir John Soane's Museum as a student, while doing some research into the Soane family tomb. On arrival I passed through the connecting doors to the architectural library, a room I had not previously seen; given white gloves; and finally Soane's drawings from 1816. It was a privilege to be able to view Soane's formative sketches for the tomb, which subsequently became a familiar form in my own visual library. >>

A photograph of a room interior. In the center is a fireplace with a dark brick interior and a light-colored stone or marble surround. To the left of the fireplace is a dark wooden armchair. To the right is a dark wooden side chair. The floor is made of light-colored wooden planks. The walls are a neutral, light color. A doorway is visible on the far left. A single light bulb hangs from the ceiling on the left side.

14 Lincoln's Inn Fields, London, by Julian Harrap Architects

# LEAVE NO TRACE

Julian Harrap has helped the Soane Museum expand.  
But would you know the practice had ever been there?  
*Andrew Houlton* steps inside. Photography by *June Buck*



I also felt some affinity with his drawing methods, observing how his marks sometimes appeared awkward or indeterminate – sometimes direct with broad ink quill marks heavily scribing a primitive capital, overdrawing on to light, suggestive pencil lines that depicted a retracted column.

At this formative stage of my education, gaining an insight into this architect's decision-making encouraged me. I am not sure I was aware then that Soane produced the drawing at the height of his creative powers. But I fixed upon commentaries which highlighted Soane's awkward relationship with his design process. A quote by former Soane Museum curator John Summerson, in his essay 'Soane, the Man and Style' (1983), has stayed with me. 'Proportion is, in the last resort, a matter of personality, and in Soane the capacity to recognise intuitively an equilibrium of ratios was wayward, or perhaps one should say distorted by the psychological tensions which possessed him.'

I also think a passage from Pierre de la Ruffiniere Du Prey's *John Soane's Architectural Education 1753-80* (1977) is key to under-

standing his development. 'It is clear from his earliest years that Soane never possessed a fundamentally original mind. He was given to stealing from the inspiration of others whenever he could, yet he reached idiosyncratic and prophetic expressions through what I can only describe as a form of sublimely persistent empiricism.'

It is this 'persistence' I find compelling about Soane. He essentially borrowed architectural motifs from his mentor and one time employer George Dance the Younger, but it is the persistent reuse, adaptation and distortion of the motifs which compels us.

Du Prey's reference to 'persistent empiricism' is valuable terminology; hopefully, understanding that design does not necessarily attain value out of a burning desire to be original. Soane's work and the study of how his house and museum evolved in a constant state of flux – building pieces and then taking them down and rebuilding adjustments over a period of some 40 years – is perhaps like tracing the order of the labyrinth.

Harrap struck a chord with me when he described the Soane houses, in particular No.

13, as 'an architectural laboratory'. Visitors who think they are seeing the 'authentic' work of Soane are misguided. Harrap recounted numerous interventions, such as James Wild's attempts to bring light into the museum in the 1890s, and his own work (in an advisory capacity) when Eva Jiricna designed the Soane Gallery at No. 12 in 1995, bringing her display cases into Soane's fanciful spaces.

Harrap was careful to reiterate that anyone working on the No. 14 building will inevitably be carrying the conditions and values of their own era. However, his approach for the restoration is largely a consensual adaptation. Julian Harrap Architects perhaps sees its role as intervening as informed yet imaginative investigators. The practice does not seem

---

*Harrap refers to the houses, particularly No. 13, as 'architectural laboratories'*

**Left** No. 14 (to the right of the museum) is less spectacular than No. 13 but, with No. 12, gives the row symmetry

**Right and below** No. 14 is organised around a cantilever staircase like that in the museum at No.13

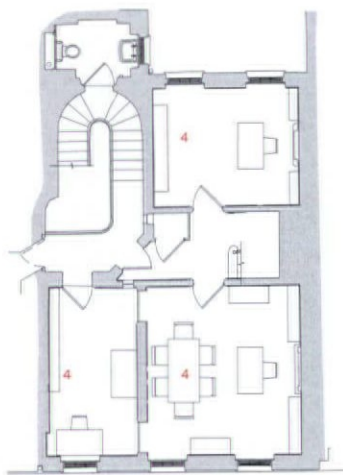


intent on imposing its will on this place.

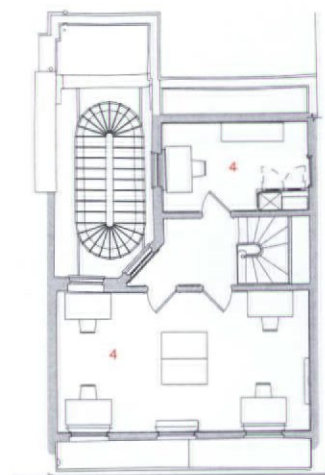
No. 14 is organised around an elegant cantilevered staircase reminiscent of the staircase in No. 13. The vertical hierarchy of its floors is similar to its neighbours, lending symmetry to the ensemble of Soane houses on the north side of the town square. Harrap showed me where they had made a cut through the walls between the properties of No. 14 and No. 13 at the third-floor level of the main staircase landing. The niche pocket of space created had to negotiate slipping alignments in abutting walls on both sides of the party wall. Thow drew my attention to working drawings of the flush panelled double-lined doors to be inserted into this aperture. Their observed detailing seems to reflect Soane's curiosity for making space within solid structure. Harrap pointed to the broadening of the existing stair as it issued into the landings, and seemed concerned that their own intervention would not detract from this spatial device. Their response was not to express the new cut – this is not Gordon Matta-Clark at work – but to make a camouflaged poche, which worked >>



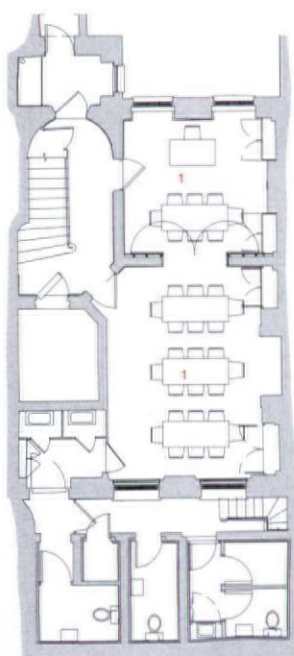
SECOND-FLOOR PLAN



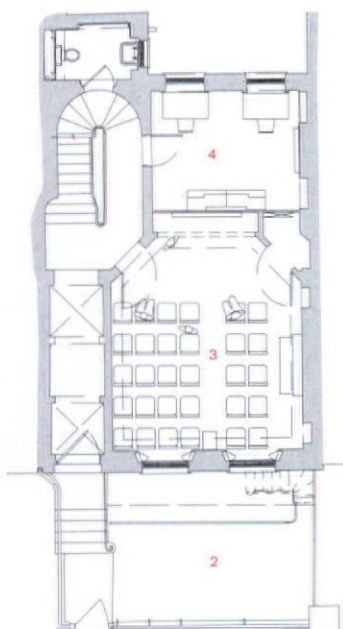
THIRD-FLOOR PLAN



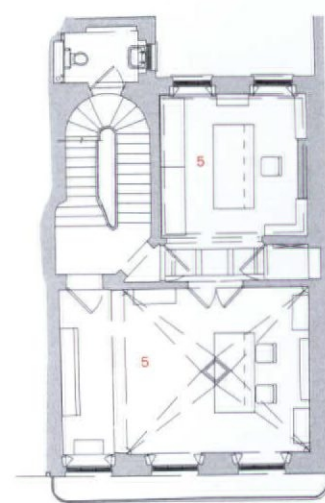
FOURTH-FLOOR PLAN



BASEMENT PLAN



GROUND-FLOOR PLAN



FIRST-FLOOR PLAN

- 1 EDUCATION ROOM
- 2 FORECOURT
- 3 LECTURE/CONFERENCE ROOM
- 4 OFFICE
- 5 RESEARCH LIBRARY
- 6 STUDY CENTRE

consensually with Soane's adjustments exemplified elsewhere. The significance of this cut-through is extensive, as it is the very device which, for the first time, connects No. 14 to its two adjacent neighbours at the third floor.

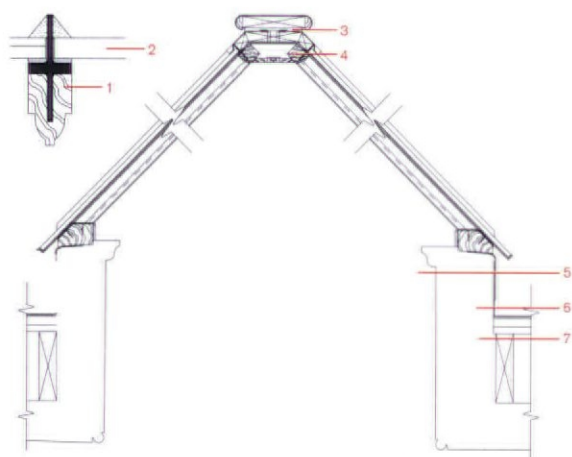
Through his detective work, Harrap uncovered and reinstated the northern niche wall in the ground-floor front room. This niche, which had originally been designed for siding food for dining, can now be used to give lectures. Researching the archive gave the architects clues about what lay underneath the dividing walls erected soon after the solicitors took occupation of the house. They discovered

slot marks in the existing floor that suggested modulation, especially with regard to the rear parlour space behind the niche wall, informing them about the setting out of panels complete with Soane's characteristic flush beading.

Soane Museum director Tim Knox was anxious that the house was not rendered like an overly wrought renovation in a second-rate Islington terrace. He seemed to take issue with sanding floors revealing a crude polished ruddiness in the wood. Test samples for the floorboards show graded levels of sanding and liming. Harrap favoured light sand that simply rubbed down loose splinters with a

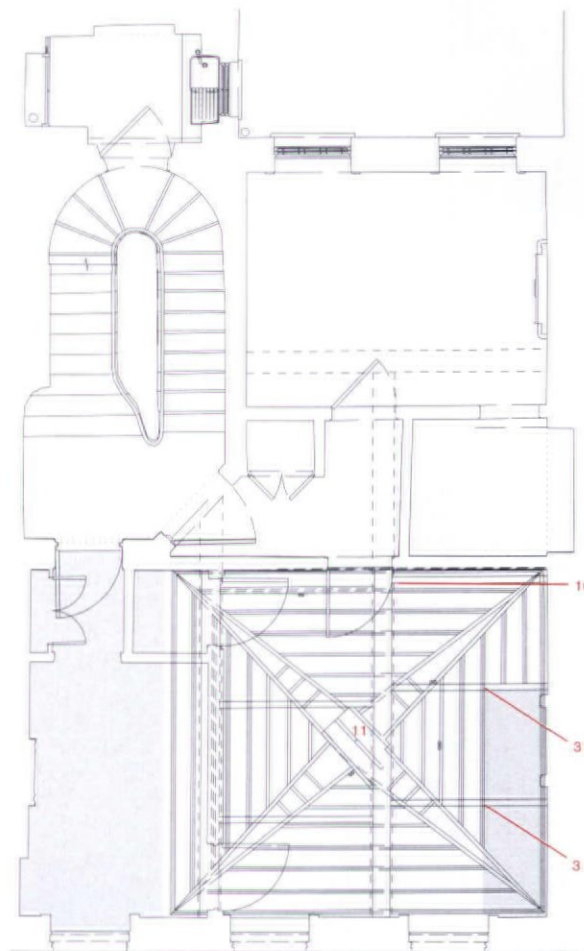
slight liming to lighten the boards. The replacement of floorboards was not as random as it appeared; while the previous cuts of boards were simply left, acknowledging previous visits from carpenters, Harrap explained that 2.5cm-thick boards had to be shaped with an adze on their rearside to achieve a close fit with individually variant floor joists. I was enjoying these careful obsessional revelations, and was acutely aware that our visit was only scratching the surface of the level of attention and research that Harrap had brought to this renovation.

# GLAZING BAR DETAIL

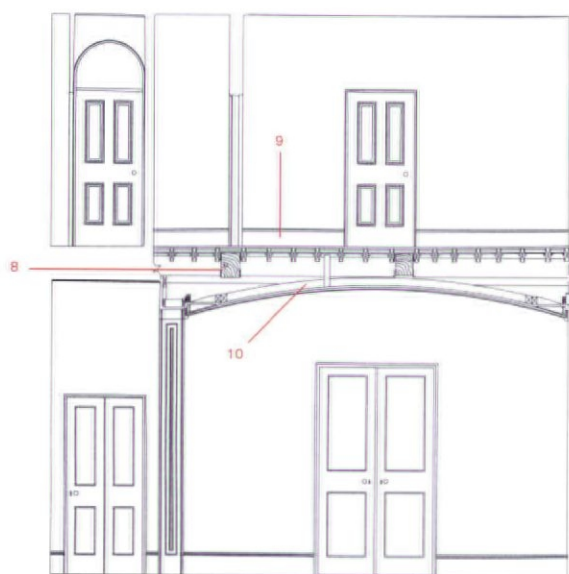


REINSTATEMENT OF ROOFLIGHT OVER STAIRS

1. HARDWOOD TIMBER GLAZING BAR ON CRUCIFORM STEEL FRAME
2. 11.5MM PLY ANTI-BANDIT LAMINATED SAFETY GLASS
3. GLAZING FRAMED WITH SECTION OF HARDWOOD TIMBER
4. UPPER CAP
5. GLAZING BAR
6. END OF GLAZING BAR, FORMED WITH UPPER 'T' SECTION OF CRUCIFORM FRAME
7. NEW OAK UPPER KERB
8. FLOOR CARRIERS HOLD THE SECOND FLOOR
9. SECONDARY FLOOR BEAMS
10. TIMBER BEAM REINFORCED WITH STEEL WORK
11. THE ORIGINAL STARFISH CEILING NEEDED REINFORCEMENT TO CONVERT THE SECOND FLOOR FROM DOMESTIC LOADING TO THE MUSEUM'S STRUCTURE



STRUCTURAL STRENGTHENING - SECOND STOREY



STRUCTURAL STRENGTHENING - SECOND STOREY

I kept thinking about Harrap's comment that all who restore things are affected by the values of their own age. I suppose we are living in times where inclusivity and accessibility are concerns that all institutions now rightly take seriously. I wonder what Soane, the self-made, contrary mid-Georgian, would think about inclusivity? The museum began as a potential dynastic investment with the failed hope of Soane's two sons becoming architects and its inheritors; a potential mausoleum and maybe a place of burial for his wife and himself (it became a place of burial for his wife's dog). Soane's private Act of Parliament

meant the house and its contents became vested in trustees for the benefit of the public. It was fortunate his wishes were eventually enacted and remained at No. 13 rather than being displaced to the British Museum.

Since my first visits to the Soane Museum when Summerson was curator, the efforts of the previous curator Margaret Richardson, and more recently Tim Knox, has meant that the Soane, like most other museums and galleries, has made inventive efforts to reach wider audiences. Jiricna's Soane Gallery has been put to good use with a regular series of exhibitions of contemporary architecture.

I maintain, however, that it is the spatial configuration of rooms and its effect that is the real educational tool. While teaching, I have often used the Soane Museum as a starting point for students' spatial explorations. I find there is less discussion about motif and symbolism than there was a decade ago. What interests me is the spatial allusion, and indeed illusion, to manipulate architectural scale and scalelessness of interiors. Soane worked with cross vaults or pendentive domes, which were employed on the domestic scale but also transmute into public halls such as at the Bank of England or Court of Chancery. >>



STEPHEN ASTLEY

**Clockwise from top left** The second-floor kitchenette; the basement-level south education room; the first-floor research

library has a reinforced starfish ceiling; Soane's designs manipulate scale to make space ambiguous; the restoration

revealed the original colour of the ground-floor lecture room – a Pompeiian red that has been matched and repainted



The Soane Museum challenges our perceptions of scale and conventions of what we expect from our rooms, but also leads us into spaces inhabited by our imagination. The circumstances surrounding the inclusion of No. 14 into the museum, coupled with Harrap's intelligent interventions, will allow new generations to continue to benefit from the museum. The practice's careful adjustments are not unwarranted impositions – Harrap would be contented if the Soane Museum's visitors did not realise Julian Harrap Architects had ever been there. ■

*Architect Andrew Houlton has lectured on John Soane at the London Metropolitan University*

**Start on site date** 2 May 2006

**Contract duration** 56 weeks

**Gross external floor area** 471m<sup>2</sup>

**Form of contract** JCT Intermediate Form of Contract 1998

**Total cost (construction excluding fees)** £968,825

**Client** The Trustees of Sir John Soane's Museum

**Architect** Julian Harrap Architects

**Structural engineer** Hockley & Dawson

**Quantity surveyor** DR Nolans & Co

**M&E services consultant** The Spencer Clarke Partnership

**Security consultant** Consort Securities

**Planning supervisor** MKF Management Services

**Project manager** Dr James Pain

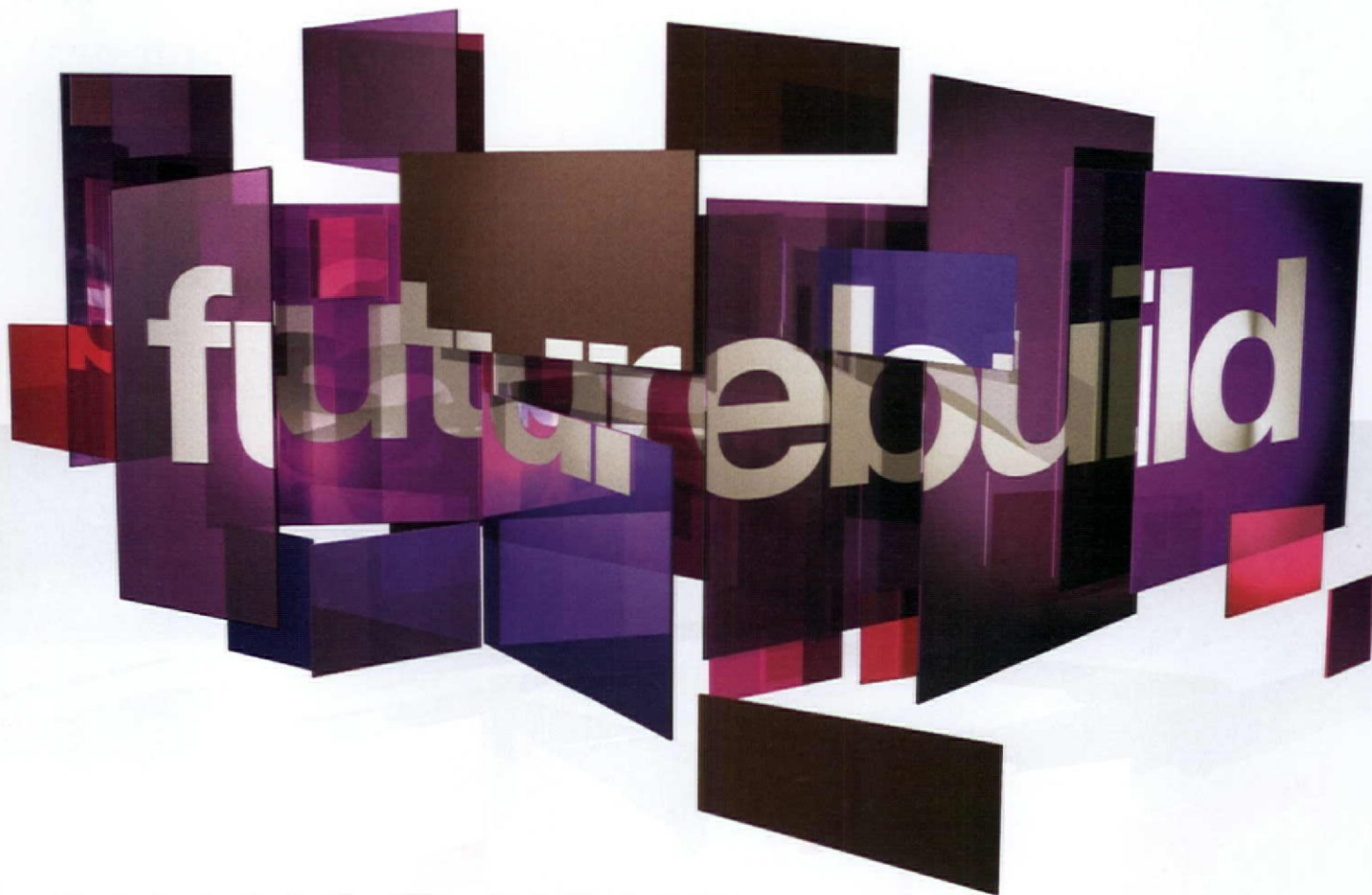
**Main contractor** Fullers Builders

**Main contractor** Fuller Builders

**Selected subcontractors and suppliers**

*Mechanical* H J Willmore; *electrical* Wildblood; *security* WOT Security; *restoration of fine joinery work* Arlington Conservation; *stonework* Universal Stone; *specialist stone conservator* Taylor Pearce; *specialist decoration* Huning Decorations

**Annual CO<sub>2</sub> emissions** Services engineer Vic Spencer says: 'We've done our best but the figures probably wouldn't look very good. You are still dealing with single-glazed windows – the Grade I listing takes precedent.'



# CHANGE YOUR PERSPECTIVE

- 500 EXHIBITORS
- 500 SPEAKERS
- 75 FREE SEMINARS
- THE ROAD TO ZERO CARBON
- 8 GREAT DEBATES

THE UK'S LEADING EVENT FOR  
OFFSITE AND INNOVATIONS IN CONSTRUCTION

HEADLINE SPONSORS & SUPPORTERS



REGISTER FOR YOUR FREE INVITATION NOW AT  
[WWW.FUTUREBUILD.CO.UK](http://WWW.FUTUREBUILD.CO.UK)

WHILE YOU'RE AT FUTUREBUILD DON'T MISS:  
**INNOVATE & GREEN**  
26-28 FEBRUARY 2008, EARLS COURT  
THE MOST IMPORTANT ANNUAL CONFERENCE  
FOR SUSTAINABILITY AND INNOVATION IN DESIGN,  
CONSTRUCTION AND THE BUILT ENVIRONMENT  
SEE [WWW.INNOVATEANDGREEN.CO.UK](http://WWW.INNOVATEANDGREEN.CO.UK) FOR  
DETAILS AND SPECIAL EARLY BOOKING RATES

**futurebuild**

26-28 FEBRUARY 2008 EARLS COURT  
LONDON [WWW.FUTUREBUILD.CO.UK](http://WWW.FUTUREBUILD.CO.UK)

**ecobuild**

**futurebuild**

**cityscape**

**innovations**   
for the built environment

ENQUIRY 18 ON CARD [WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT](http://WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT)

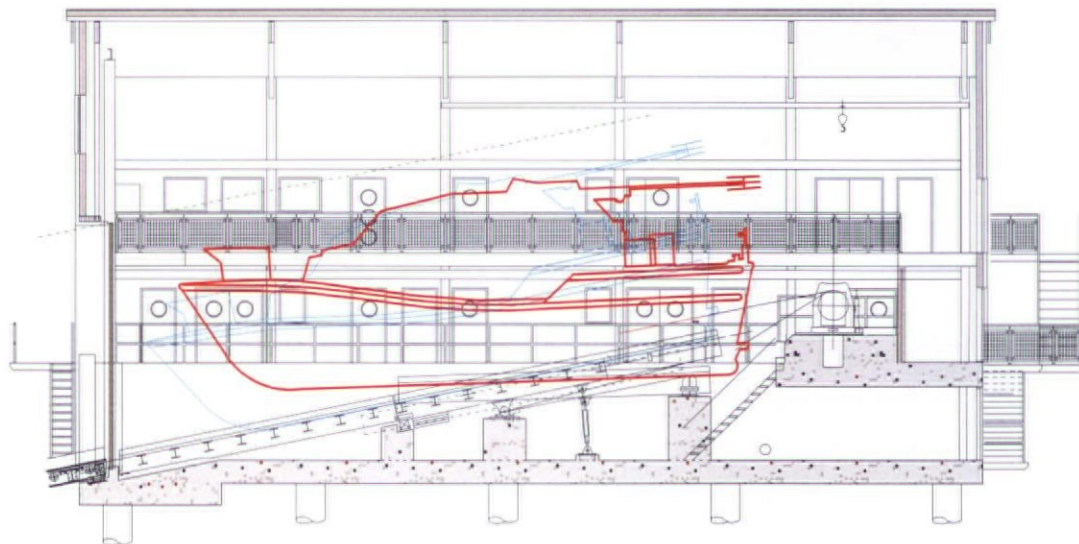
## AWARD-WINNING LIFEBOAT STATION RISES ABOVE ROCKY CONDITIONS

The site of the Padstow lifeboat station, in Cornwall, may be striking but it was challenge to build on. The challenge, put forth by the Royal National Lifeboat Institution, was so tough that its success earned the project a BCI Civil Engineering Award last month. The design team, which included St Ives-based architect Poynton Bradbury Wynter Cole and marine consultant Royal Haskoning, were faced with a site on a small bay surrounded by steep cliffs with limited access – getting to the boathouse means navigating a crooked stair of 130 steps. This latter problem meant machinery and materials had to be delivered by sea.

As a part of the RNLI network, Padstow upgraded its boat station to house a new all-weather lifeboat capable of travelling 80km in two hours. Given the irregular elevations on the beach the designers built the structure on 41 steel piles ranging from 750 to 800mm-high. This keeps the building well above high tide; the boat is launched using a steeply inclined slipway.

For the piles, engineers were forced to drill 5m-deep sockets into the bedrock. To maximise strength, structure, and budgetary economy, the building features a curved roof with a laminated wood barrel skeleton.

Salt erosion also posed a problem. The architect used standing-seam copper cladding with no penetrative fixings, which provides resilient protection against the inevitable harsh weather conditions and atmosphere. *Kaye Alexander*



**Above** Section showing how the rescue boat will be launched at an incline

**Right** A laminated wood-barrel skeleton forms the curved roof



### EVENTS CALENDAR

**Internet-Enabled Monitoring and Control of Buildings**  
13 November, 9am–3pm  
University of Strathclyde, Glasgow  
[www.bre.co.uk/events](http://www.bre.co.uk/events)

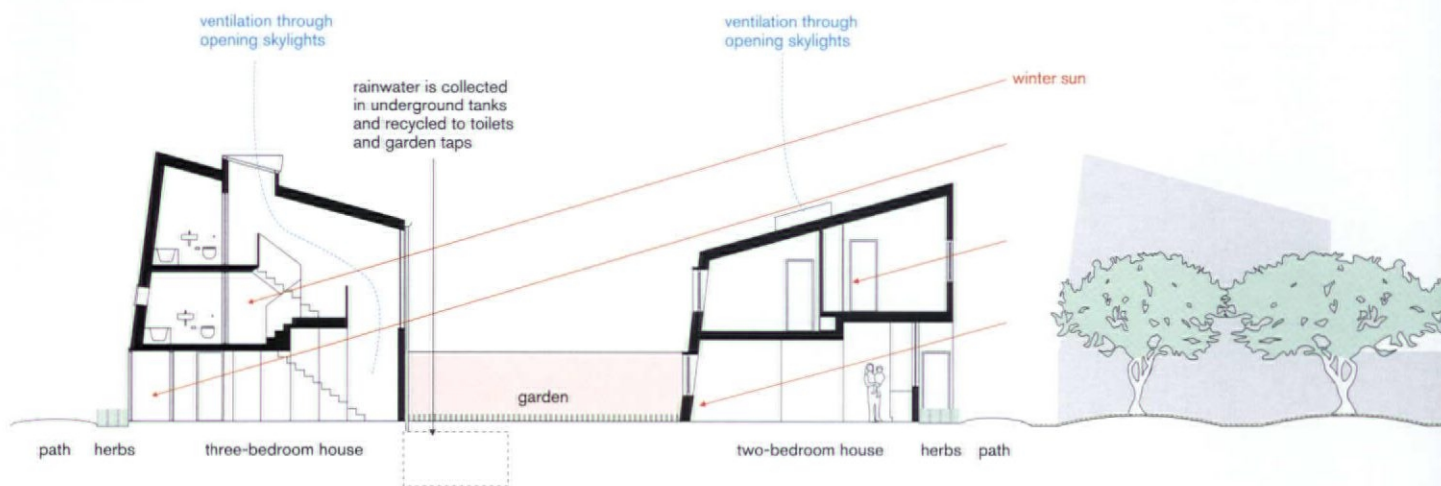
**Biomass: Low Carbon Technology Briefing**  
13 November, 9.30am–3.40pm  
BRE Watford  
[www.bre.co.uk/events](http://www.bre.co.uk/events)

**Understanding London: London is Complex**  
13 November, 5–8pm  
Design for London  
Palestra, SE1  
[Riba.london@inst.riba.org](mailto:Riba.london@inst.riba.org)

**RIBA Health Client Forum Visit**  
One-day symposium at new £25 million specialist rehabilitation centre

14 November, 11am–5pm  
Walkergate Hospital, Newcastle  
[www.architecture.com](http://www.architecture.com)

**Energy Certification for Building**  
On performance certificates for non-domestic buildings  
19, 20 November  
ICO Conference Centre, London W1  
[www.cibse.org](http://www.cibse.org)



## A SUBTLE GREEN

Riches Hawley Mikhail proves that low-energy housing design isn't all about flaunting costly technology. *Hattie Hartman* investigates

London practice Riches Hawley Mikhail's (RHM's) Elmswell housing project proves that green housing need not include pricey and cutting-edge technology. Using passive design, innovative materials, airtight construction and a biomass district heating system (where more than one building is heated from a single source), the architect, alongside engineer Buro Happold, has designed a housing scheme in Suffolk that will be about as close to zero carbon as any multi-unit residential project completed to date in the UK, according to Buro Happold engineer Ian Pegg. But there are no solar panels or wind turbines here. Pegg says the project has 'a delivery process that can be replicated elsewhere'.

RHM beat 72 other entries to design 26 homes for rent and shared ownership for the Orwell Housing Association in partner-

ship with Elmswell Parish Council, Mid Suffolk District Council, and the Suffolk Preservation Society. Aspirations for high-quality design and 'a greatly reduced carbon footprint without "greenwash"' formed part of the competition brief.

RHM began with the organisation of the site, orienting the buildings to maximise solar gain for both heat and daylight. Cars and pedestrians are concentrated on one paved surface which winds through the site. Four communal green spaces have been created: a wildflower meadow, an orchard, an allotment, and a playing field.

The brief stipulated that no surface water could be evacuated into the foul-water system, as the site, prior to development, was prone to waterlogging in the winter. So the architect, together with landscape architect J&L

Gibbons, developed a series of swales (open, marshy drains) to deal with the run-off.

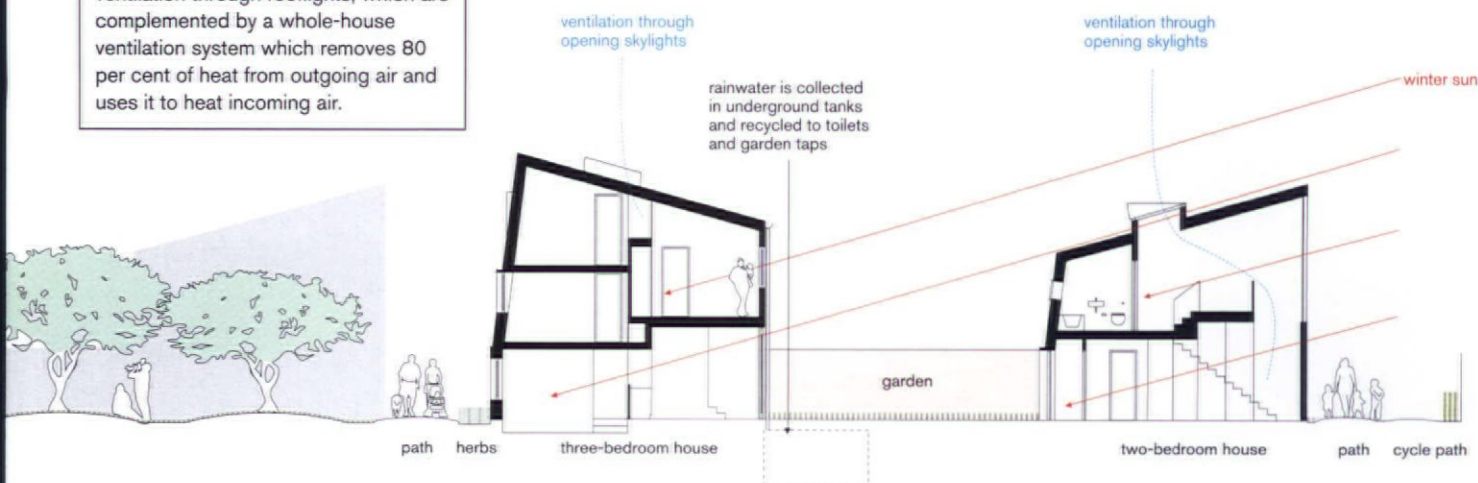
In the houses, rainwater from all roofs is collected in 6,000l tanks serving groups of six units, and recycled to header tanks, which serve WCs and garden taps. The reduced carbon footprint is achieved through the a biomass system, fueled by wood chips sourced locally.

The design team organised the living spaces over a staggered vertical section that just meets Building Regulation minimum open-plan standards, enabling the use of whole-house ventilation through natural convection without having to prop open doors on to a closed stairwell. The building envelope and glazing ratios were modelled by Buro Happold to establish the optimal relationship between solar gain and daylight penetration.

The project is innovative in its use of sustainable materials, particularly hempcrete (*see page 40*), which the architect proposed at competition stage and which were researched by Buro Happold. Hempcrete is a carbon-negative material – while growing, hemp absorbs more carbon than is used in its manufacture.

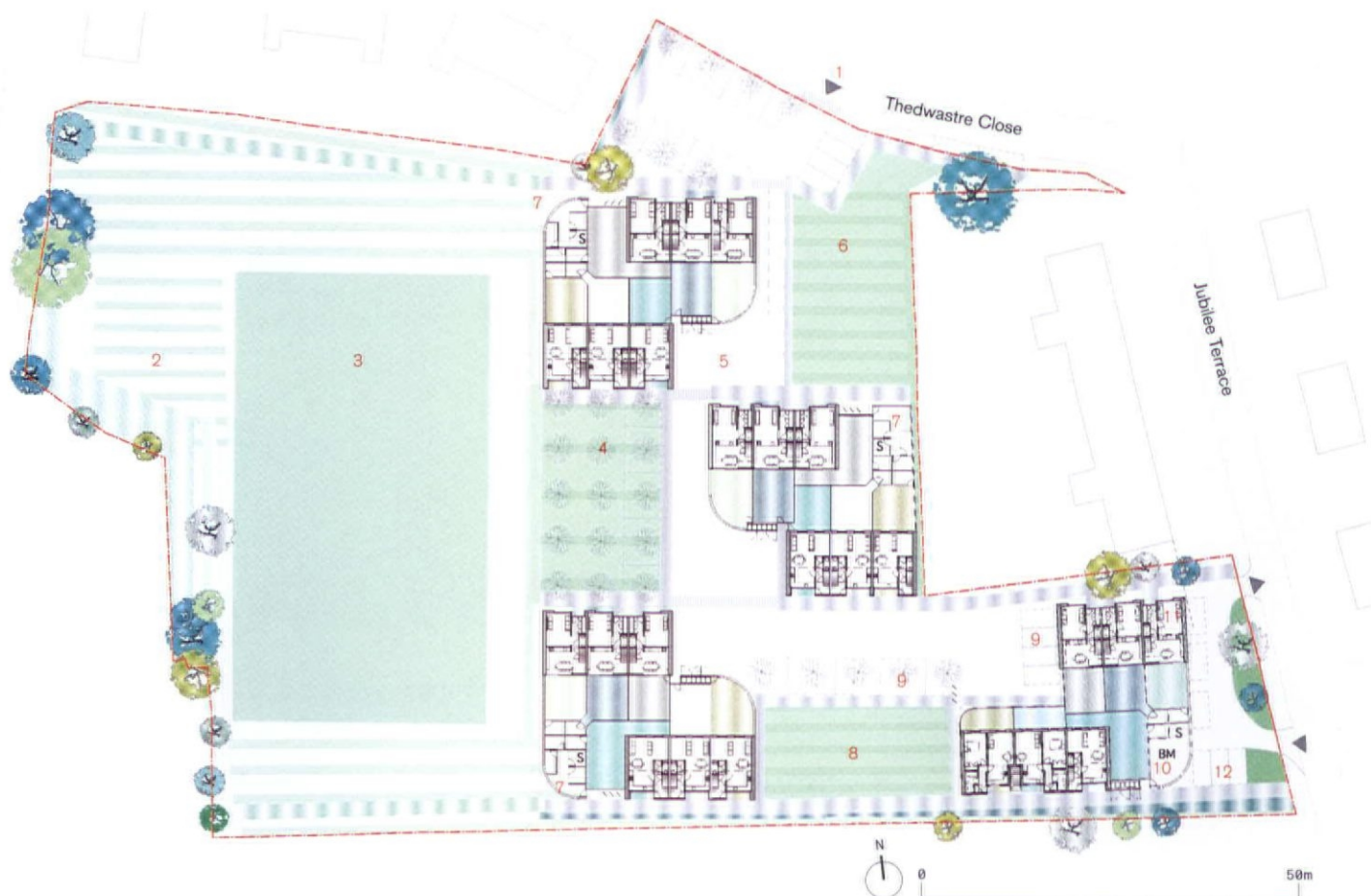
It will be interesting to see how Elmswell residents adapt to their new homes. Traditional orientation of fronts and backs of housing units has been tossed out for optimum solar gain, and airtight construction with a whole-house ventilation system demands an understanding of when and when not to open the windows. The design team will provide a user-friendly manual to the houses, to maintain the high green aspirations of the project can be translated into practice.

The staggered vertical section of the units retains an open stairwell, allowing ventilation through rooflights, which are complemented by a whole-house ventilation system which removes 80 per cent of heat from outgoing air and uses it to heat incoming air.



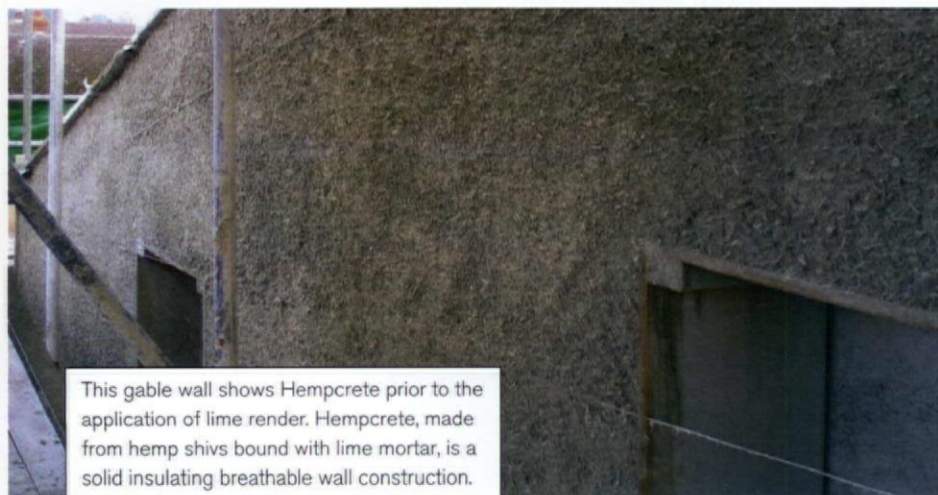
All units are oriented north-south for maximum solar gain and daylight penetration, and buildings are offset to minimise overshadowing and overlooking.

- 1 Main vehicular access with visitor parking
- 2 Swales retain surface water and prevent flooding
- 3 Public parkland with kickaround pitch
- 4 Suffolk-variety apple orchard with toddler play area
- 5 Shared vehicular and pedestrian surface with traffic calming
- 6 Wildflower meadow
- 7 Shed for individual stores with green roof
- 8 Allotments
- 9 Residents' parking close to houses
- 10 Biomass district heating system for heating and hot water
- 11 Lifetime Homes with disabled parking
- 12 Underground biomass store

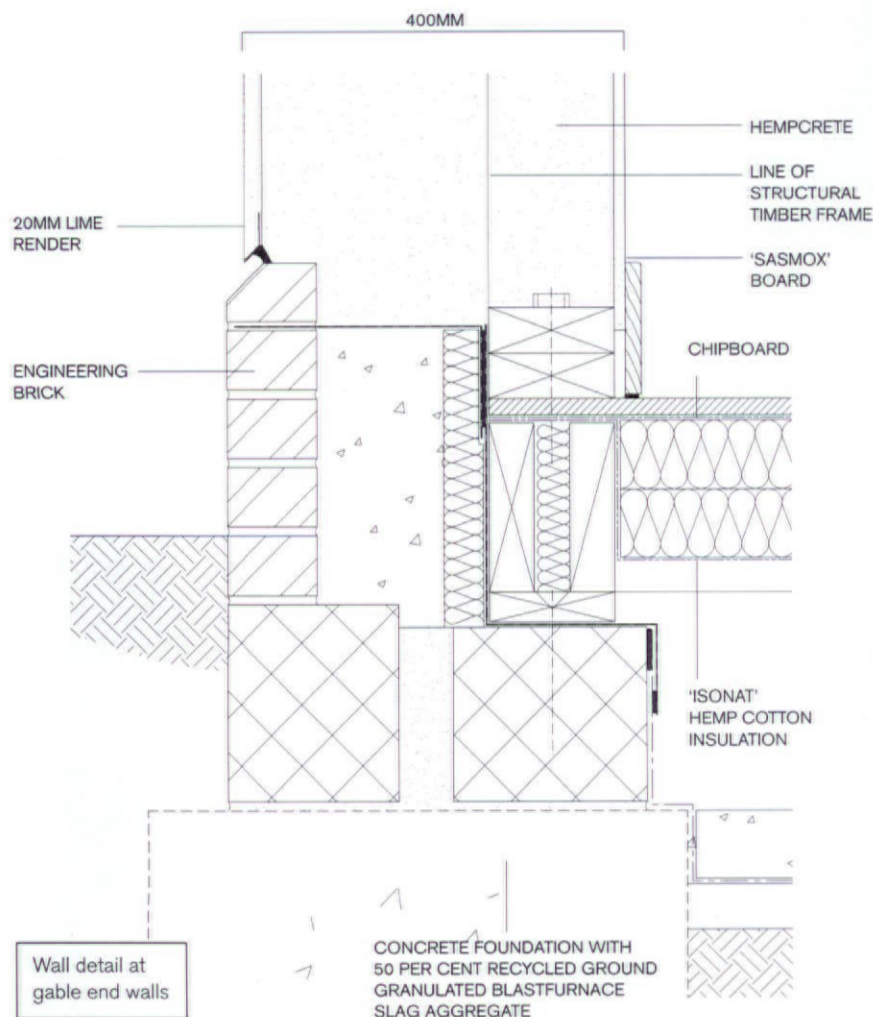


# HOW TO MAKE A HEMPCRETE WALL – WITH RICHES HAWLEY MIKHAIL

Continued from page 39



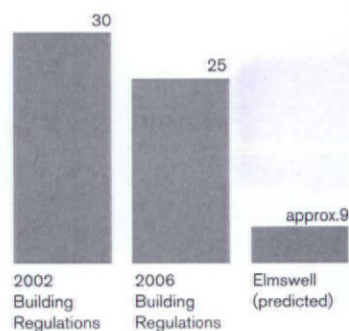
This gable wall shows Hempcrete prior to the application of lime render. Hempcrete, made from hemp shivs bound with lime mortar, is a solid insulating breathable wall construction. A 400mm wall has a U-value of 0.22 W/m<sup>2</sup>K.



Hemp, sourced from Essex, and lime are mixed on site and sprayed to the building exterior. Excess material is raked off and reused in subsequent applications, resulting in minimal waste.



The timber structure of the housing blocks is visible prior to application of Hempcrete insulation, which can be applied in batts or sprayed. A sprayed application results in an airtight construction because the structure becomes embedded in the insulation, minimising the number of joints and optimising the operation of the whole-house ventilation system.



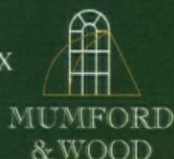
ANNUAL CO<sub>2</sub> EMISSIONS (KG/CO<sub>2</sub>/M<sup>2</sup>)  
Source: Buro Happold Specialist Consulting Sustainability and Alternative Technologies  
\* A post-occupancy evaluation will measure actual energy consumption



Classically styled doors with distinctive mouldings for an authentic entrance from Mumford & Wood's Conservation™ collection. Ideal for new build and renovation projects.

- Enhanced security • Premium timber • Made to order

MUMFORD & WOOD LIMITED  
Tower Business Park, Tiptree, Essex CO5 0LX  
Tel: 01621 818155 Fax: 01621 818175  
E: sales@mumfordwood.com  
www.mumfordwood.com



Mumford & Wood Limited is a member company of The Performance Windows Group

Naturally durable timber with 60 years desired life

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

# Stannah

## PLATFORM LIFTS

access  
for all...

**Stannah Platform Lifts –**  
your DDA access problems solved  
meeting BS8300 and Part 'M'



### Midilifts:

- Vertical travel up to 7m.
- Choice of finishes, cabin and platform sizes.

### Stairisers:

- Inclined travel for straight or curved stairways.
- Choice of platform sizes.



For more information on our range of access solutions, contact Stannah on

**01264 339090**

email: [accessliftsales@stannah.co.uk](mailto:accessliftsales@stannah.co.uk)  
**[www.stannahaccesslifts.co.uk](http://www.stannahaccesslifts.co.uk)**



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



## Acoustic & Fire Rated Ceiling System

High performance acoustic building board



Improves airborne sound insulation



Meets Part E building regulations



Achieves 1hr fire rating



The **Maxi 60 Ceiling System**, incorporating Sound Reduction System's acoustic building board, Maxiboard, is ideal for conversion or new build projects where acoustic insulation and fire protection need to be dealt with.

- Takes screws and nails direct
- Minimal thickness, only 17mm
- Extremely durable
- Smooth for plastering and painting

Sound Reduction Systems can supply a wide range of acoustic solutions.

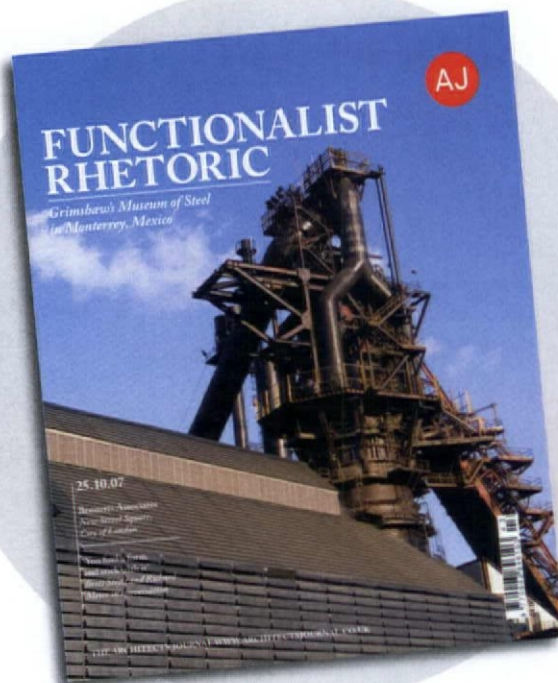
For more information or to receive a FREE brochure, contact us today.

[www.soundreduction.co.uk](http://www.soundreduction.co.uk)  
**01204 380 074**  
[info@soundreduction.co.uk](mailto:info@soundreduction.co.uk)  
Adam Street, Bolton, BL3 2AP

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

# AJ

## SUBSCRIBE TO THE NEW ARCHITECTS' JOURNAL TODAY



SUBSCRIBE BEFORE  
30th November 2007 and  
**SAVE  
20%**

The award-winning **Architects' Journal** has been updated to provide a fresh insight into British architecture.

You can rely on the new AJ to deliver:

- **Enhanced content** – More news, features, comment and entertainment
- **A fresh design** – With two new sections: Comment and The Critics
- **A new focus on urban-scale projects** – Comprehensive updates from regions across the UK
- **Improved technical information** – Detailed and relevant advice that you can rely on
- **A revamped website** – Exclusive subscriber access to our daily news service and the UK's largest technical and buildings database

To take advantage of this offer call 0870 830 4959 quoting reference AJQG or visit [www.subscription.co.uk/archjourn/ajqg](http://www.subscription.co.uk/archjourn/ajqg)

In this section // architectural 'zines // a last look at the  
Serpentine Pavilion // back issues of the AR // Peter  
Zumthor // Critic's Choice // Interior/exterior // diary

# The Critics



## INTERVIEW

# Stop the Reverent Press!

*James Pallister and Beatriz Colomina discuss the trouble with magazines today*

Clip/Stamp/Fold, curated by Beatriz Colomina, is at the AA Gallery, London WC1B from 12 November-7 December. [www.clipstampfold.com](http://www.clipstampfold.com)

'Architectural magazines are so boring now,' says Beatriz Colomina, Princeton academic and curator of Clip/Stamp/Fold.

It's 9pm and I'm stuck in the office for this interview, nevertheless I'm starting to warm to Colomina. We're talking about architectural 'zines, or to use the academia-sanctioned terminology, 'little books'.

I have to admit an interest here. I've spent a lot of time getting hot under the collar on the subject of small-press publishing – several years ago I founded *MEAT Magazine*, an occasional independent periodical, with my partner-in-crime Nick Hayes.

Tomorrow night, I'll be trotting down to a pub in Waterloo for a bimonthly meeting of Indy&Ink, the self-help group/drinking club

for those involved in independent publications. It's easy to see how architectural students would fit in with this group of misfits who drown their sorrows whilst swapping distribution horror stories. Architectural students are familiar with the sleep-deprived zealot inside them – that monastic sense of masochism and a dab hand for type and images, both excellent primers for small publishing endeavours.

Colomina has spent the last two years documenting work by students who've done exactly that. The product of their work, Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196x-197x, examines 70 titles produced in the 1960s and 1970s in over a dozen cities. The exhibition and series of

'Little Talks' are set to open on 12 November at the AA Gallery and, judging from the pictures I've seen from earlier showings in Montreal and New York, the exhibition promises to be visually stunning.

According to Colomina, what characterised these two decades was 'the emergence of new technology, an interest in environmentalism, new materials and cybernetics'. She points out that publications of the 1960s and 1970s were made possible by new technologies becoming available, with Xerox replacing the hot plate. The resurgence of independent 'zines in the late '90s and present day are similarly linked to the easy availability of desktop publishing software, lowering the barriers of entry. >>

EXHIBITION

# A look back at the Serpentine

As Ólafur Eliasson and Kjetil Thorsen's pavilion is readied for deconstruction, we revisit *Ilka & Andreas Ruby's* introduction to the Serpentine catalogue.



The fact that this year's Serpentine Pavilion has been given to artist Ólafur Eliasson and Norwegian architect Kjetil Thorsen of Snøhetta represents a singularity in the history of the pavilion project. It is the first time that an artist has been asked to design the pavilion, together with an architect who, which is equally novel, does not belong to the ubiquitous guild of architectural superstars that made the previous pavilions.

One could argue that by choosing an artist and architect, the Serpentine Gallery wanted to acknowledge a tendency of art that has emerged over the last 15 years, of which Eliasson is but one representative among others such as Jorge Pardo, Tobias Rehberger, Carsten Höller, Dominique Gonzales-Förster, or Clemens von Wedemeyer, to name but a few. All of them have, in different ways, incorporated architecture as part of their material and conceptual vocabulary. After decades of alienation and forced marriages such as Kunst am Bau, art and architecture now relate in productive ambiguity. We have

grown accustomed to situations of disciplinary cross-dressing such as art that looks like a building or, vice versa, architecture that looks like a work of art.

This generosity of the brief is particularly accommodating for Eliasson, as it allows him to realise his trajectory of appropriating the language of architecture to an as yet unprecedented degree. Throughout his work, Eliasson has been attracted to architecture in terms in a number of ways, one of it being its scale. He likes to execute his installations in quasi-architectural dimensions, often custom-tailored to fit particular architectural buildings.

Yet instead of simply adding a decorative sculptural object, he always seeks to transform the appearance and performance of the chosen building completely, such as in *The mediated Motion*, Kunsthhaus Bregenz (2003) or in *The Weather Project*, Tate Modern (2005-06). Recently, Eliasson has gone so far as to actually take over entire parts of new buildings to be built, such as in the Concert

*Beatriz Colomina continued from page 47*

'I like the physicality of the magazines,' says Colomina of the collection, 'knowing that they were put together in some corner of the AA or in Peter Cook's kitchen.' Colomina is also eager that, rather than historical objects preserved in aspic, they should be a call to arms: 'Now everybody is so reverent,' she says, 'there is an irreverence to these magazines that is really refreshing'.

This 'reverent' attitude is something that her Princeton colleague, art theorist Hal Foster, alluded to when I interviewed him earlier that day (see next week's *AJ*). The worthy zealot, the humorless intellectual and the journalist are too much in cahoots

with the architects they are supposed to critique. Architectural magazines today are just too safe. Those bored with dreary copy punctuated by adverts for toilet partitioning systems will find the exhibition's array a tonic; there are even a few bums on display.

You don't have to be a hardened Trot to suggest that magazines might have become more anodyne because of the commercial setup behind their publishing. The *AJ*, *AR*, *Building Design*, *Building* and the *RIBA Journal* are published by two large PLCs. The risk-averse climate engendered by these structures is exacerbated by a jumpiness about brands – sorry, magazines – losing valuable ad revenue to their new leviathan, the Internet.

Interestingly, Colomina talks about

'moments of littleness', when mainstream architectural titles were influenced by the antics of their smaller cousins: 'They lost adverts, changed paper quality and loosened up their formats, so their look was similar to the little magazines.' These changes, however, often fizzled due to commercial requirements.

Documenting independent publishing makes an attractive proposition to an editor: the graphics make great spreads with artwork that doesn't need to be paid for, the publication gains some cool-points by association, and a weary hack's seditious thoughts can be indulged by dispatching them to rub shoulders with their similarly over-worked colleagues in the 'independent sector'.

and Congress Centre, Reykjavík (2005–09, by Henning Larsen Architects) by designing the entire glass facade of the building. The artwork is inseparable from the building as it borrows the architectural body to materialise itself.

The Serpentine Gallery Pavilion marks a certain quantum leap because it is here, maybe for the first time in Eliasson's work, that the disciplinary and material interface between art and architecture has become ultimately invisible – an achievement for which co-author Kjetil Thorsen of Snøhetta cannot be credited enough. Clearly the pavilion benefits from Snøhetta's non-fetishist design agenda, with its preference for auratically charged archetypal forms that manage to render a contemporary quality of the sublime.

Snøhetta's team ethic – apparently Thorsen only reluctantly agreed to have his individual name credited, rather than the firm's name – eased the otherwise vulnerable ego-scape of art and architecture joint ventures. Indeed, Thorsen and Eliasson managed to synchronise their efforts to such a degree that there is no division line between the artist's and the architect's contribution; no marking of territories, because there are no separate territories to begin with – the pavilion is just one entity, object, building... or whatever you would like to call it.

**Resume:** Goodbye, sweet pavilion. You were never built to last...

*The Serpentine Pavilion closes on 12 November.*

My last foray in print on this subject was when Hayes and I were featured in the *International Herald Tribune* for our work on *MEAT Magazine*. The headline was 'Up from the underground, 'zines are all the London rage', with an accompanying picture of me and my partner standing over our paper-strewn work desk, the striped duvet of Hayes' bed in the foreground.

Jaded or not, you should definitely go to this exhibition. But if by some fluke of circumstances you are faced with the choice between this exhibition or drawing up your own 'zine, then put down your Oyster card and reach for your glue stick. It's a practical science, and a visit will get your blood pumping. Don't talk about it, do it. ■

**Resume:** The 'zine is dead! Long live the 'zine!

## Back Issues In the first of his fortnightly columns on architecture magazines, Steve Parnell reveals the secret mandate of the AR

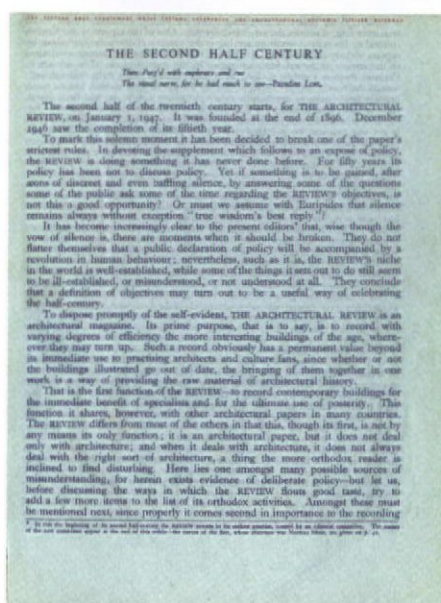
In January 1947, the editors of the AR celebrated the magazine's half-century by devoting virtually the whole issue to exposing its previously secret editorial policy: Its prime purpose, they claimed, was to 'record with varying degrees of efficiency the more interesting buildings of the age', thereby 'providing the raw material of history'.

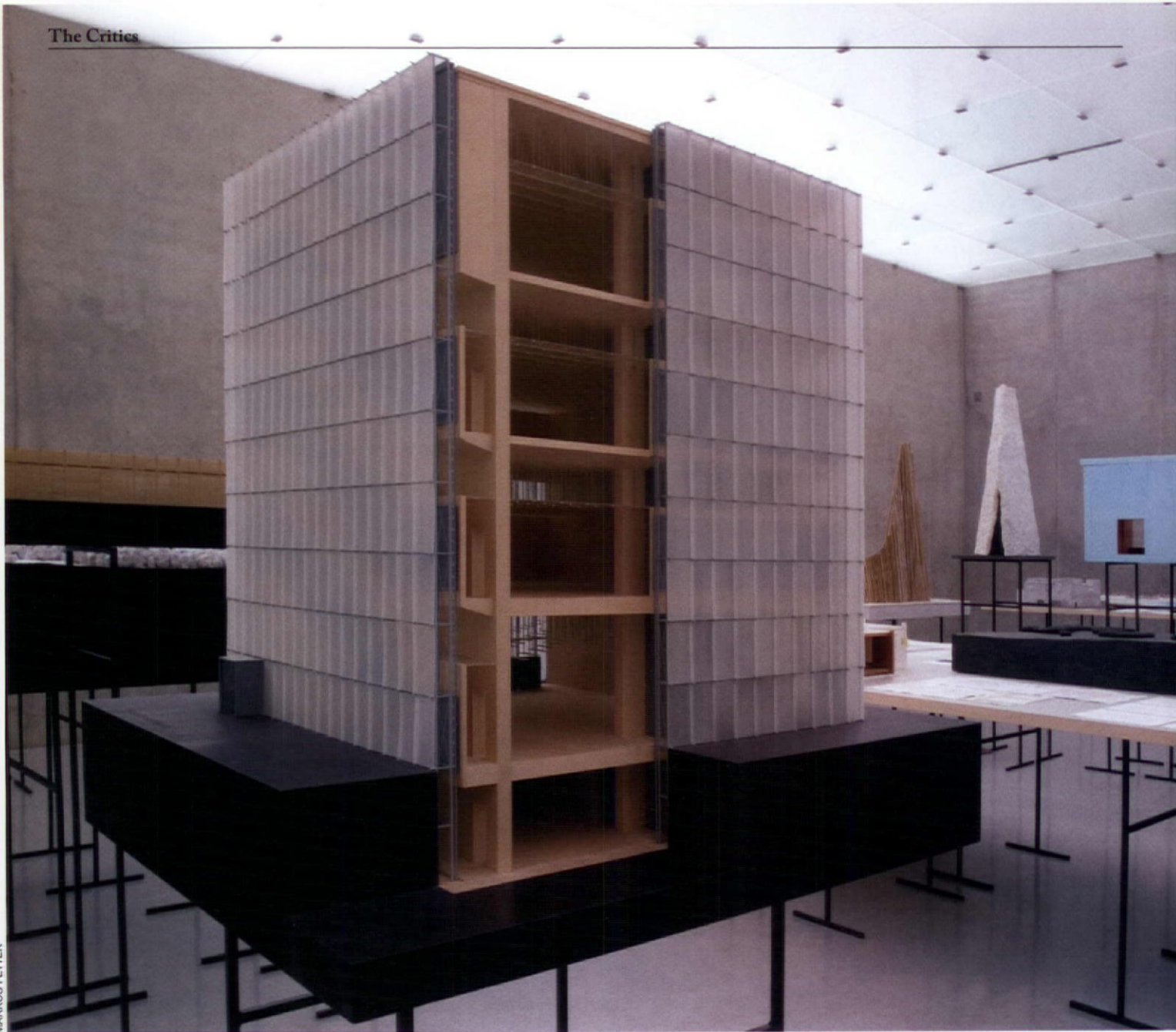
Their secret mandate didn't stop there. The editors went on to admit that the AR had a more active role to play in the shaping of architecture – that of 'visual re-education'. In fact, the AR had been playing this role over the previous 20 years, ever since Hubert de Cronin Hastings took control and, along with J M Richards as editor, essentially introduced Modernism to Britain. The AR remained highly influential into the '60s.

By March of 2005, however, on leaving the AR after a quarter-century of editorship, Peter Davey wrote, 'a magazine must respond to what happens, rather than set the pace. It can encourage, emphasise and support but not (as I once arrogantly believed) truly initiate.'

What caused this tectonic shift of editorial attitude between Richards and Davey? Could it have been de Cronin's resignation from the editorial board of the *Architectural Press* in 1973? Since then, the gradual surrender of copy and image from the critic to the architect in architectural publication has culminated in *Icon*'s recent policy of submitting editorial control to the architectural celebrity: Criticism in crisis, indeed.

Magazines are still the method by which most of us consume our architecture. Unlike buildings, they are conveniently small, cheap, plentiful and kept out of the rain in libraries – which is where I spend my days journeying through the journal-scape of the past century's architectural periodicals, searching for a PhD. The contrast between then and now is usually interesting, occasionally amazing and often amusing. The articles, snippets and marginalia that I pick up along the way will form the stuff of this column.





MARKUS FETTER

# EXHIBITION

## *Ed Frith's first taste of Peter Zumthor leaves him wanting more*

Peter Zumthor, Buildings and Projects 1986 – 2007. Until 20 January, at the Kunsthau Bregenz, Austria. [www.kunsthau-bregenz.at](http://www.kunsthau-bregenz.at)

I was a Zumthor virgin before travelling with my Atelier's students to Vals and Chur in Switzerland, and Bregenz, Austria. I had read a few passages on his work and heard the stories – he spouted poetry; played a mean table-football game and had a cat called Mimi – but I had not visited Peter Zumthor's

buildings, nor did I have an understanding of his mastery of materials and context.

At the Zumthor exhibition in his Kunsthau Bregenz, white tables with delicate steel legs support models and drawings from 29 of the 69 projects listed as undertaken between 1986 and 2007. Thomas Durisch, a longtime Atelier Zumthor co-worker, made the selection. The first drawing is the vertical timber slatted end elevation of the Zumthor Studio (1986), a 1:10 line drawing on yellow butter paper. The final drawing is a watercolour and pencil exploration of a Memorial to the Burning of Witches in Finnmark (2007), designed with artist Louise Bourgeois.

The vital role of the model in the production of architecture is revealed in the

exhibition – and there are real gems here, such as the concept-model of water and precisely cut granite; the one that convinced the villagers of Vals that Zumthor was the architect for their new thermal baths. The huge stunning landscape model of the Bruder Klaus Field Chapel, made of dark grey plasticine, represents the surrounding woods and fields, and the tiny chapel, 10mm high.

Zumthor was not convinced he had enough work to fill the gallery, so gallery director Eckhard Schneider proposed a collaboration: video artists Nicole Six and Paul Petritsch created an installation featuring six screens showing real-time films of Zumthor's 12 built projects over a 40-minute period. It proves an interesting approach, but

**Left** The exhibition at the Kunsthau  
Bregenz, with the model for the  
building in the foreground  
**Below** Therme Vals



## Critic's Choice

### An exemplary book tells the story of one of Corb's early works, says Andrew Mead

Before Charles-Edouard Jeanneret decided to become Le Corbusier, he designed several buildings in his home town of La Chaux-de-Fonds, but only the last of these – Villa Schwob (1917) – regularly appears in books on him. The large blank panel on its entrance facade preoccupied the critic Colin Rowe, who, in his essay on the monastery of La Tourette, saw it as anticipating the severe bare wall of the chapel there. But if you continue up the hillside past Villa Schwob you come to an earlier work of Corb's: the Villa Jeanneret-Perret of 1912, nicknamed *Maison Blanche* for its whitewashed roughcast walls. Its significance lies less in the clues it gives to Corb's future than in its diverse sources. Empty for many years, it has now been restored and is open to the public ([www.maisonblanche.ch](http://www.maisonblanche.ch)). It's also the subject of an exemplary new book: *Maison Blanche* (Birkhäuser, £29.50).

An imposing cubic building, with largely symmetrical facades and a hipped roof, *Maison Blanche* owes much to Corb's spell in Germany working for Peter Behrens and to his travels in Greece and Italy. Commissioned by his parents, it was always a work in progress, being modified continually until they left in 1919. As well as disentangling the influences on the house, the book describes the restoration in great detail, and as a bonus is visually very rich. *Maison Blanche* is not a neglected masterpiece, but it certainly merits the care that's gone into its rescue – and the care too that's gone into this book.



as Zumthor writes in the brochure 'one does not actually see very much of the buildings'.

Attempting an exhibition of Zumthor's work is problematic, as his work is so full of phenomenological charge. In a sense the building itself, the Kunsthau, was an installation. As we pored over the drawings on the top floor, the glass ceiling brightened and glowed as the sun started to set. On the ground floor, a 1:20 sectional model for the Kunsthau reveals how light from the glass facade passes through the concrete structure and across the glass ceiling. With the building, the visitor experiences the clear and poetic vision, its powerful presence.

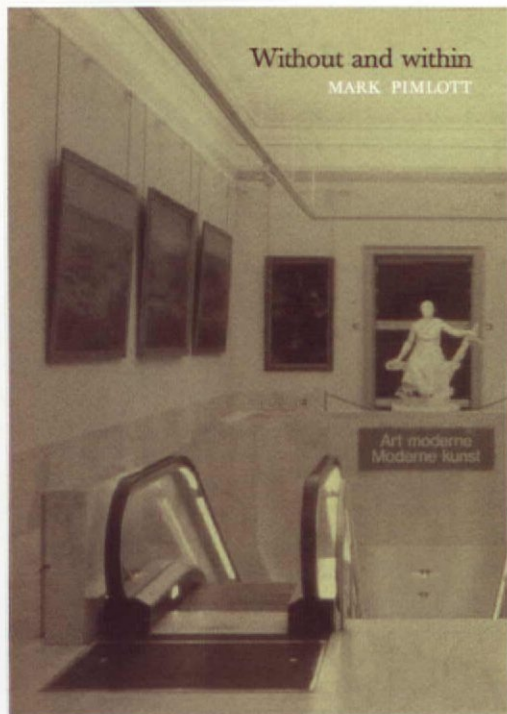
Zumthor's new projects, with their ongoing models and drawings, can only begin to

suggest the atmosphere to come. They may not convince at this stage (the local building authorities in Chur said his proposal for their housing project was 'without conviction'), but I look forward to walking under the vast floating white concrete roof of the Dia Foundation's new gallery in New York, and the chance to wake up 70m above the mountainside and trees of Vals in a timber-lined room, before descending into that quartzite world of steam and water.

**Resume:** Not much of an exhibitionist, still there's nothing like Zumthor in the flesh

*Ed Frith is Diploma Programme Leader at Greenwich University and the director of Moving Architecture*

Without and within  
MARK PIMLOTT



BOOK

*Pimlott's look at interiors and urbanism is a rare joy, says Edwin Heathcote*

Without and Within: Essays on Territory and the Interior. By Mark Pimlott. Episode Publishers, 2007. 336pp. 40 euros (£28)

A couple of years ago Mark Pimlott said he was finishing a book about interiors. He was being very modest. Without and Within begins with closely argued essays about the relationship of a handful of pivotal buildings (by Corb, Mies, Rem Koolhaas etc.) to their surroundings. It's a fascinating series of readings with a clarity rarely seen in architecture books.

Rather than using the Modernist plan or interior as a cue for his investigation, Pimlott examines the nature of North American territoriality, including Jefferson's utopian ideals, the emergence of the grid to impose order on a wild paradise, and the reappearance of Edenic moments thanks to the City Beautiful movement.

For Pimlott, the US city defines itself through a blend of frontier mentality and an ordering of utopia. Suburbia meanwhile 'became the caretaker of the image of nature' and, in a clever twist, Pimlott describes how the post-war city itself became the frontier – a wild place of savages and lurking danger.

So the city, to revive itself after the misfortunes of its decline, was forced to adopt the tropes of the suburb, the fake utopias of the mall and that last vestige of emasculated

landscape, the atrium. Here Pimlott argues that the Crystal Palace, Hyde Park's own proto-mall, was not just a dream factory of desire but the prime model behind new buildings. The ghost of the Crystal Palace, he argues, appears everywhere from New York's Battery Park City to Koolhaas' Seattle Library via the suburban mall.

I am simplifying Pimlott's arguments outrageously. There is also much about the growth and decline of the US city and the emergence of the suburb as a generator of consumption. And there's an extremely good section about New York's Rockefeller Center with its subterranean tunnels – a revived urban arcade – which Pimlott sees as the model for the external (public) realm being replaced by the internal (private) one as the prime place for retail and social interaction.

This segues effortlessly into a discussion of the Viennese architect Victor Gruen's malls, conceived in a spirit of central European urbanity despite their rapid descent into a suburban space of spectacle. And there is much good stuff on the airport as the other key driver of the contemporary model of space – a place of strange bigness made comforting and familiar through the recognition of well-known brands. This is not a hugely political book, but capital can be glimpsed at every corner, with retail and consumption at the heart of everything.

Interiors reappear, however, as Pimlott analyses the key moves in IM Pei's Louvre extension, OMA's Rotterdam Kunsthall and Seattle Library, and in corporate US buildings of the late '70s which have been otherwise ignored by contemporary commentators. Pimlott refers to the 'maximisation of interiority' through these examples: how the outside world is rendered impotent while architectural space becomes omnipotent.

Pimlott is rarely critical, observing rather than dismissing. The result is an absolute joy and that rarest of things – a book on architecture theory which is well-argued, clear and extremely readable. The author is one of the few figures who has successfully blended art and design in his own work and here he proves a formidable commentator as well.

**Resume:** Pimlott gives the old in-out a thorough going over.

*Edwin Heathcote is the architecture critic of the Financial Times*

5 THINGS TO DO THIS WEEK

1. *Britain's Lost Cities*

Visit a vanished Britain via Gavin Stamp's engrossing book of bombed, destroyed and demolished buildings.

Published by Aurum Press, £25 [www.aurumpress.co.uk](http://www.aurumpress.co.uk)

2. *Arabia Felix*

Explore ancient and dramatic Yemeni architecture through models, original drawings and artwork.

Opens 8 November at the RIBA, 66 Portland Place, London, W1B. [www.architecture.com](http://www.architecture.com)

3. *Winter Landscapes*

Gaze upon the sublime frozen landscapes of artists Sophie Benson, Brita Granström, Paul Gallagher, Ørnulf Opdahl and Dale Atkinson. Opens 9 November at the Northumbria University Gallery, Newcastle. [www.northumbria.ac.uk](http://www.northumbria.ac.uk)

4. *Pavillon Seroussi: The Architecture of Collections*

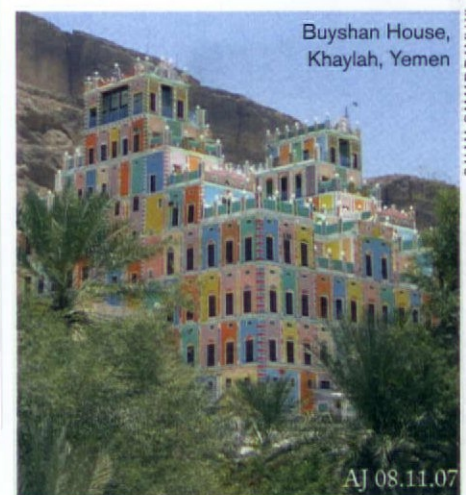
Critique submitted designs for art collector Nathalie Seroussi's new house, which will fit into Andre Bloc's (1895-1966) famous 'sculpture-habitacles'.

10 November – 5 December, AA Front Members' Room, London, WC1. [www.aaschool.net](http://www.aaschool.net)

5. *Abstract Hinterland*

View the paintings of 'quiet maestro' Adrian Ryan (1920-1998), exhibited for the first time in his home county of Ipswich.

Until 17 November, at The Town Hall Galleries, Cornhill, Ipswich, IP1. [www.visualarts-ipswich.org.uk](http://www.visualarts-ipswich.org.uk)



SALMA SAMAR DAWLJI

**BUILT-UP KNOWLEDGE**  
RENEWABLE ENERGY SAVINGS

**SolarWall™** - An innovative transpired solar collector containing engineered perforations that dramatically increase energy savings, significantly reduce CO<sub>2</sub> emissions and blow very large holes in other manufacturers data.

**SOLARWALL**  
Metal Solar Cladding System

For further information visit:  
[www.cagroup.ltd.uk/retscreen.html](http://www.cagroup.ltd.uk/retscreen.html)



CA Group Limited  
Evenwood Industrial Estate  
Copeland Road, Evenwood  
Co. Durham DL14 9SF

Tel: 01388 834242  
Fax: 01388 834711  
Email: [help@cagroup.ltd.uk](mailto:help@cagroup.ltd.uk)  
Web: [www.cagroup.ltd.uk](http://www.cagroup.ltd.uk)

ENQUIRY 22 ON CARD [WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT](http://WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT)

**CMA**  
**07** CONSTRUCTION  
MARKETING  
AWARDS



## An invitation to dinner...

### Celebrate in style at the Construction Marketing Awards

Hosted by former England rugby hero Martin Bayfield, the Construction Marketing Awards Dinner 2007 will be the social networking event of the year for the construction industry. Following a champagne reception and a delightful black-tie dinner, we'll be unveiling the winners of the prestigious awards at this renowned industry event. Plus on the night, there'll be a fantastic opportunity to win a luxury weekend for two in Prague.

So, whatever your role in construction book now as places are strictly limited.

For tickets and booking information:  
Call Sharon Sugars on 01753 651177  
or email [sharon@propertyevents.co.uk](mailto:sharon@propertyevents.co.uk)

29 November 2007  
The New Connaught Rooms  
[www.constructionmarketingawards.com](http://www.constructionmarketingawards.com)

Organised by

**interbuild**  
the building show

Supported by



Sponsored by



**melville**



creating brand energy



# Jobs

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

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

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

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

## KPF

requires a motivated Senior Industrial Designer

to work on a number of exciting and long terms projects in the UK and overseas.

The successful applicant will be based in our London office and must posses a diploma in industrial design with a minimum of 5 years experience. Knowledge of the necessary skills are advantageous such as microstation, 3D studio max, AutoCAD, CAD modeling and visualization

Salary: £40 - 50,000 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

## ARCHITECTS AND TECHNOLOGISTS

Busy architect & interior design company located in Lewes with office in Tavistock, needs fresh legs to help with expanding workload in both locations.

AXIOM  
ARCHITECTS

Do you have technical expertise, job running capabilities and are looking for a fresh challenge ?



Escape the London commute and work in a listed office set in beautiful countryside.

Needless to say, we look forward to hearing from you soon.

Telephone 01273 479269 mail@axiomarchitects.co.uk

### STEFFIAN BRADLEY ARCHITECTS - CLERKENWELL - LONDON

Steffian Bradley Architects is an international architecture practice with an interesting and varied portfolio of projects. Our London studio houses a vibrant, young practice with a particular emphasis on contemporary design in the healthcare sector.

We are currently seeking talented and enthusiastic people to join our practice and continue the growth of the office:

Project Architects (with 3-5 PQE)  
Architects (recently qualified)  
Part 2 Qualified Architectural Assistants (support for Part 3 offered)

Candidates should possess design ability, technical knowledge, general computer literacy and experience of detailing.

Steffian Bradley Architects is an equal opportunity employer. No agencies.

Please submit your curriculum vitae with no more than A4 examples of your work to: recruitment@steffian.co.uk  
Alternatively post to:  
Steffian Bradley Architects, 200 St John Street, London, EC1V 4RN T: 0207 5494050 W: www.steffian.co.uk

## ELEVATIONS

Elevations, a small development company is expanding dramatically. We require a Senior Architect to work on new build and refurbishment projects (£1-£5m) in NW London. Strong technical, design and presentation skills are key and RIBA membership is desirable. A thorough working knowledge of planning applications relating to building developments is essential.

Salary negotiable  
CV's to: mike@sidltd.co.uk



### Turner Associates Architects and Planning Consultants

We are a design orientated Brighton based practice working on a diverse range of projects throughout the Sussex region. With over 20 years experience, and an established local client base, our workload is exciting, sustainable and design led.

We are seeking:  
Part 2 Architect / Architects  
Design Orientated Technician / Technologists

Candidates should be AutoCAD proficient, with portfolios demonstrating both design and presentation skills. The practice will be offering an attractive salary package with excellent career prospects.

Please send or email your cv with A4 samples to:  
Jon Turner  
19a Wilbury Ave  
Hove  
BN3 6HS

info@taarchitects.co.uk  
www.taarchitects.co.uk

Brighton and Hove



## CORK COUNTY COUNCIL

COMHAIRLE CONTAE CHORCAÍ  
(INCLUDING TOWN COUNCILS)

### REQUIRES THE FOLLOWING

- (a) **Assistant Chief Fire Officer**  
Salary Scale: €47,315 basic per annum to €67,526 basic per annum (including 2 long service increments)
- (b) **Executive Architect**  
Salary Scale: €47,315 basic per annum to €67,526 basic per annum (including 2 long service increments)
- (c) **Assistant Architect**  
Salary Scale: €40,767 basic per annum to €58,572 basic per annum (including 2 long service increments).

Applicants may be shortlisted on the basis of the information supplied on the application form.

Panels may be formed from which future vacancies as they arise, may be filled during the life of these panels.

Application forms and further details maybe downloaded from our website at [www.corkcoco.ie](http://www.corkcoco.ie) or are available from the Recruitment Officer, Personnel Department, Cork County Council, Model Business Park, Model Farm Road, Cork, Ireland (Tel: 00 353-21-4285511 or e-mail: [recruitment@corkcoco.ie](mailto:recruitment@corkcoco.ie)) with whom completed application forms must be lodged not later than **5.00p.m. on Friday, 9th November, 2007.**

Cork County Council is an Equal Opportunities Employer.

## NET DIRECTORY

**Architects – online.co.uk**

the world's leading architectural job site

**adrem**  
www.adrem.uk.com

**amsa** www.amsa.co.uk

**BARKER ROSS** barkerross.co.uk  
people@barkerross.co.uk  
Great people, and then some. 0115 948 3757

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

**dg** www.dgservice.co.uk

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

**rd** www.rdrecruitment.co.uk

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

**solution**  
solutionrecruitment.com

**For Advertising**

**Enquiries**

**Please Contact:**

**Senan Shamkhi**

**020 7728 3827**

**Email:**

**senan.shamkhi@**

**emap.com**

## Surveyor / CAD Designer

Must have a basic understanding of site measurement, and be able to produce quality drawings, being computer literate, and competent with AutoCad.

Building Regulation knowledge is essential, but training will be offered to develop skills.

The successful candidate will join a progressive company, and have the opportunity to develop. The position is office based but will require travelling to sites.

**Salary range will be £14k to £19k subject to ability and experience.**

Please apply in writing to:  
Operations Director  
4D Design & Build  
Unit C13 Arena Business centre  
Nimrod Way, Ferndown  
Dorset BH21 7SH

## SALT EVANS

www.saltevens.co.uk

Salt Evans requires Part II Assistant Architects with minimum 2 years UK work experience for variety of residential and commercial projects.

Competency in AutoCAD is essential. Please apply with CV by email to Nikki Dunne.

Nikki.dunne@saltevens.co.uk

## ARCHITECT

required for very busy small friendly office.  
Conservation.  
Sustainability.  
High quality new build.

Please send CV to:

David Glew  
David Glew: Architect  
Surveyor  
20 West Parade  
Lincoln LN1 1JT  
Tel: (01522) 526270  
Website: www.davidglew.com

## Michael Aukett Architects

Superb opportunities for the right people

Michael Aukett Architects are looking for qualified architects with at least 3-5 years experience in commercial, office and retail projects.

AutoCAD literacy essential



Please apply with cv by post or email to:  
Judith Crous, Michael Aukett Architects Ltd, Atlantic Court, 77 Kings Road London, SW3 4NX  
email: mail@michaelaukett.com www.michaelaukett.com



## South Coast Opportunities

*You may not know much about Havant yet – but after reading this we hope you'll want to know more*

Havant Borough boasts 48 kilometres of coastline (including Hayling Island), fourteen conservation areas, a Major Development Area (MDA) of 3,000 houses involving joint working arrangements, and significant urban improvement opportunities including the town centres of Havant and Waterlooville. Working with the Partnership for Urban South Hampshire (PUSH) the Council is committed to an exciting programme of regeneration with significant further investment and growth planned in the Borough up to 2026 under the South East Plan – and this is your chance to be part of it.

**Urban Design and Implementation Team Leader**  
(£36,528- £39,849)

This is a key post aimed at driving up the quality of development in the Borough. You will take responsibility for addressing urban design and implementation issues across the whole range of planning services. You will lead on the development of urban design policies to promote standards for good urban design throughout the Borough. You will also identify and drive forward major regeneration and environmental improvement projects including seeking out innovative ways for funding and delivery.

**Closing date for all applications (no CV's) is 26 November 2007.**

Cleaner, Safer,  
More Prosperous



www.havant.gov.uk/jobs  
or call 023 9244 6684

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

**AJ**

# CENTURION

www.centurion4jobs.com

**Architects / Assistants / Technicians** Sevenoaks, Kent **Circa £18k - £45k**

**New office opening December 2007** - Established over 20 years they have carefully built up a reputation for the design and delivery of high quality projects in the education and commercial sectors. They are now one of the largest architectural, masterplanning and building surveying consultancies in the North of England and are now opening a new office in the South.

Ref: 3671 (Philip)

**Project/Design Managers** Regents Park/Docklands **£50k - £65k + Benefits Pkg**

A global specialist group-providing project, cost & design management services. By combining the strength of a large multi-disciplinary firm with the skills & personal qualities of the individuals in the group, they provide an enhanced service focused on the needs of their clients. Strong client facing skills are a must, coupled with either major project or high-rise experience.

Ref: L467 (Hannah)

**Architects/Technicians/Assistants** Near St Albans **Outstanding Salary & Benefits**

Have you a proven track record & would like to join a dynamic design team working on housing, care homes and branded retail work. All applicants must have relevant UK experience & be conversant with UK building regulations & health and safety. AutoCAD essential. Fantastic potential within this company.

Ref: 3670 (Philip)

**Post Part Architects & Assistants** Camden Town **£30k - £48k + Company Benefits**

They have a strong organisation in which quality people deliver in a wide range of design & related disciplines: architecture, urban design, landscape design, construction, IT & project management. With their blue chip reputation & innovative design, individuals with residential and Microstation experience are now required to lead & assist alongside their current teams, & who are looking for that next step in their career.

Ref: L466 (Hannah)

**Architects/Assistants** Winchester/Chichester **Excellent Salary + Car Options**

Architects required to join this rapidly expanding practice to play key roles while developing your experience and skills. You will be involved in all aspects of the build process from inception to completion on a wide variety of projects. AutoCAD. In return you can expect a comprehensive remuneration package and excellent career potential.

Ref: 3663 (Philip)

**Architect** Covent Garden / London Bridge / Oxford Circus **Circa £40k + Bens**

A prestigious, multi-skilled European practice, with a range of commercial, residential, hotel, hospitality & education projects. Team Work is central to their approach, providing an optimum combination of expertise, innovation and flexibility to achieve and deliver vital solutions for all their clientele requirements. To become a key part of this successful & creative driven team, please contact Hannah for more information. Microstation.

Ref: L461 (Hannah)

<b>Brighton</b>	<b>Technicians</b>	<b>(AutoCAD / ArchiCAD)</b>	<b>£18 - £23hr</b>	<b>Ref: 3600</b>
<b>Highgate</b>	<b>Part 2's</b>	<b>(AutoCAD/Vectorworks)</b>	<b>£14 - £19hr</b>	<b>Ref: L450</b>
<b>Surbiton</b>	<b>Architects / Technicians</b>	<b>(AutoCAD)</b>	<b>£18 - £28hr</b>	<b>Ref: 3393</b>
<b>Oxford Circus</b>	<b>Technicians</b>	<b>(Microstation)</b>	<b>£20 - £30hr</b>	<b>Ref: L438</b>
<b>Pimlico</b>	<b>Technicians / Architects</b>	<b>(Microstation)</b>	<b>£18 - £28hr</b>	<b>Ref: L359</b>
<b>London Bridge</b>	<b>Architects</b>	<b>(Microstation)</b>	<b>£22 - £28hr</b>	<b>Ref: L415</b>
<b>St Albans</b>	<b>Technicians / Assistants</b>	<b>(AutoCAD)</b>	<b>£18 - £24hr</b>	<b>Ref: 3437</b>

Tel: 01323 749200  
jobs@centurion-recruitment.com



## A Clerkenwell based job agency set up by Architects for Architects



**Excellent international projects! £27,000-£35,000 p.a.**

A small, lively practice in SE1 are looking to appoint Architects & Part II Assistants to work on high profile international commercial & hotel projects. Successful candidates must have proven design & technical skills & be capable of seeing projects from the initial concept stages through to completion. A fantastic opportunity to join a practice who believe in designing architecture that sits comfortably within its cultural, social, economic & urban environment! Microstation preferred.

**Part II's for funky Farringdon! £30,000-£32,000 p.a.**

A small, cutting-edge design practice, who have gained an international reputation through winning competition schemes is looking to appoint Part II Assistants to work on a variety of well publicised high-spec projects. Successful candidates should demonstrate good graphic & presentation skills. This is great career advancing opportunity & a chance to see your work published! Microstation an advantage.

**Excellent practice with a good live/work balance! £35,000-£40,000 p.a. + benefits**  
A medium sized practice based near London bridge are looking to appoint Architects to work on a number of high-spec residential & mixed use schemes. Successful candidates will have exceptional design & visualisation skills with a unique fresh approach. This is a superb opportunity to join a practice that produces simple elegant architectural solutions that are innovative & practical! AutoCAD essential.

To view a comprehensive list of vacancies & to register with us please visit [www.bespokecareers.com](http://www.bespokecareers.com) or call us on 0207 24 24 909.



Anglia Ruskin  
University

Cambridge & Chelmsford

## Senior Lecturer in Architectural Technology

Based in Chelmsford

Ref: 5726

£32,796 - £40,335 p.a.

Our vibrant, modern University has ambitious plans for its future. Our two main campuses in Cambridge and Chelmsford are being transformed with major capital investments. With an annual income of £120m, 26,000 students and 2,000 staff, we are a major force for higher education in the East of England.

The Department of the Built Environment is a large multidisciplinary department with the most comprehensive built environment portfolio in the eastern region. We have considerable experience of delivering programmes which are highly valued by industry and practice.

As an experienced Architectural Technologist with expertise in CAD and building visualisation; you will teach and manage Architecture, Architectural Technology and other built environment courses. In addition to teaching and assessing undergraduate and postgraduate students you will undertake research and contribute to one of our research groups or engage in consultancy and short courses.

You will have a minimum of a degree, the appropriate professional qualification and either teaching, commercial or professional experience. We welcome applications from either candidates with a higher degree and research experience or practitioners who wish to move into an academic environment.

For informal enquiries please contact Nigel Powell, Head of Department at [nigel.powell@anglia.ac.uk](mailto:nigel.powell@anglia.ac.uk)

Closing date 28 November 2007 (12 noon).

**CVs will only be accepted if accompanied by a completed University Application Form.**

We value diversity and welcome applications from all sections of the community.

Internet: [www.anglia.ac.uk/hr/jobs](http://www.anglia.ac.uk/hr/jobs)

Email: [jobs@anglia.ac.uk](mailto:jobs@anglia.ac.uk)

Answerphone: 0845 1964740



Stonewall  
DIVERSITY CHAMPION

[www.anglia.ac.uk](http://www.anglia.ac.uk)

ambo architects

## Part II Architect/ Technician Required

Small London practice working on residential projects; candidates must have: minimum 3 years post-qualification using ArchiCAD, familiarity with modern and historic UK building construction, and fluent English. Salary circa £25k; Please email CV applications with examples of work to: [mail@ambo.co.uk](mailto:mail@ambo.co.uk); closing date: 5th November 2007.

27-31 North Cross Road, London SE22 9RZ  
T 020 8693 3895 F 020 8693 3894  
E [info@ambo.co.uk](mailto:info@ambo.co.uk) [www.ambo.co.uk](http://www.ambo.co.uk)

## TRUE TALENT NEVER TAKES A BREAK.

ACHIEVE YOUR VISION WITH BBT.

At BBT, we know how to spot the high achievers. Even more importantly, we combine unsurpassed industry focus with the most extensive choice of jobs to channel your ambition into the most rewarding career opportunities.

### Project Architect

**£30,000 - £45,000 - Leeds**

With a track record of successfully designing buildings, you will join a creative team, which encourages independence and offers the opportunity to further develop your own style and form strong client relationships. Our client's portfolio includes several city centre mixed-use and residential schemes, interesting refurbishment projects, public sector work and various commercial developments. Part III qualification is essential.

**Mike Brown** t. 0113 243 2078 e. mbrown@bbt.co.uk Ref: MBAJ01



*"Residence." Sugar cubes and biscuits on laminate. Allen Sparks, Architect.*

### Project Architect

**£33,000 - £45,000 (D.O.E.) - Newcastle**

Exciting opportunity to lead a prestigious £75m PFI healthcare project. With a proven track record in delivering projects on time and to budget, you will be responsible for liaising with the client and design team, co-ordinating a large internal team, overseeing a resourcing plan and monitoring its progress in relation to budget. The practice is one of the city's most vibrant, with a working environment that is second to none.

**Mark Gardner** t. 0191 227 6422 e. mgardner@bbt.co.uk Ref: VP35009

For 100's more vacancies, please visit our website [www.bbt.co.uk](http://www.bbt.co.uk)

BBT operate as both an Employment Agency and an Employment Business



### ARCHITECTURAL TECHNICIAN

The Diocese of Salisbury seeks someone to join a small dedicated team to design and administer construction projects on schools and other church properties.

Do you have experience of preparing working drawings using CAD and traditional drawing techniques? Can you prepare specifications and schedules? Do you have a sound knowledge of building construction?

Salary will be in the range £25,000 to £30,000 depending on experience and qualifications. A non-contributory pension is also offered.

Further information and a job description can be obtained from Mrs Miriam Darke, Church House, Crane Street, Salisbury, SP1 2QB  
Tel: (01722) 411922.  
Email: miriam.darke@salisbury.anglican.org

Closing date for applications: **9 Nov 2007**  
Interviews will be held on **27 Nov 2007**

[www.architectsjournal.co.uk/jobs](http://www.architectsjournal.co.uk/jobs)

### TENDER



### Expressions of Interest

**Art and Architecture at Kielder**, the Kielder Partnership's visual arts programme, is seeking expressions of interest from architects who wish to be considered for commissioning opportunities to be offered at Kielder, Northumberland, between 2008-12.

Following on from the current Kielder Observatory project, opportunities to design a number of pavilions and sculptural works will be progressed in 2008. Further projects on a range of themes are planned for succeeding years. Selection for all projects will use the database compiled from this callout.

Please send a practice statement, summary CV and no more than 8 images in the form of a Powerpoint presentation (N.B. ensuring that you supply clear supporting information - title, date, descriptor etc. for each of the images you provide) to:

Peter Sharpe, Curator  
Art and Architecture at Kielder  
Tyne House, Mill Way  
Horsley, Newcastle upon Tyne NE15 0PA

Shortlisting for 2008 projects will be in early December.  
**Deadline for submission: Friday November 16th**

# Give me inspiration

Find that perfect job on the Industry's original  
job board [careersinconstruction.com](http://careersinconstruction.com)

REGISTER NOW  
WIN an AJ 2008  
Moleskine diary



## THE AJ WEBSITE HAS JUST GOT EVEN BETTER

The AJ website has just been upgraded and as part of the change, has moved to [www.architectsjournal.co.uk](http://www.architectsjournal.co.uk).

With two dedicated online editors, you can take advantage of:

- An **easier to navigate** website making the most of your time online
- **Daily news updates** covering the top stories affecting architecture
- Your pick of the **best jobs** within the industry
- **Increased interaction** – find out what your contemporaries are saying
- Exclusive subscriber access to a **comprehensive range of resources**

Register now for regular updates direct to your inbox before the end of November and you could **win a stunning AJ 2008 moleskine diary.**



REGISTER NOW at [WWW.ARCHITECTSJOURNAL.CO.UK](http://WWW.ARCHITECTSJOURNAL.CO.UK)

# Classified

Classified enquiries  
Abi Reed  
T 020 7728 4553 F 020 73913435  
E abigail.reed@emap.com

## 3D COMPUTER VISUALISATION

**Circle**  
CREATIVE LIMITED



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

**PIKCELLS**  
VISUALISATION STUDIO

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

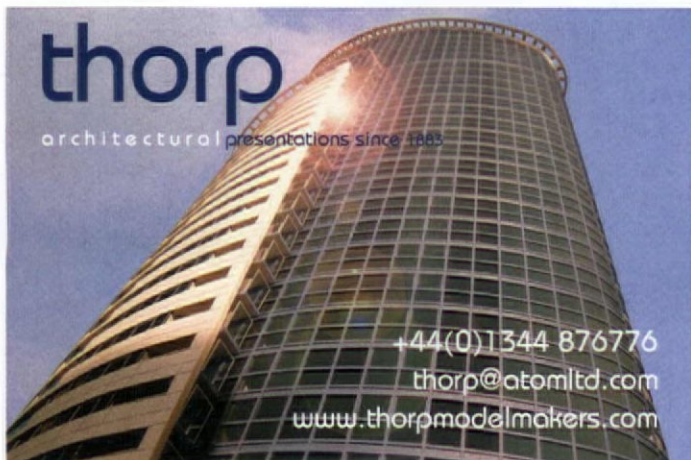


VFM's, Photomontages, Animations & Film for Planning and Marketing  
Contact Andrew Goodey +44 (0) 20 7234 5910  
**www.glass-canvas.co.uk**  
info@glass-canvas.co.uk

**glass canvas**



**thorp**  
architectural presentations since 1885



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

**the digital image co.**



t 020 7613 5530 www.thedigitalimageco.com

Run by Architects, producing quality visualisations and animations for **over 12 years**. Professional & competitive. Interiors, exteriors, **Verified Views**. Many **Planning** successes. Visit **www.emperorvision.com** for examples.

**emperor**  
VISION



**020 7168 7702**  
e: emperor@emperorvision.com

**D3V**  
DESIGN | 3D VISUALISATION

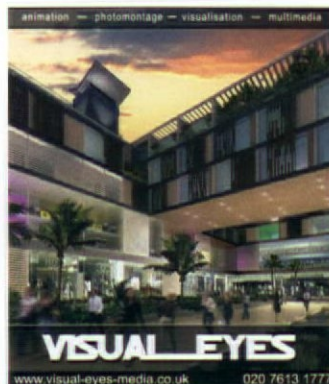


**Interiors exteriors**

**www.d3v.co.uk 020 7060 2973**  
inspirational images for - design & development - space communication - property marketing

animation — photomontage — visualisation — multimedia

**VISUAL EYES**



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

**www.3dcom.co.uk**



**3d@3dcom.co.uk 01274 534130**

**www.architectsjournal.co.uk**

## MODEL MAKERS

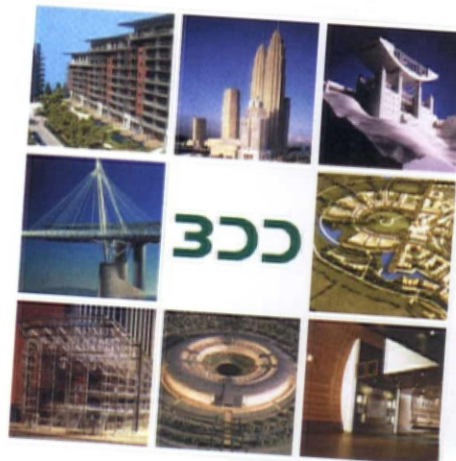


**KANDOR**  
KANDOR MODELMAKERS

Tel 020 7251 6366  
Fax 020 7608 3356  
email: [kandor@kandormodels.com](mailto:kandor@kandormodels.com)  
[www.kandormodels.com](http://www.kandormodels.com)

## MODELMAKERS

t: 020 7739 7933



f: 020 7739 7195

[3dd.co.uk](http://3dd.co.uk)

# COMBER

MODELMAKERS 020 8533 6592  
LONDON • MAIDSTONE • INVERNESS



[www.combermodels.com](http://www.combermodels.com) [combermodels@btconnect.com](mailto:combermodels@btconnect.com)



Architectural Models  
Product Models  
3D Computer Visualisations  
Fly-throughs

020 7377 6127  
[www.flicmodels.com](http://www.flicmodels.com)

# PIPERS FOOKS

## CONCEPT, PLANNING & MARKETING

FOR ALL YOUR MODELMAKING NEEDS,  
CONTACT STEPHEN FOOKS.

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

01233 63 68 68  
[STUDIO@PIPERSFOOKS.COM](mailto:STUDIO@PIPERSFOOKS.COM)  
[WWW.PIPERSFOOKS.COM](http://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](mailto:STUDIO@PIPERS.CO.UK)  
[WWW.PIPERS.CO.UK](http://WWW.PIPERS.CO.UK)

Land & Measured Building Surveyors

London

17 Cavendish Square London W1G 0PH

T: 020 7665 8628 F: 020 7665 8629

E: london@apexsurveys.co.uk

Manchester

12th Floor Portland Tower Manchester M1 3LF

T: 0161 238 4973 F: 0161 238 4974

E: manchester@apexsurveys.co.uk

www.apexsurveys.co.uk

Apex  
Surveys

**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



CHARTERED MEASURED  
BUILDING SURVEYORS

FOR A RELIABLE SERVICE  
AND ACCURATE SURVEYS

Services include;

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



ngmsurveys.co.uk

Midlands

19 St. Wulstans Cr.,  
Worcester,  
WR5 1DQ  
T. 01905 353 270

South

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

# Michael Gallie & Partners

Chartered Measured Building Surveyors

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

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

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

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



Land & Measured Building Surveys  
Established over 14 years

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

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

**KINGS**  
Land and Architectural Surveyors

FIRST CHOICE FOR ALL YOUR SURVEY NEEDS

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

KingsLand Surveyors Limited

The Coach House, 24 Bridge Street  
Leatherhead, Surrey KT22 8BZ

Tel: 01372 362059 Fax: 01372 363059

E-mail: mail@kingslandsurveyors.co.uk

Web: www.kingslandsurveyors.co.uk



**apr services**

land, buildings and 3d laser scanning

mail@aprservices.net

www.aprservices.net

tel: 020 8447 8255

pointtools4rhino

drawing from clouds  
with the power of rhino



POINTTOOLS VIEW

pointcloud & model viewer www.pointtools.com

**3sixty**  
measurement

LAND & MEASURED BUILDING SURVEYS

UNDERTAKEN THROUGHOUT

THE UNITED KINGDOM

AND EUROPE



t. 020 7637 2930 f. 020 7637 2931

e. info@3sixtymeasurement.co.uk

www.3sixtymeasurement.co.uk

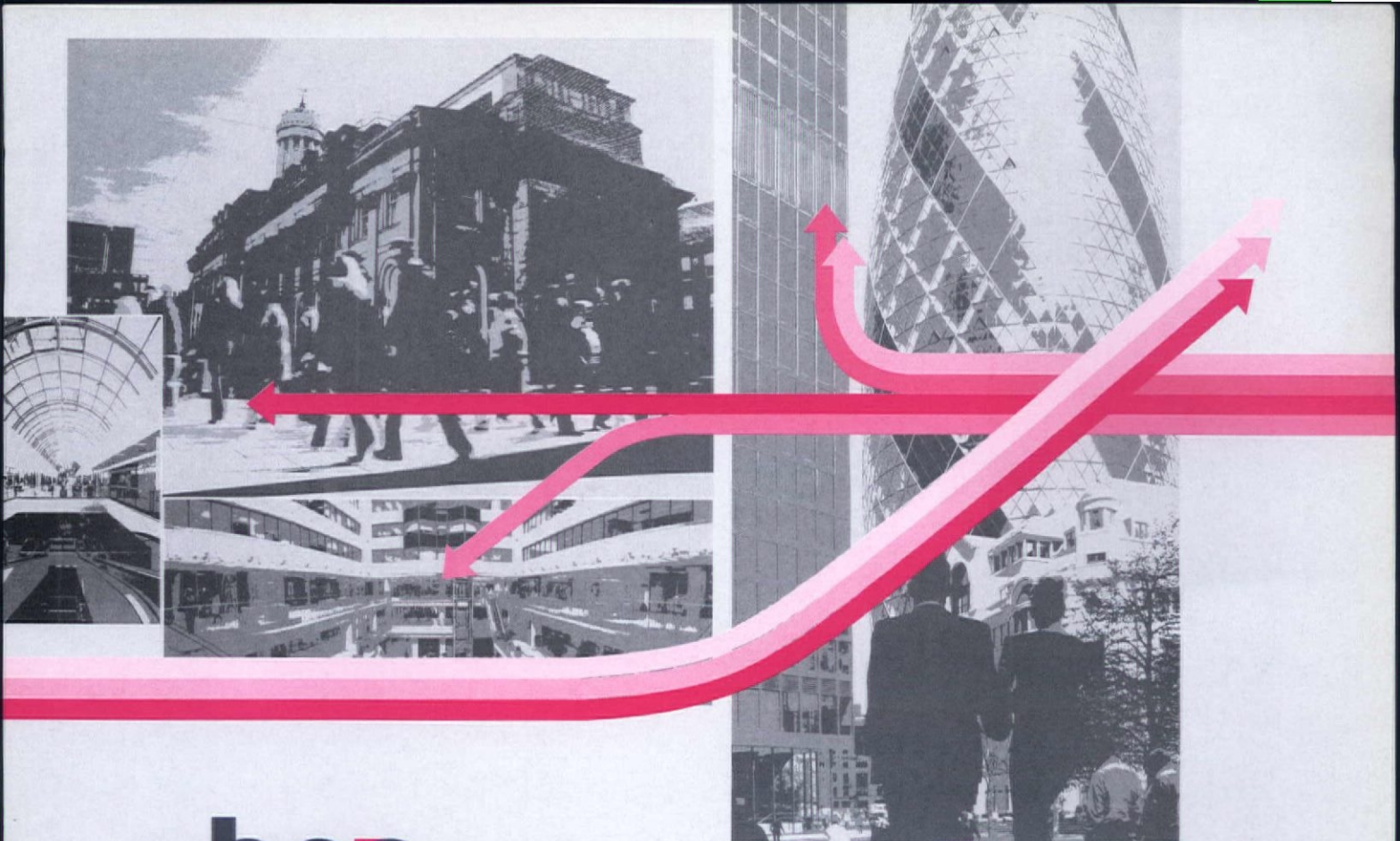
a. Southbank House, Black Prince Road, London SE1 7SJ

RESPONSIVE DEDICATED FLEXIBLE PERSONABLE



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

www.architectsjournal.co.uk



Building Performance Awards 2008  
at MIPIM

## Recognising and rewarding high performing commercial, occupied buildings

11 - 14 March 2008 | at MIPIM

The building performance awards will celebrate the very best performing commercial buildings at the biggest global gathering of commercial developers, clients and occupiers.

This unique set of awards is focused on performance in use and will reward occupied buildings completed between 18 and 48 months ago.

This pioneering event is supported by Constructing Excellence and brought to you by New Civil Engineer, Construction News, The Architects' Journal and QS Week.

### The following categories are now open for entry:

Sustainability

Productivity

Placemaking

Financial Performance

Client Satisfaction

### For more information and full entry criteria go to

[www.buildingperformanceawards.co.uk](http://www.buildingperformanceawards.co.uk)

**Deadline for entries is 21 December 2007** so don't delay - this post occupancy awards event is unique in its field and entries are being registered today.

To align your company with these powerful awards, please contact David Schindler on 0208 245 2502 or email [david@maximim.co.uk](mailto:david@maximim.co.uk)

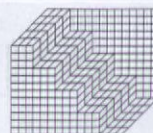
#### Media Partners:

Construction News  
The Architects' Journal  
New Civil Engineer  
QS Week

#### Supported by



#### In association with



Buro Happold

THE ARCHITECTURAL  
**REVIEW**

**mipim**   
The world's property market

**ENTRIES CLOSE  
26 NOVEMBER!**



## **MIPIM ARCHITECTURAL REVIEW FUTURE PROJECT AWARDS 2008**

The annual awards, exhibition and catalogue celebrating new architectural thinking.

MIPIM, the international property market, attracts over 26 000 delegates to Cannes every March. The MIPIM Architectural Review Future Project Awards are for unbuilt work, in eight categories: offices; retail and leisure; regeneration and masterplanning; mixed-use; big urban projects; residential; tall buildings and sustainability. There will also be a Best of Show award.

Winning entries will be presented at an awards dinner in Cannes. All submissions will be published in a catalogue to be given to all delegates.

Closing date for entries to the MIPIM Architectural Review Future Project Awards is 26 November 2007. For further information and an entry form, please visit [www.mipimarfutureprojects.com](http://www.mipimarfutureprojects.com). Email enquiries to [malcolm.perryman@emap.com](mailto:malcolm.perryman@emap.com).

Sponsored by

Chapman Taylor

  
Lend Lease

  
British Council

  
savills

  
TESCO

  
WORLD  
RETAIL  
CONGRESS

  
protek

  
SEEDA  
SOUTH EAST  
ENGLAND  
DEVELOPMENT  
AGENCY

Respond to these panels at [WWW.ARCHITECTSJOURNAL.CO.UK](http://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 Abi Reed on 020 7728 4553.

# Products

## KINGSPAN OFF-SITE



### AJ ENQUIRY 201

This seven-storey residential/retail project in Glasgow uses the Kingframe building system from Kingspan Off-Site – a whole-building construction method consisting of a range of loadbearing steel-framed wall panels and steel floor and roof cassettes, all manufactured off-site and delivered to site ready for installation.

## CORUS



### AJ ENQUIRY 203

Corus Colorcoat HPS200 pre-finished steel has been used as part of the roof cladding at the MK Dons stadium in Milton Keynes. The roof, apart from a transparent section which overhangs the pitch, is clad using 22,314m<sup>2</sup> of Corus Colorcoat HPS200 in Goosewing Grey. The product is backed for up to 30 years by the Confidex Guarantee.

## AIRCRETE



### AJ ENQUIRY 205

At a recent event the Aircrete Products Association showcased the advantages of using Aircrete Building Blocks as an integral part of housebuilding. Aircrete blocks are manufactured using environmentally friendly materials which present no risk of pollution to water or air. They are made mainly from pulverised fuel ash or recycled sand.

## VENTILUX



### AJ ENQUIRY 207

In what is believed to be the largest emergency-lighting installation in Europe, Ventilux is supplying emergency luminaires, central battery supplies and a central test and monitoring system for the Paradise Project, Liverpool. The development comprises 30 major buildings, including banks, hotels and residential accommodation.

## STOAKES SYSTEMS



### AJ ENQUIRY 202

This stunning Kalwall project is a one-stop health centre in Thetford, Norfolk, designed by LA Architects. Note how this unique and highly insulating diffused daylighting system creates an almost perfect ambience without shadows or glare, and eliminates the need for blinds. For more information visit [www.stoakes.co.uk](http://www.stoakes.co.uk)

## CLAXTON BLINDS



### AJ ENQUIRY 204

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

## VICTORIAN WOODWORKS



### AJ ENQUIRY 206

Leading flooring company Victorian Woodworks Contracts has completed the vast majority of the flooring requirements at the redevelopment of the Royal Festival Hall, including the installation of reclaimed teak flooring in the auditorium, level-two foyers, lift lobbies and bar areas. Photo: Richard Bryant

## TILE OF SPAIN (VIVES)



### AJ ENQUIRY 208

Tile of Spain member Alcalaes has introduced the innovative Integra-Muro lightweight facade system. Each panel is prefabricated and comprises a porcelain tile, mechanical fixings and custom connectors with high-density expanded polystyrene insulation. This allows rapid installation of this durable and attractive product.

# Astragal

WWW.LOUISELLMAN.CO.UK



## BLESSED RELIEF

Astragal ended a rather wearying week with an assault on the ears from thespian and mountaineer **Brian Blessed**, who was the guest speaker at the Concrete Society's awards dinner on 2 November (winning building, **Ian Simpson's** Beetham Tower). Blessed gave the audience a mix of **Henry V** and **Pavarotti**, interspersed with much leaping on chairs, mock-wrestling of guests and boasting of his exploits. Astragal, who found half an hour of the man a bit much, is wondering about his next adventure. The 71-year-old has been training in Russia, and has been accepted for a trip to the International Space Station next year. Blessed, Astragal is convinced, will come out of it fine – but how will his fellow residents weather the onslaught?

## SAVE YOURSELF

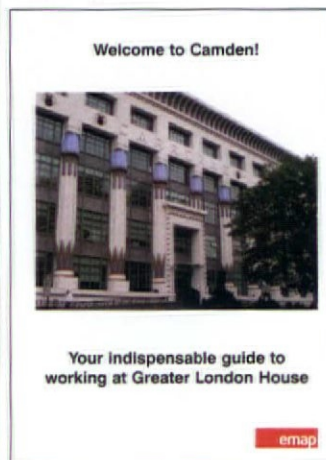
Ageing concrete lover **Owen Luder** is getting himself into a bit of a lather about the immi-

nent demolition of his Derwent tower in Gateshead. Luder has issued a rallying call, urging the world to stand up to Gateshead Council to halt this mindless 'mob mentality'. Unfortunately for Mr Luder not everyone will be rushing to his aid – in particular those with long memories at SAVE Britain's Heritage. Back in 1984, the organisation tells Astragal, Luder did not see the point of SAVE and was happy to say it. He ranted: 'SAVE Britain's Heritage, like an old miser, wants to save almost anything that happens to be around.'

## COLD CALLING

Astragal has been handed his 'indispensable guide' to working at the AJ's home, Greater London House in Camden. At the back is a handy 'telephone bomb threat checklist', providing instructions on what to do in the event of someone wishing to blow up the AJ. The reader is told to ask such questions as 'where is the bomb?'. But Astragal's

favourite poser is question three: 'why are you doing this?'. Astragal is always keen to find a person's motivation, particularly terrorists. After all, it's not every day you get to chat to one.



## SUBSCRIBE

- Go to [www.architectsjournal.co.uk/subssignup](http://www.architectsjournal.co.uk/subssignup);
- Call 0870 830 4959; or
- Email [ajo@subscription.co.uk](mailto: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](http://WWW.ARCHITECTSJOURNAL.CO.UK);
- Six breaking news stories in a daily email alert.

## ALL GROWN UP

Reiach and Hall's **Neil Gillespie** was delighted that the firm's Pier Arts Centre in Orkney won the RIAS' Doolan Prize. But, like a proud parent dropping their eldest off at university, the win was tainted with sadness. The victory means the practice will finally have to metaphorically let go of one its favourite 'sons'. Gillespie said: 'The project is very dear to us, indeed since it's completion there has been a bit of a loss.' Yes, by next year the Pier'll have a life of its own. Before you know it, it will be appearing down in 'that there' London, living it up with **Kevin McCloud** at the Stirling Prize.

## WWW.ARCHITECTSJOURNAL.CO.UK

- Register online to use our newly launched site
- Cast an eye over the latest gossip with Astragal
- Read incisive comment and analysis
- Search our database of more than 600 buildings
- Catch up on the latest events
- Sign up for a newsletter with daily breaking news stories
- Check out all the latest jobs

**G4C**  
CONSTRUCTING EXCELLENCE  
**New  
Generation  
Awards  
07**

Recognising outstanding young achievers in the built environment

30th November 2007  
Science Museum, London

**Tickets  
now available**

**Book your tickets today**

See new talent brought to the fore at this visionary celebration hosted at London's world-renowned Science Museum on 30 November 2007.

The **G4C New Generation Awards** will be the networking event of the year for young professionals working in the built environment sector. Join us for an evening of recognition and revelry. The ticket price includes a

champagne reception, cosmopolitan cuisine, unlimited drinks and an abundance of entertainment.

Visit [www.g4cawards.com](http://www.g4cawards.com) to book your tickets. Demand will be high for this event so book now to avoid disappointment.

**We look forward to  
seeing you there!**

Sponsored by  
**FABER MAUNSELL** | **AECOM**

**Taylor Woodrow**

Supported by



Endorsed by



Media Partners:

Construction News

The Architects' Journal

New Civil Engineer

QS Week

**emap** construct



**nbs**

A 30 x 30m turfgrass lawn (9,000sq.m)  
contains 8.5 million plants total.

*The Michigan Department of  
Agriculture, [www.michigan.gov](http://www.michigan.gov)*

The most bio-diverse planting mixes  
will be derived from plant varieties of  
local provenance with growing media  
designed to mimic natural soils.

*Mike O'Brien, NBS work section  
Q37 Green roofs*

We like information. The  
more technical the better.  
Take Mike O'Brien. He knows  
all there is to know about  
green roofs. He knows so  
you don't have to.

And we're not just talking  
about technical details.  
We are increasingly looking  
at a much bigger picture,  
bringing together the mass  
of complex information the  
whole project team needs.  
That's our job – hopefully  
making yours that bit easier.

For more information  
Call 0845 456 9594  
[www.theNBS.com](http://www.theNBS.com)

**NBS: A new perspective**