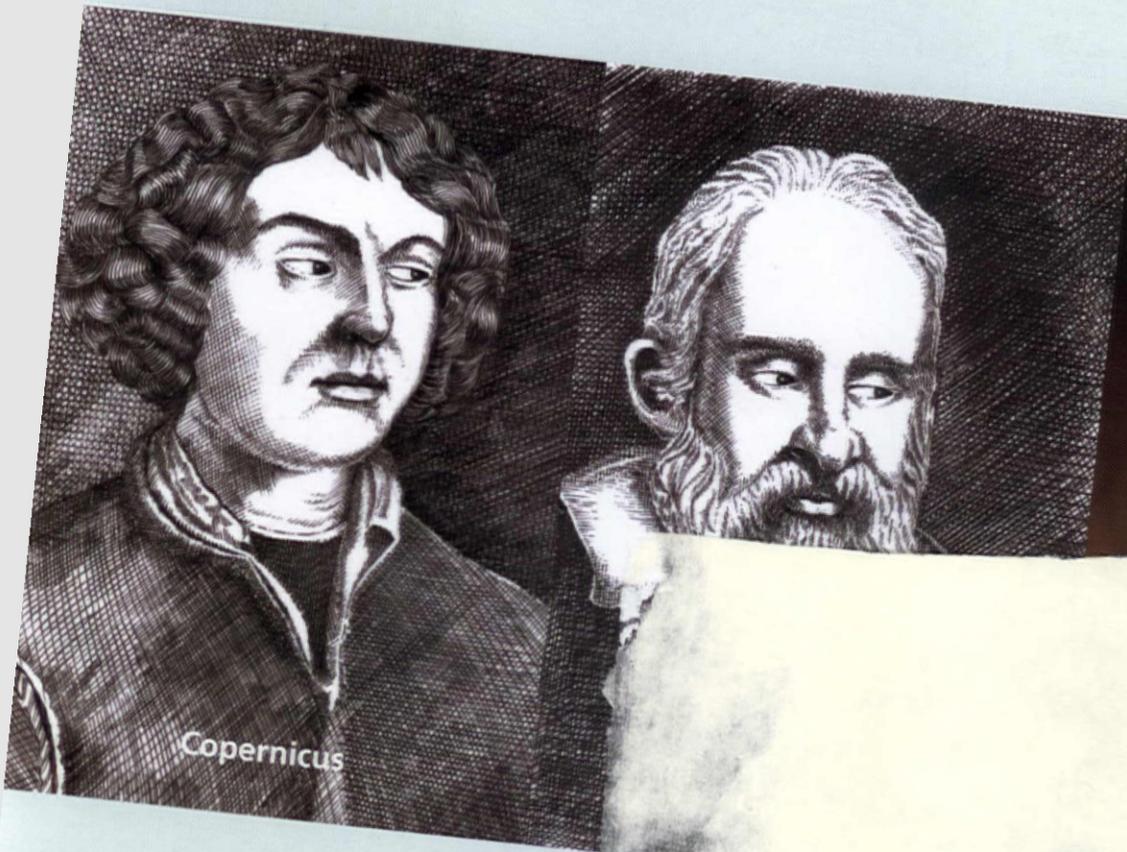


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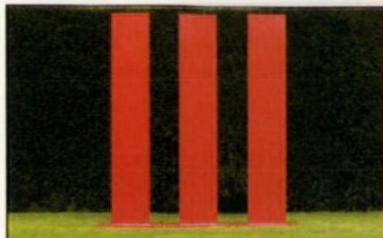
BBC award-winning radio presenter and news journalist Jeremy Vine hosted the AJ100 Awards last week. The evening's winners included Feilden Clegg Bradley, which picked up the Sustainability Award, and Michael Aukett Architects, which claimed the Highest New Entry Award. For a photographic report of the evening see page 16 and for Astragal's take on the night see page 66.

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**Cover** BMW Central Building, Leipzig, Zaha Hadid Architects

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Art goes underground at the Yorkshire Sculpture Park  
# page 6

“This is the difference between us and the rest of the architectural world”

SMC Group's Stewart McColl reflects on his firm's plans for aggressive expansion following flotation # page 12

aj news

#### AA VOTERS GO TO THE POLLS

Voting in the Architectural Association elections will take place later today (Thursday 19 May). This year's finalists are Jeremy Till, head of Sheffield School of Architecture, surprise outsider Brett Steele and a joint bid from Kari Jormakka and Foreign Office Architects' Farshid Moussavi (AJ 28.4.05).

#### ARCHITECTS WAIT ON POLICY

The Queen's Speech on Tuesday (17 May) made scant reference to the concerns of the architectural world. Responding to the speech, the RIBA's head of government relations Steven Harding said: 'Most of what concerns architecture came under the loose phrase "other measures", so we will have to wait and see.'

#### LIBRARY GETS GO-AHEAD

Long & Kentish, working with Sandy Wilson, has won planning permission for an extension to Wilson's British Library in King's Cross, London, which will provide education and training facilities for book conservation. Construction on the project is due to commence in August. +

#### INSTITUTE LANDS CHARTER

Last week the British Institute of Architectural Technologists was granted the Royal Charter by the Privy Council. Once the charter has been officially sealed in July, full members of the institute will become known as Chartered Architectural Technologists. +

#### RIBA SHOW FOR BENNETTS

Bennetts Associates' first major exhibition, '8 Projects' will run at the RIBA's Portland Place headquarters between 19 May and 25 June. Eight of the Clerkenwell practice's seminal and current projects will be exhibited, including Brighton Central Library, Wessex Water Headquarters in Bath, and the Loch Lomond Visitor Centre.

## Eco-architect Yeang poised for shock move to Llewelyn Davies

Superstar international eco-architect Ken Yeang is set to amaze the architectural world by becoming a full-time director in London at major commercial player Llewelyn Davies.

Yeang, who is famous for his ecologically sound skyscrapers and green design approach, is expected to make the shock move to the practice within the next few weeks.

It is understood that contract negotiations are already at a very advanced stage, and Llewelyn Davies chiefs are hopeful Yeang will soon put pen to paper and join them.

With both parties keen to keep the agreement top secret for at least another month, most of the details still remain firmly under wraps, and it is unclear whether or not the deal will lead to a name change.

However, there is widespread speculation that Yeang's move could lead to the practice com-



Ken Yeang ponders his next move

no reason for them to worry for their jobs?'

Despite the veil of silence over the contract talks, it is no secret that Llewelyn Davies' principal director Stephen Featherstone has long been an admirer of Yeang's talents.

Back in February, Featherstone hailed the internationally acclaimed designer as one of his biggest architectural influences (AJ 3.2.05).

Yeang has had a long-term association with the firm dating back decades and has already worked in collaboration with Llewelyn Davies on the Essex Design Initiative.

It is understood that the practice is also working with Yeang on a number of 'green schemes' – the first of which could be unveiled before end of the year.

Born in Penang, Malaysia, in 1948, Yeang has taught at Sheffield University since 1994.

Richard Waite

ing under a new banner, with the combined title of Llewelyn Davies Yeang currently being mooted.

The future of the 70 staff working in the TR Hamzah & Yeang office in Malaysia is also uncertain. At the time of going to press there were doubts about whether they had been formally informed of the deal.

Even so, a source very close to the negotiations said: 'There is



Sauerbruch Hutton's Office for the Ministry of the Environment in Dessau, Germany, opened last week. The location, in the east German city's former 'gas quarter' – named after an old gas extraction plant close to the central station – was selected to demonstrate the possibilities (and problems) of a brownfield site. The building is entered via a crescent-shaped space, which acts as a link between public areas such as a library, information centre and convention hall, and the offices themselves. The landscaping was completed by local firm St Rauma, and is due to be finished this week.

“We are planning to pursue all possibilities regarding getting this money back”

Bath councillor Nicole O’Flaherty on plans to recoup £1 million in legal costs from the troubled Bath Spa project » page 14

Scotland deals with pigeons in Parliament » page 14



# Rules exclude open-plan schools

Foster and Partners’ acclaimed Bexley Business Academy in Kent would have gone unbuilt under recently introduced school construction rules.

The building – shortlisted for the Stirling Prize – which is credited with a sudden improvement in the school’s results, would have failed to pass Building Control if it had come up against the stringent new acoustic rules.

The regulations – found in Building Bulletin 93 (BB93) – will also cause havoc with current plans for ‘open-plan’ schools dotted throughout Britain.

Experts have told the AJ that many of the current trends in education design are no longer available to architects because of the strict new rules.

Laurence Higgins, a director at Bexley engineer Buro Happold and an authority on acoustics, said BB93 was causing real problems for education designers.

‘If we had Bexley on the drawing board now then there is



Open-plan designs such as these in Bexley would be blocked

no way that it would get through Building Control,’ he said. ‘And this goes for all models of open-plan schools.

‘It has caused a real restriction

on design because it has drawn an acoustics line in the sand,’ he added. ‘It is a matter of “cross this line and you have failed”.

‘This has caused a serious

constriction in the architectural options,’ he added.

Additionally, the new rules are understood to be triggering cost hikes on projects. Originally, government officials said the changed regulations would be responsible for a 1 per cent increase in construction costs, but it is understood that they often add up to 5 per cent.

Quantity surveyors have warned that these hikes are often only recognised late in the construction process, regularly triggering cuts on other elements of the project.

Richard Godden, an education specialist at Anshen Dyer, agreed that there are design problems with BB93.

‘These new rules are militating against circulation and break-out spaces,’ he said. ‘And these are the very things a lot of people are doing at the moment.

‘There are certainly major limitations on the way we design,’ Godden added.

Ed Dorrell

## Hammerson and Foggo deny scuppering scheme

Developer Hammerson and Foggo Associates have denied deliberately putting a spanner in the works of a £2 billion water-side regeneration scheme in London by Bath-based architect Nick Kuhn.

Peter Cole, Hammerson’s director of development and acquisitions, refuted the claim that his firm’s plans for a site in the overall masterplan will frustrate Kuhn’s proposals for the Isle of Dogs’ Wood Wharf site.

He also denied that the scheme contravenes British Waterways’ vision for the regeneration project.

However, both British Waterways and Canary Wharf have

lodged official objections to Foggo Associates’ plans for a 42,500m<sup>2</sup> tower scheme at No 1 Harbour Quay.

Hammerson holds the site’s leasehold, whereas the river and waterway authority owns the land itself.

Cole said: ‘The key factor is that we purchased our holding in 2000, at a stage when we had identified it as an area with long-term regeneration potential.

‘Our proposal is part of the masterplan,’ he added. ‘We want to go forward on our own, potentially ahead of British Waterways’ own plans.’

British Waterways is understood to want to retain complete

control over development on the land, which sits within the boundaries of Kuhn’s 20-acre masterplan, approved by Tower Hamlets council in 2003.

In a statement released late last week a spokesperson for British Waterways said: ‘In partnership with Canary Wharf, we plan to implement a major mixed-use regeneration of the entire Wood Wharf site.

‘In our view, the proposal for No 1 Harbour Quay would not achieve these objectives and is inconsistent with the aims of the Wood Wharf masterplan, which precludes piecemeal redevelopment of the area,’ the spokesman added.

## ARB stumps up unpaid tax bill

The ARB has made a payment of nearly £100,000 to the Inland Revenue (IR) after a row over payments to board members.

The settlement relates to an unpaid amount incurred ‘as a result of a failure to deduct tax at source’ dating back to 1997.

The board’s chief executive Robin Vaughan admitted the ARB had been forced by the Revenue to make the payment.

He claimed the ARB relied on advice given by the IR not to class board members as employees and, therefore, they had not made PAYE contributions.

According to Vaughan, IR then changed its mind. ⊕

# FCB takes gallery underground

Feilden Clegg Bradley's new £3.5 million 'underground gallery' at the Yorkshire Sculpture Park (YSP), near Wakefield, opened last week and looks set to be loved by both artists and the public. It's 'underground' in the sense that it has minimal impact on the existing landscape, being cut into the slope of the 19th-century Bothy Garden and turf-roofed. Seen from the top of the garden, it looks like a neat patch of lawn detached from the slope by the equivalent of a ha-ha to keep visitors off the roof.

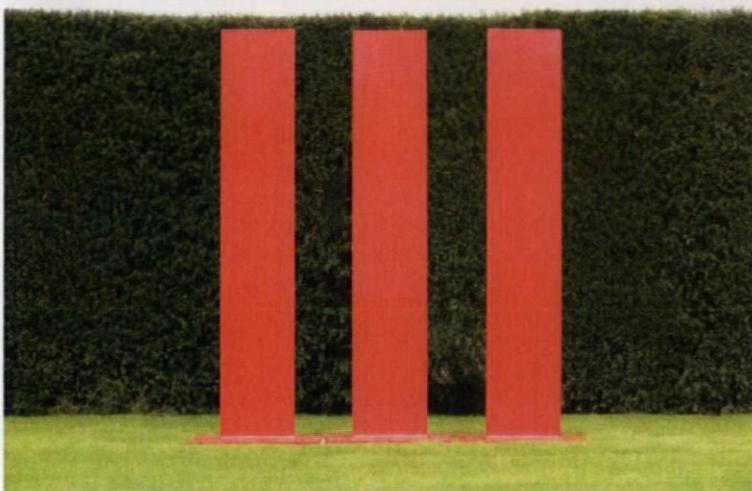
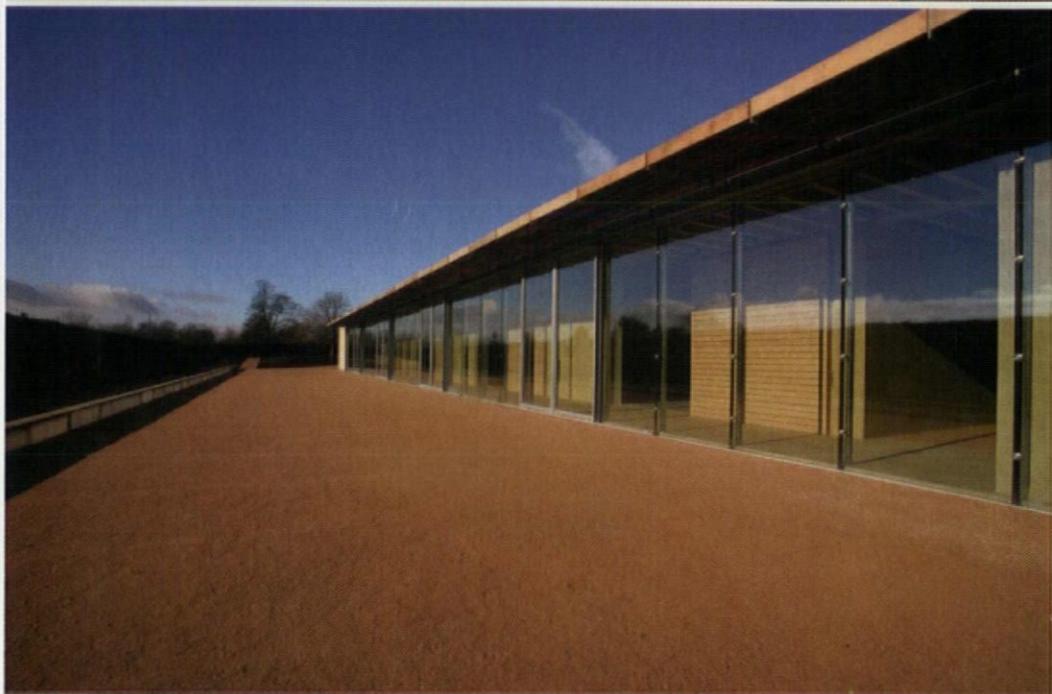
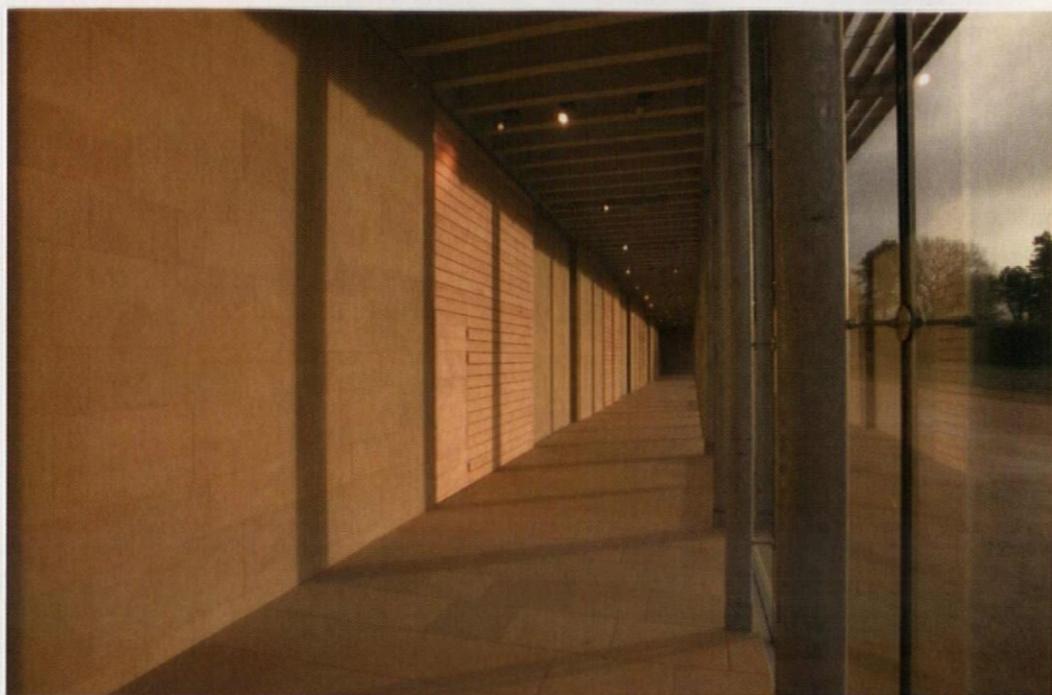
While 'underground' might suggest something with low ceilings, constant artificial light and a possibly oppressive sense of enclosure, none of this is true of this new building. It provides almost 600m<sup>2</sup> of exhibition space in one large, high, oblong gallery flanked by two smaller, squarer, but still spacious ones. When the heavy wooden sliding doors to the galleries are open, light comes in through the fully glazed wall on the south, but it also enters through a long, continuous 1.5m-wide rooflight at the north.

In this, the galleries score over those in two recent high-profile US projects, New York's new Museum of Modern Art and the Walker Art Center, Minneapolis, in both of which natural light is in very short supply. On a sunny day, artificial light can be kept to a minimum, supplied from tracks between the ceilings' concrete beams. But the rooms can be completely blacked-out if necessary, as for a forthcoming show of light works by James Turrell.

The gallery is accessed down a flight of steps directly out of the visitor centre, which the practice completed in 2002. It is parallel to a long, clipped, yew hedge, which serves almost like the gallery's outermost wall, a backdrop for sculptures displayed on the broad strip of grass in-between.

Funded by the European Regional Development Fund and Yorkshire Forward, this finely conceived and executed building cements YSP's happy marriage of architecture, art and landscape. The inaugural show, an impressive retrospective of sculptures and paintings by William Turnbull, runs until 9 October.

Andrew Mead



Top: the galleries open off a 50m-long concourse, faced with Pennine sandstone. Above: the glazed south front of the new building. Left: the long parallel yew hedge with a painted steel sculpture by William Turnbull

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# Clissold dispute nears resolution

The furore surrounding the long-term closure of Hodder Associates' highly contentious Clissold Leisure Centre is finally set to come to an end this week.

The AJ understands that the last bout of mediation over the faults that led to the £30 million swimming pool being forced to shut down took place yesterday (18 May).

While the details of the agreement remained unclear as the AJ went to press, it was also understood that the deal would in large part exonerate Stephen Hodder and his practice.

The successful mediation will finally bring to an end the dispute over the building, in Hackney, east London, which has blighted the area for nearly seven years.

If the fiasco is resolved with a deal weighted towards Hodder, it will also be seen as a personal triumph for past RIBA president Paul Hyett, who has been working as an expert adviser for the Manchester-based Stirling Prize winner.

The mediation comes after a leaked report into defects at the beleaguered centre showed that neither Hodder Associates nor

engineer Whitbybird was to blame for flooding of the building's basement (AJ 7.4.05).

Instead, the top-secret document, drawn up by Arup, pointed the finger at centre operator Leisure Connections as responsible for the problem, which caused the pool to close in November 2003.

According to the report, errors made 'in plant operation or failure by the operator to monitor conditions in the basement plantroom' were to blame for the flood.

A source close to the practice said Hodder was extremely pleased to be closing in on an agreement that would go easy on the firm.

'He is relieved that the deal is nearly done, and that there will imminently be an agreement between Gleeson, Whitbybird and himself,' the source said.

'Stephen is delighted that the problems – which have been on-going for nearly seven years – are now nearly over. And he is also surprised at how paradoxically helpful Hackney council is now being,' he added.

Ed Dorrell

## Office quality at risk as firms feel pressure to cut costs

Almost 90 per cent of firms questioned in a new MORI survey admitted they were being placed under 'significant pressure' to reduce property costs – even though these expenses accounted for just 9 per cent of total business costs.

However, the study, commissioned by the British Council for Offices (BCO) and supported by architect TP Bennett, revealed that the quality of the office

environment is still one of the major factors used in attracting and retaining staff.

Around 95 per cent of respondents described the quality of the office as 'very important' or a 'fairly important'.

The survey, which was launched at the BCO's annual conference in Paris last week, also revealed that the quality of UK offices compares well with offices around the world, with

only those in Hong Kong scoring higher.

The research was conducted among 100 office occupiers, companies with over 3,000 staff across several sectors, and some surprising results arose.

For instance, only two-thirds of companies said they would be willing to pay a premium for more environmentally sustainable buildings, even though 94 per cent acknowledged that the

issue of sustainability will be important in the future.

Giving a keynote address at the conference, former CABA chairman Stuart Lipton called for a benchmarking system for offices.

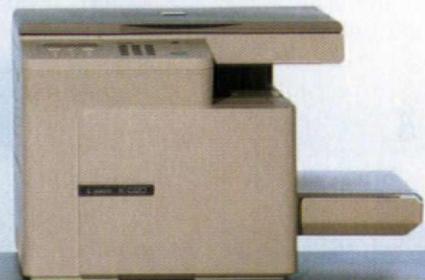
Quoting the Australian Property Council's matrix, he said that by assessing floorplate areas, specification and environmental aspects, tenants would be more easily able to select the appropriate accommodation.

RyderHKS has released the first images of its design and masterplan for a major residential complex in Bangalore, southern India. The proposal is a mix of low-rise and high-rise accommodation, creating 1,020 dwellings, together with leisure, health, shopping and education facilities. The seven high-rise towers form a connected necklace around the periphery of the site, creating a partially enclosed heart to the scheme – where low-rise residential blocks and interconnected landscaped plazas weave their way between existing trees that reach up to 30m in height. Work is expected to start on site in 2005 and be completed after a two-year phased construction period.



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# 'Rotting' building wrongly listed

A Grade I-listed greenhouse that urgently needs £1 million 'to stop it falling into the ground' was originally listed by accident, it has emerged.

According to up-to-date academic research, Camellia House in Chiswick Gardens is inaccurately attributed in English Heritage records to Joseph Paxton, who would have been only 12 years old when it was built in 1813.

English Heritage listed the building, which is located in the grounds of Chiswick House in west London, in May 1973, believing it to be the work of Paxton, who also designed Crystal Palace in south London.

But ongoing internal research by the heritage body now attributes the 90m structure to Samuel Ware.

English Heritage has yet to update its records, because, a spokesperson claims, 'it hasn't yet been approached to do so'.

Rupert Hambro, chairman of a new trust recently set up to raise monies for the park, claimed that the conservatory is 'rotting and not in the best of shape'.

The £1 million is part of the estimated £7.2 million needed to return Chiswick House and Gardens to their former glory, with



Camellia House was wrongly attributed to Joseph Paxton, who would have been just 12 when it was built

£4.9 million hopefully coming from a recent bid to the Heritage Lottery Fund.

English Heritage has also secured funds from private donor the Wolfson Foundation, which it has matched with money from its own coffers.

Hounslow council is thought to have committed only £200,000 a year towards the park's upkeep and improvement.

Adrian Cooke, fundraising project manager for the new Chiswick House and Gardens

Trust, who trained at the Architectural Association, said that the park and its buildings were allowed to fall into disrepair through lack of funds.

The estate was previously maintained by the council, which had a ring-fenced park budget used for a number of green spaces across the borough.

The new charitable trust will be a joint venture between English Heritage and the London Borough of Hounslow to oversee the maintenance and

fundraising of Chiswick House, its gardens, and its outbuildings.

The first phase of its work will be concerned predominantly with physical works on the park, including improving infrastructure and paths, which will proceed as soon as funds are available.

The second phase will look at how to rehouse facilities such as the ticket office and retail from the house to a newly built structure within the grounds.

Rob Sharp

## ARB probe architect forced to give up work

An architect dragged before the ARB's professional conduct committee has been forced to give up her practice, even though she has not yet been found guilty of any offence.

Because of ongoing disciplinary proceedings, Senka Vranicki, of Studio Vranicki in Belsize Park, London, has been unable to buy insurance and has stopped work.

At last week's hearing, Vranicki was told she would now have to wait to hear the outcome of the case, which revolves around a leaking glass roof extension in West Hampstead.

Vranicki is still denying a number of offences, including charges of having made 'a series

of errors of poor administration of the project' and 'design errors' (AJ 24.2.05).

However, the architect has already been cleared of a charge of showing clients a portfolio of work that did not include her own, and of failing to keep two clients, Scott Sartain and Eleanor Flook, informed of the progress of their project.

Following further evidence last week, allegations of making inappropriate requests for payment of her fees were also withdrawn.

At the conclusion of the hearing, the committee announced it would give its final decision on the remaining charges in writing at a future date.



This new air-passenger bridge at Gatwick, designed by Wilkinson Eyre and Arup, was officially unveiled on Monday 16 May. Nearly 200m long, the 2,700-tonne structure is the longest bridge in the world to span an airport taxiway, and the only one outside America. The bridge, which towers almost 32m over the tarmac at its highest point, will allow the largest commercial aircraft currently in service to taxi beneath the feet of air travellers as they move between the airport's north terminal and the new Pier 6 satellite building.

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# SMC Group goes for aggressive expansion following flotation

The architectural entrepreneur behind the SMC Group, which will be floated next month, has vowed to grow the business massively and aggressively over the next five years.

Stewart McColl, the firm's chief executive, claimed this week that SMC has several acquisitions lined up for the forthcoming year. He said the firm planned to grow by 60 per cent a year over the next half-decade – both by buying firms in sectors and regional areas that fit with the current business and by incremental growth.

SMC's recent results back up McColl's confidence. They include a compound annual growth rate on turnover of 61 per cent since 2002. Additionally, in the two years from the end of December 2002 to the end of December 2004, SMC grew its turnover from £3.1 million to £8.1 million, and its profit before tax rose from £156,000 to £1.02 million.

SMC will be floated on the Alternative Investment Market of the London Stock Exchange in June – a move that the firm hopes will give it significant cash to invest in its major growth plans.

McColl compared SMC's planned growth to that of Foster and

Partners. He said: 'We want to be one of the best architectural firms in the UK and make profits through this route. We aim to be one of the best architects in the UK and grow through the quality of our architecture.'

'Look at what Lord Foster has achieved through meeting the highest aspirations of his clients,' he added.

McColl insisted that floating the business would allow SMC the opportunity for fast growth. He said: 'We will be able to utilise the capital from institutions and bring the finance back into the company.'

'This is the difference between us and most of the rest of the architectural world,' he added. 'We look at architecture as a business. We want to build a business that returns value to our shareholders by returning value to our clients.'

McColl also said that he was unconcerned about Aukett's turbulent history as a listed architectural firm. 'This does not worry us at all,' he said. 'We need to ensure that we can maintain steady and successful growth.'

Ed Dorrell

## Calls to rebuild boathouse rejected in favour of new design

The architect behind this proposed boathouse for University College Oxford has hit back at calls to rebuild the original building – six years after it burned down.

Belsize Architects, which won the competition to design the £1.8 million replacement boathouse last June, believes there is no point in trying to recreate the Grade II-listed building, despite local protests.

Practice principal Shahriar Nasser said: 'We are talking about a building that is almost totally destroyed.'

'The argument might make sense if the building was at the stage where it could be rescued. But it is not. This has given us the opportunity to start something



Belsize Architects' new boathouse for University College Oxford will replace the original, which burned down

new, something which we hope will be a very positive addition to a city rich with fantastic architecture.'

However, Oxford architect Jack McNaney disagrees, and is

battling for a scheme more in keeping with the original Victorian building designed by John Oldrid Scott.

He said: 'This is not an appropriate building for the site. In

this case I'm on the side of Victorian pastiche.

'The boathouse was a splendid building and once it is gone it will be forgotten in a couple of years,' he added.



Bauman Lyons Architects has been given the go-ahead to build a new £3.7 million 'cultural industries' quarter in the historic heart of Lincoln. The scheme, in Flaxengate, will create offices, studios and workshops for small businesses and entrepreneurs working in the creative sector. There are also plans for a new courtyard and a series of retail units on the site, which falls within one of the city's strategic development opportunity areas. The vacant plot, opposite Panter Hudspith's City and County Museum, is currently being used as a car park.

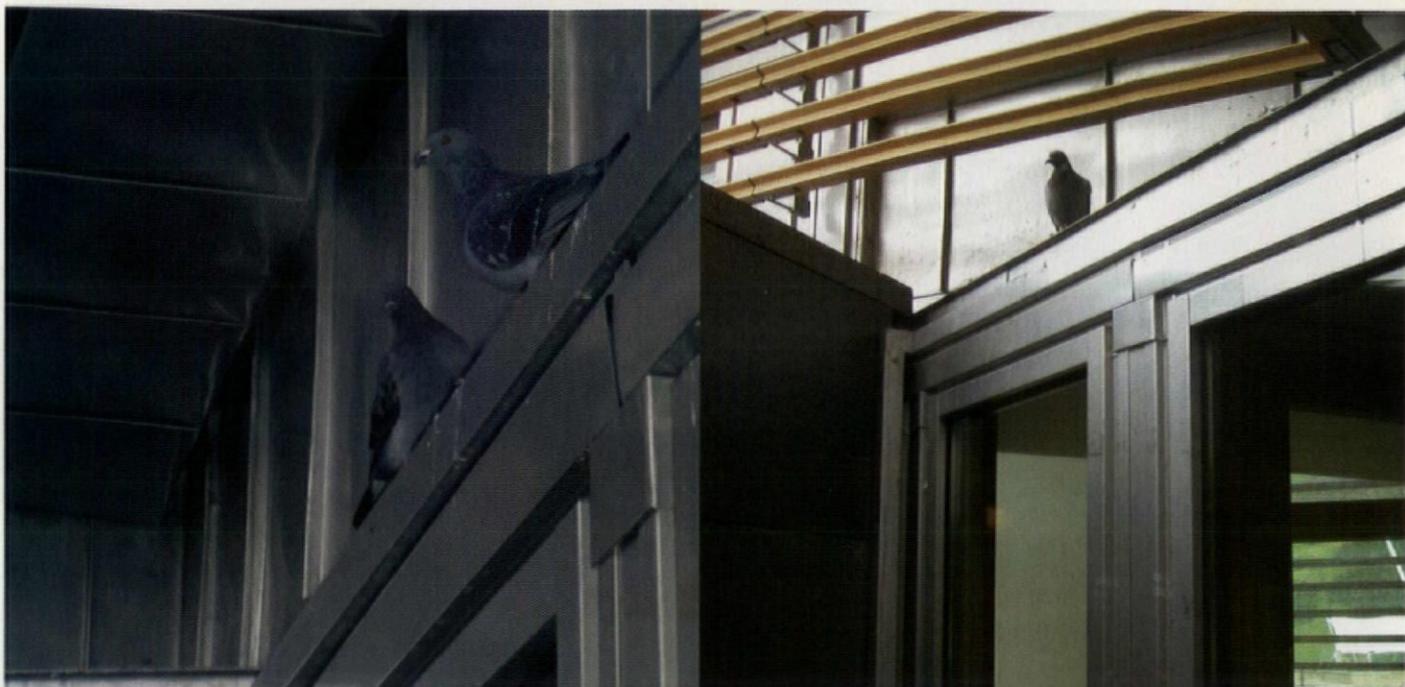


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## Scottish Parliament handed messy problem as pigeons swoop on building

The AJ has been handed photographic evidence that proves pigeons are taking over the much-troubled Scottish Parliament building. It is less than seven months since Holyrood open its doors, and specialist cleaners have already been called in to clear mounds of bird muck from both inside and outside the £431 million building. However, the unusual problem has not come as a surprise to many of the project's critics, who previously warned that the design, by EMBT and RMJM, would create the UK's largest pigeon loft. Long-term Holyrood observer Peter Wilson, who took these photos, said: 'I was amused to see that the birds had no trouble accessing parts of the building that humans couldn't reach. There are a fair number of internal light wells and courtyard areas that can't even be reached for maintenance purposes, but which are being steadily filled in with the Scottish pigeon fraternity's finest guano.'

# Bath moves to recoup spa cash

Bath and North East Somerset Council has said it will recoup the £1 million legal costs incurred in Grimshaw's much-delayed Bath Spa project.

The council intends to reclaim the cash through court action against the scheme's other parties. These will almost certainly include architect Grimshaw and contractor Mowlem.

Councillor Nicole O'Flaherty, who is responsible for the spa, said: 'We're hoping to recoup these costs from the different parties as much as we can.'

Late last week the council admitted that it had racked up

£1,022,618 of legal expenses over the course of the seven-year debacle. This amounts to around £150,000 a year since 1998, when the project began. The total sum includes the cost of both external lawyers and the council's in-house legal team.

The council's hand was forced by an external appeal using the Freedom of Information Act.

A spokesperson for the local authority claimed the costs 'were not excessive percentage-wise' if compared with the purchase of a house by a private buyer.

O'Flaherty also played down the significance of the £1 million

sum. She said: 'I think it wasn't that clean cut. We have to realise that these legal costs include drawing up the initial contracts with the architect and contractor, as well as any legal disputes in the courts.'

'This is all totalled up from the word go. We needed to get someone on board in the first place to do the architectural work. But, saying that, we are planning to pursue all possibilities regarding getting this money back, and talks are still ongoing.'

The Bath Spa project has been constantly beset by difficulties, including leaking floors

and peeling paint – problems that have led to a legal dispute between the council, Grimshaw and Mowlem.

Lawyers employed by the local authority to advise on the spa project during the period of its construction include representatives of international law firm Taylor Wessing, which was appointed earlier this year to coordinate its legal efforts regarding the dispute, and Bristol-based firm Veale Wabrough, which advised the council during its earlier legal wrangles with Mowlem.

Rob Sharp

STUDENT SHOWCASE



James Kenton, a third-year student at the University of Portsmouth, designed this glassworks complex, set in the rich urban context of Winchester. Materials used include Cor-Ten steel, to reflect the industrial process involved in glassmaking. Kenton's tutors were Kate Baker and David Yearly.

Student Showcase is sponsored by Students' Union, a website set up by Union in association with The Architects' Journal at [www.students-union.net](http://www.students-union.net). To submit work for publication in Student Showcase, email a publication-quality image to [ajstudentshowcase@emap.com](mailto:ajstudentshowcase@emap.com)



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# AJ100 stars come out to shine

The great and the good of the architecture world came out in force to mark the 10th anniversary of the AJ100 on Wednesday 11 May. The celebrations at London's Savoy hotel were hosted by BBC presenter Jeremy Vine.



AJ editor Isabel Allen with BDP's Nick Terry and host Jeremy Vine



Jeremy Vine appraises the latest issue of the AJ



Hawkins\Brown's Roger Hawkins



Award winner Michael Aukett



Henry Herzberg and Nigel Woolner of Chapman Taylor



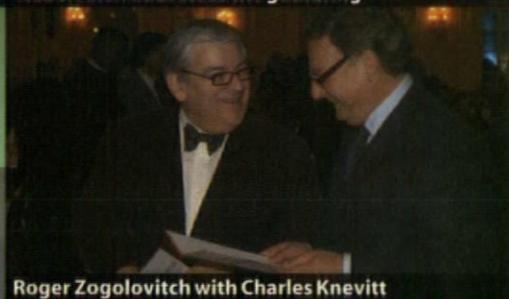
AJ publishing director Jonathan Stock



Isabel Allen addresses the gathering



Feilden Clegg Bradley picks up the AJ100 sustainability award



Roger Zogolovitch with Charles Knevitt



Vine takes pleasure in Karl Haden's footwear



Aedas' Peter Oborn listens intently



The Savoy guests await the awards



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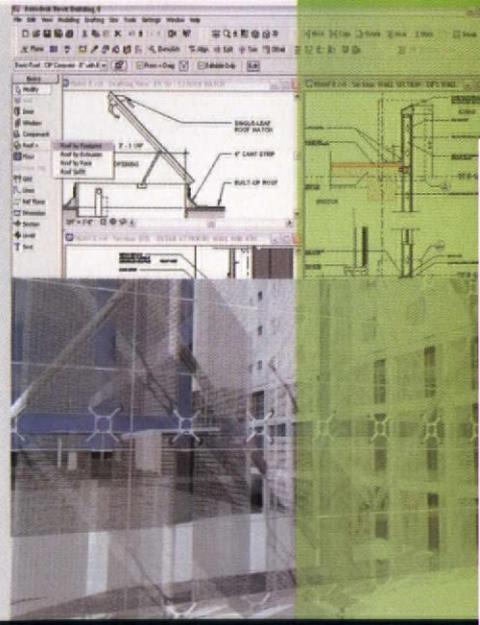
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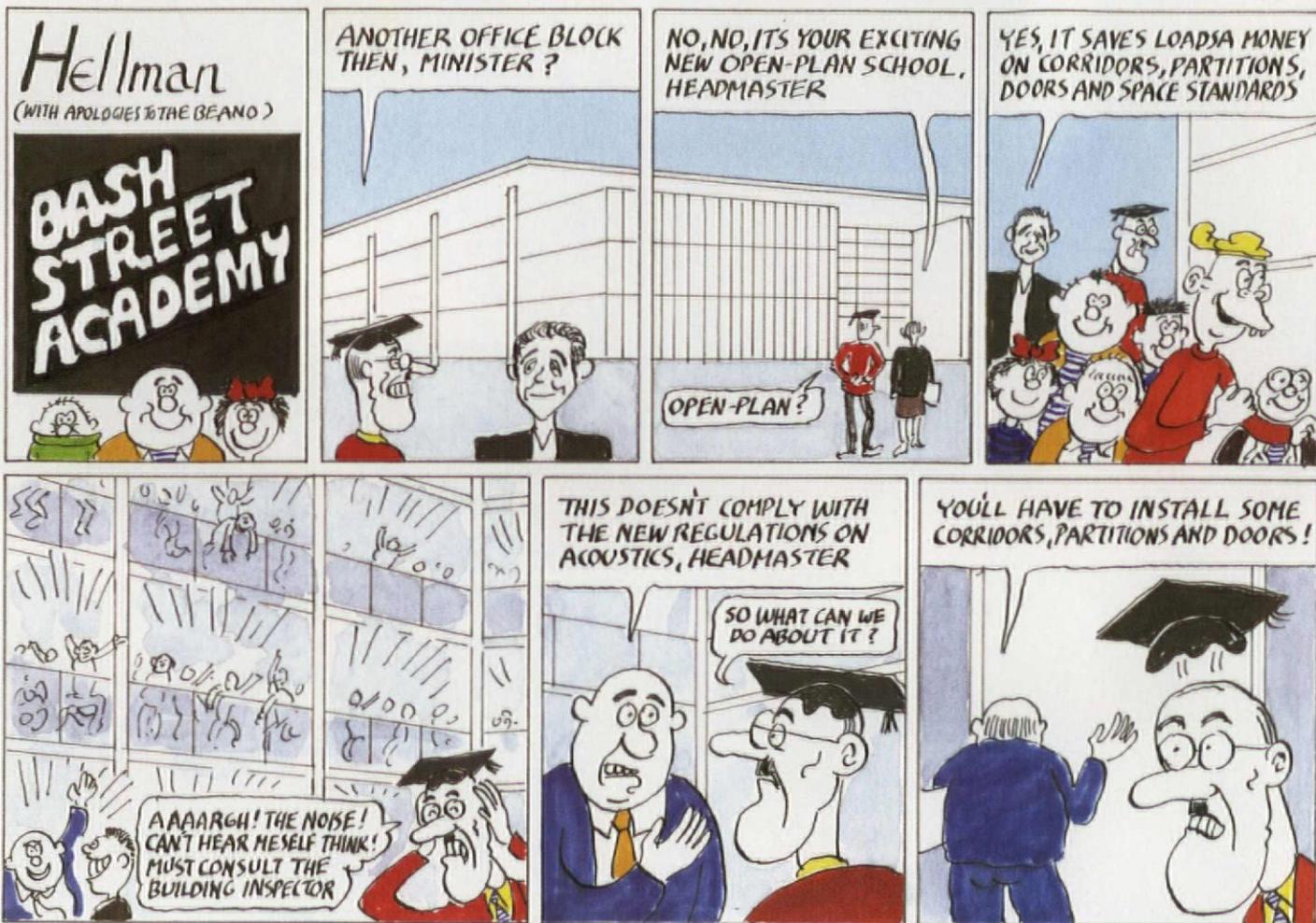
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## who said what

**'I can't remember ever seeing anything of architectural merit within five miles of the place. What Bluewater offers is as lacklustre and unrewarding as drunken sex or KFC from a bucket'**

Janet Street-Porter. *Independent*, 12.5.05

**'I expected it to smell of dead fish and diesel oil, but in fact it's surprisingly pleasant – a sort of old leather mixed with sweat'**

Mark Irving on 'Rotterdam' – the new perfume by Herzog & de Meuron. *Independent on Sunday*, 15.5.05

**'Cities – especially British cities – tend to work to a monotonous, grey-suited palette of materials... flamboyant architectural gestures are generally about as welcome as a dentist in a Hawaiian shirt'**

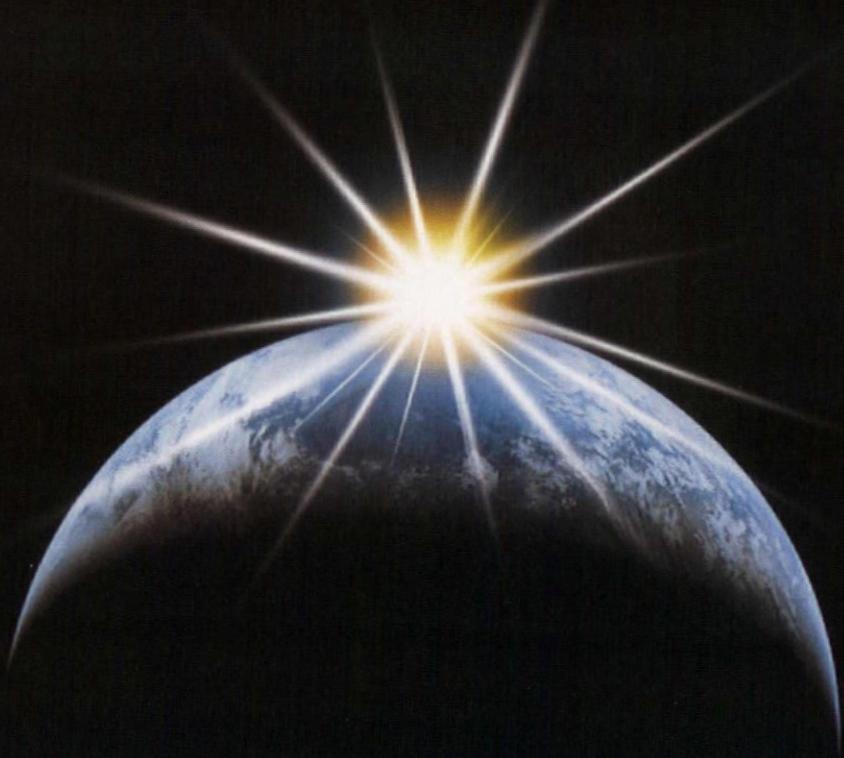
Steve Rose. *Guardian*, 16.5.05

**'Now they are so in demand, they don't even bother to have a website'**

Hugh Pearman on Herzog & de Meuron's meteoric rise. *Sunday Times*, 15.5.05

## vital statistics

- According to a survey by the *Independent*, just 22 per cent of the electorate backed Tony Blair. It also found that he won 36 per cent of the votes cast, equal to 55 per cent of the seats in the House of Commons, and that 62 per cent of people want to adopt proportional representation.
- The number of under-performing schools facing closure fell in the spring term, the education inspectorate said. However, contradictory figures from Ofsted showed that the number of secondary schools under threat doubled.
- The M6 Toll will raise its prices on 14 June. Motorcycles and cars will be charged 50p extra during the day for the 43km route north of Birmingham, while cars with trailers, vans and heavy-goods vehicles face a £1 rise.
- Almost a third of lung-cancer patients given the chemotherapy drug Taxotere (docetaxel) six weeks after chemotherapy and radiotherapy survived beyond five years, a US study has found. More than 80 per cent of lung-cancer patients normally die within a year of diagnosis.



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## The beauty of the unconventional is not appreciated in call centres

Having spent many fruitless hours trying to track down a mortgage for a flat in the Brunswick Centre, I feel I should welcome the BRE's initiative to ease the process of obtaining finance for unconventional properties (page 43). The idea is to establish a set of criteria designed to reassure insurers and mortgage lenders that a given example of 'innovative design' is, in reality, no different from a good old-fashioned house.

It is a strategy that has a certain insular logic. But it is also one which suggests a very short-term view. To argue that, for example, innovative housing should be able to be repaired with locally available skills is to assume that the supply of skills is both quantifiable and fixed. But trades always spring up in response to demand. A key advantage of the innovation process is that the creation of demand for new materials and skills creates the conditions that can transform the industry as a whole.

The strategy also ignores the basic point that a 'failure' to provide certain benefits of conventional housing stock may be an acceptable trade-off if the opportunity cost is sufficiently high. The fact that it takes a little more effort to get your windows fixed might be made just about bearable if you know that the space you occupy is uniquely suited to your lifestyle, or that your fuel bills are surprisingly low.

Perhaps most dangerously, the strategy encourages the financial sector in its belief that lending can be done by rote. To mortgage lenders, the fact that the Brunswick Centre was council-owned, concrete-built and more than four storeys high, meant that it was instantly dismissed as being impossible to resell – despite well-documented evidence of that delicate micro-system, which is unique to iconic Brutalist housing projects, whereby council tenants make a quick buck by selling their homes to architects.

The argument that the twin blessings of iconic status and a central Bloomsbury location might be seen as extenuating circumstances actually cuts little ice with the legions of call-centre operatives trained to pass judgement from far-flung reaches of the British Isles.

Isabel Allen

## Wake up to the glory of Wakefield's new gallery

As a visitor from time to time to the Yorkshire Sculpture Park in Wakefield, I have watched with interest the construction of Feilden Clegg Bradley's new gallery, which you illustrated on last week's contents page (AJ 12.5.05).

I am sure there is more to be said about this appropriately reserved building, fitting into the landscape, partly built into the ground.

But this completion is also an occasion to reflect on what an important, and indeed unique, mix of indoor and outdoor spaces has been created at Wakefield. Finding the best use for these spaces has, perhaps, yet to be discovered, but there is nothing wrong with that. The potential is tremendous. The several widely spaced buildings can host different exhibitions simultaneously, like any other major gallery, or could be themed. And the huge outdoors, where you can spend the whole day wandering, not only provides the settings for individual sculptures, but could also contain ventures on the scale of land art.

Something special has been created, that happens to be in Wakefield, but that is a truly national gallery.

John Darwen, Manchester

## Irrelevant league tables should be demoted

Like many others, I subscribe to AJ to be informed, even challenged on news and relevant issues and to be stimulated by interesting architectural projects and detailing and other technical subjects.

I was incensed at last week's AJ (12.5.05). League tables are for the sports pages, and indulging the great and mighty by devoting most of one issue to the AJ100 is an irrelevance to the vast majority of your readers, a waste of

print and paper, and a frivolous use of our subscriptions.

If you must indulge yourselves with exercises such as this, and other similar minority-interest, navel-gazing exploits, put them in a separate supplement, but stop wasting valuable space and our money.

Andrew James, Glasgow

## Architecture is the last thing on our minds

I write with reference to Ed Dorrell's editorial in last week's AJ (12.5.05). There seems to me to be a distinct lack of thoughtfulness to the piece.

If he were to sit down and really ponder the consequences of the Labour victory, he'd realise that there is very little that any government, whatever its colour, can do to influence the lives of architects. We are largely self-sufficient and self-disciplined as a profession, and I, for one, am proud of the very little that I allow government policy to impinge on me.

Additionally, while I accept that the Thames Gateway is an important development for the whole country, I really don't see what it has to do with me. I have never had a large practice and almost certainly never will. What on earth I can do to influence it in any way – as I almost certainly will not work in that area – is completely beyond me.

Finally, I, and I think almost all the other architects, do not worry heavily about so-called 'architectural issues' when I vote. Like other sensible members of the architectural community (if indeed there is such a thing as community), I vote on the wider issues that I think are important to me, my constituency and, occasionally, the country as a whole.

Architects worrying about architectural issues? Dream on.

Michael Gibson, west London

## Dippy department sums up Labour's failings

The RIBA may have praised Tony Blair's ministerial changes following his 5 May election victory (AJ 12.5.05), but it, like the Labour government, failed to notice the implications of renaming the Department of Trade and Industry (DTI) the Department for Productivity, Energy and Industry.

'Dippy', as it quickly became known, was emblematic of Labour's ill-thought-through, quick-fix policies. Blair's administration may have promised a lot for the built environment in its first two terms, but it has singularly failed to deliver.

Fortunately, the government quickly saw sense and U-turned on its rebranding policy, so now we have the good old DTI back.

Let's hope Labour also backtracks on its similarly hare-brained schemes, such as the Pathfinder plan to knock down 200,000 Victorian homes across the north.

*Jon McGovern, Sheffield*

## Unfair charges laid at the door of car users

Phil Bixby (AJ 21.4.05) recognises that cycling, walking and public transport are not always free choices for a great number of elderly and those from low-income households, and yet then seeks to condemn those who use their cars as somehow responsible for undermining their lack of personal mobility.

Ironically, this is just spiteful nonsense masquerading as a defence of poorer sections of the community. It is also a misrepresentation of reality.

At the moment, for example, the good mayor of London is threatening to increase the congestion charge as a means of inconveniencing more people to get out of their cars. Funnily enough, the very people who will be priced out are those in



## Are we simply being led up the garden path?

I was interested to see the latest designs for the Jubilee Gardens in last week's AJ (AJ 12.5.05), but I'm not dusting off the old picnic rug just yet. How many times have we heard that there has been a breakthrough on the site, or that a world-class team of landscape designers is to give the South Bank a 'major overhaul'?

And what happened to the plans to resurrect Skylon? The press have been muttering away for years about bringing back the structure, which, in my opinion, should be left on the scrap heap anyway. Fortunately, it appears that nowhere in any of the four schemes is there a place for Powell and Moya's overrated mast. Good.

*Rob Evans, North Yorkshire*

low-income brackets; and the numbers of people consequently having to cram themselves on our inadequate public transport provision will not make the journey any more comfortable for those pensioners, children and young people for whom Bixby seems to be the unelected representative.

I am not a campaigner for or against the congestion charge, neither am I what Bixby might parody as 'others in love with their cars'. Surely, the main thing is to campaign for a decent transport system, not the sort of sectarian system of robbing Peter to pay Paul that Bixby seems to be advocating?

*Toby Andrews, Wood Green*

## Narrative experience unable to make a stand

I have to say that the growth of 'interpretive architecture' (Letters, AJ 12.5.05) advocated by Peter Higgins is something that I worry about greatly.

Not only do we have to learn another lexicon of 'narrative environments' and 'visitor experience', but the architecture seems to be sidelined in a bid for the most 'meaningful', user-friendly practices.

I attended the UK's stand at the Japanese Expo and found that while the exhibition stand seemed to want to downplay the architecture to avoid distracting from the 'science' that Higgins talks about, the internal

experience seemed to me to be overly premised on environmental concerns – fine on their own terms, but a slightly parodied understanding of what science and technology can offer future generations.

Let's be honest, the narrative experience I came away with was of a country not confident enough about itself and its science to make its stand stand out.

*Bert Carlton-Jones, Canterbury*

Please address letters to the editor at *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, fax 020 7505 6701, or email [angela.newton@emap.com](mailto:angela.newton@emap.com) to arrive by 10am on the Monday before publication.



# Let's spare ourselves the effort of pretend competitions

I recently wrote of how the Sustainable Communities Plan ensures that the urban renaissance is enjoyed by the cappuccino-consuming few. Which leads to the question: who are the few? In architecture there are advisers to government: the great and good who broker deals distributing wealth and power. I know of clients who have been pressured, warned off someone or encouraged to use another. It's all very nasty.

Nowhere is this more apparent than in the increasingly murky world of competitions. In the mid-1980s, when I started out, competitions were the all-consuming focus of individual endeavour. We bemoaned the lack of them and, in the great tradition, looked longingly at (and talked ignorantly of) the Continent, where young architects won open, anonymous competitions with designs that actually got built. New European architects were adventurers who, without the shackles of planning and the need to find work, moved debate on. They were under 30 (not 40), they had intelligent clients and supportive contractors, some of whom even handed out interesting work. And so the migration to the land of opportunity began.

Of course, it did not take long for very different stories to filter back. Many émigré architects made the same discoveries as the Italian peasant who arrived at Ellis Island: the first thing he noticed was that there were no golden sidewalks, then that there were no sidewalks at all, and finally he realised that he was going to have to pave them. There were tales of dodgy competitions and sad winners, the bigger players carving things up and offices struggling to make ends meet, too many competitions and too few buildings – all set against a background of economic decline.

Back here in the 1990s, the general trend was towards expressions of interest and limited competitions. The idea was that the

profession avoided wasting the effort of an open competition and the client would be better served. It all sounded very reasonable, assuming you were already 'in', which I acknowledge that, in many cases, we were.

However, too often the whole thing is carved up. Misleading requests for expressions of interest and two-stage competitions result in shortlists that conform to well-established models: two international practices, two well-liked home-grown teams, plus a maverick and an unknown who won't win but whose presence answers accusations of a stitch-up. All are then asked to do extraordinary amounts of work for very limited fees. There are client visits, briefing workshops, design reviews, contract negotiations, technical juries, main juries and interim submissions. Sometimes one competitor is allowed to include extra models and boards, and occasionally, if this is discovered (and to be fair), all others are invited to follow suit. Excessive endeavour is encouraged by ever-extending deadlines, often to suit the preferred candidate. Finally, the winner emerges, exactly who you always thought it was going to be: not always pre-ordained by talent, but too often pre-agreed.

The current competitions model, where big names compete on shortlists to win both the small jobs (think Architecture Foundation HQ) and big jobs (think Aquatic Centre) waste much time, though admittedly that is partly the result of EU procurement rules. Those aside, there is a case for returning to the days when a deal was done and a good, even great, architect appointed without fuss. We could then celebrate with some proper anonymous open competitions for significant buildings: competitions that allow small, unknown and big names the opportunity to compete fairly to win big jobs. After all, many big names did well from exactly this system not so long ago.

'The winner emerges, exactly who you always thought it was going to be: not always pre-ordained by talent, but too often pre-agreed'

Richard Rogers Partnership was photographed by Tim Soar at 5.56pm on 6 September 2004 at Thames Wharf, London

Richard Rogers writes: 'Every Monday the directors meet to discuss current projects and potential new work. This time is sacrosanct – everyone pitches up and key decisions are made collectively. Anyone in the office is welcome to attend: the cross-flow of ideas is fundamental to our philosophy and design process.'



# CAR MECHANICS

**Zaha Hadid has brought revolutionary production methods into its BMW administration building in Leipzig**

By Ruth Slavid. Main photographs by H el ene Binet

The administration building for the new BMW plant in Leipzig, located in the former East Germany, feels like the project that Zaha Hadid Architects was destined to build. The heart of a building that has no precedents – because of the way it revolutionises the production of cars – it has to send production workers off in three different directions, while simultaneously providing office and testing space, and acting as a hub through which partly manufactured cars pass.

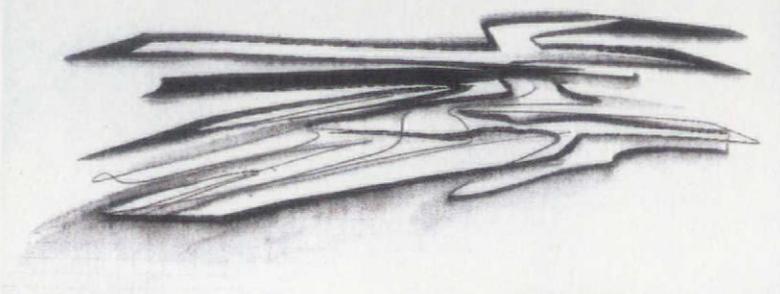
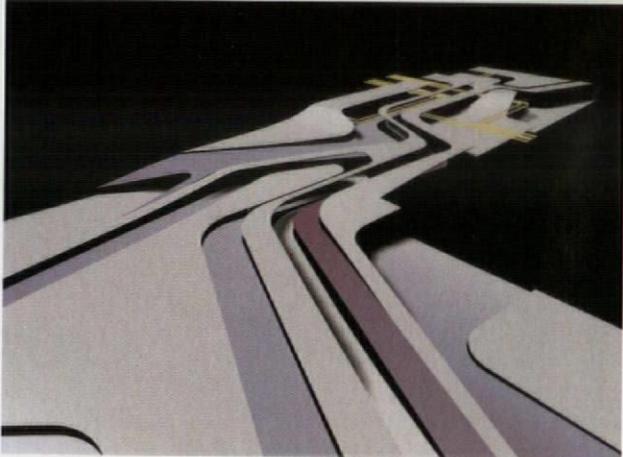
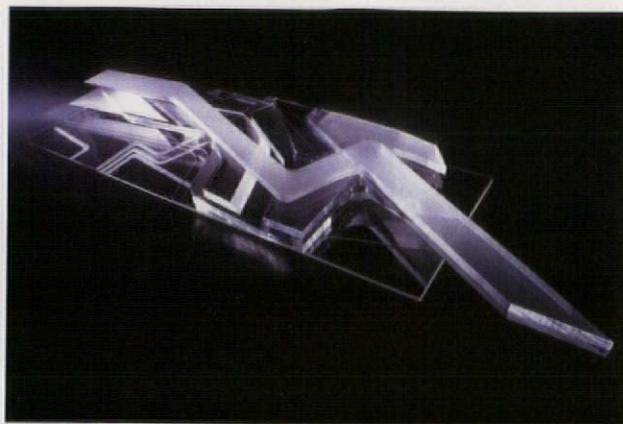
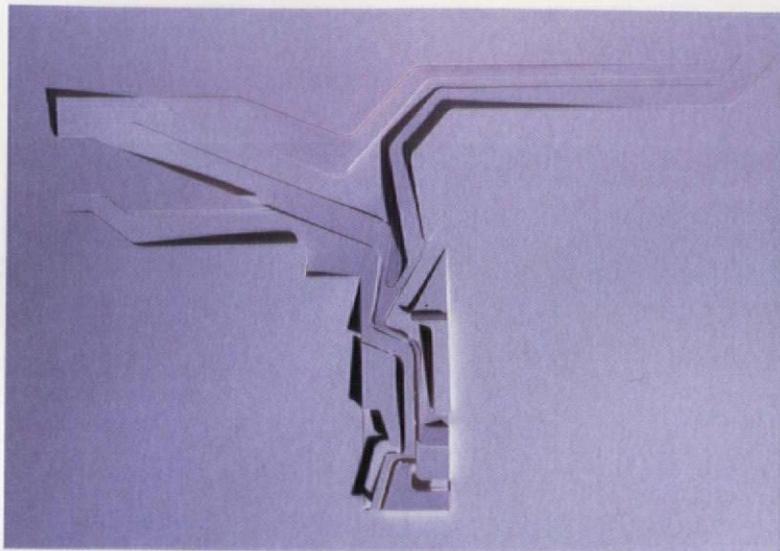
The result is a building that is as packed full of crazy angles and excitement as one would expect from Hadid. But whereas her projects, at least as drawings, can seem rather wilful and extravagant, this building's drama seems supremely rational, an effect that is reinforced by a near monochrome palette and superb quality of materials, particularly of concrete finishes.

Spend a couple of hours in the building and you start to think that sitting in the canteen with blue-lit conveyors carrying cars just above your head is simply the way that things always should be. It is thrilling and

fascinating, but surely in this case there is no alternative? And what could seem rather grandiose is, in truth, simple common sense. Everybody who works in offices effectively does the same thing: they sit at a computer and create and manipulate documents, or they go to meetings. So how do you differentiate one from another? Seeing the products of your labours passing just a few feet away is certainly a reminder of what the work is all about, of the purpose of the spreadsheet, of the end product. In commissioning Hadid BMW has not created a folly; it has set a precedent that works so well it will be difficult for other architects on other sites to ignore it.

Although the Hadid building has an area of 26,000m<sup>2</sup>, it is dwarfed on the site by the three huge sheds of the production process that surround it on the out-of-town location. These three – the first known as 'body in white', where the chassis are built, the second the paint shop, and the third for assembly – surround the central building in a U-shaped formation. It is this arrangement that makes the plant so revolutionary. Previously all production has been





linear, but for Leipzig BMW has rethought the process to make access for suppliers, many of whom are also on the site, much easier. From outside the car industry, one might think 'so what?', but since manufacturing boils down to efficiency and margins, this is a truly radical move. And, as a result, the administrative building has changed from being an adjunct to being at the absolute centre of the process.

There was never any question of using an outside architect to design the production facilities themselves. BMW used its standard modular system with aluminium facades that it employs around the world. This method allows for easy expansion and change. But for the administration building it set up a competition with a rigorously devised brief and an impressive panel of international judges. Matthias Sauerbruch, of Anglo-German practice Sauerbruch Hutton, chaired the judges and praised Peter Claessen, the manager of the new plant and the client, as 'one of the most enthusiastic lovers of architecture that I have met – he shares with Zaha the absolute determination to create and succeed'.

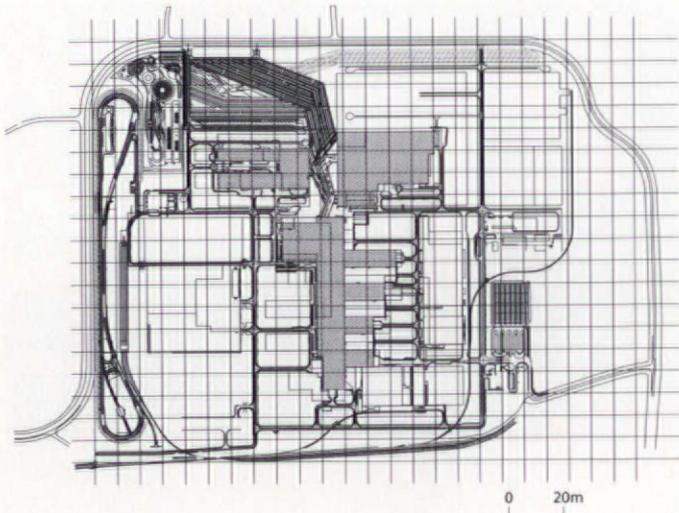
Hadid beat a raft of international architects, including Will Alsop, Odile Decq, Erik van Egeraat, Helmut Jahn, Dominique Perreault and Ian Ritchie, to clinch the contract, and was, according to Sauerbruch, one of the few who 'could deal with all the complex elements'. Second place in the competition went to LAB, the architect of Federation Square in Melbourne, which came up with a design for 'a net building of filaments'.

Hadid worked with landscape architect Gross Max and devised with a strategy that extends the dynamic lines of the building into the car-parking area, where the spaces are arranged to follow these lines. However, this is a low-rise building and, although the strategy looks excellent on plan, it is scarcely apparent on the site or from the building's windows.

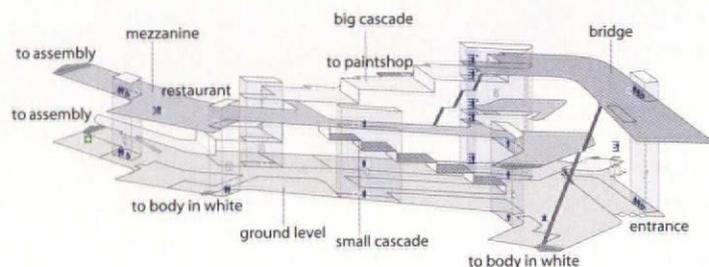
Because it is tucked between the three giant production sheds that dwarf it, the building has little presence from a distance. Up close, the effect is that shock of recognition of seeing one of Hadid's drawings rendered so accurately in reality. And once you move inside, the real drama begins.

There is a large foyer space, intended to be social and so housing a café as well as a public shop selling BMW merchandise. There is a dark-grey stone floor to provide a sober backdrop, but the eye is immediately drawn upwards to lines shooting off in all directions. Concrete walls head off at angles, conveyors pass overhead, and this is all accentuated by linearity in the lighting tracks, and the continuous nature of the metal handrails. Also rising up directly opposite the entrance is the smaller of two 'cascades' of stepped accommodation – in this case a series of office spaces that gain individual identity by differences in the changes in level, while still forming one continuous whole.

The elegant conveyors, highlighted with blue neon, carry the cars silently overhead, turning at nodes as they continue their slightly mysterious journey from one part of the production process to another. Great attention has been paid to their acoustic design, with the result that, according to Claessen, the conveyor that collects plates in the central restaurant makes more noise than them.



**Opposite: Zaha Hadid used ideas of movement to inform the design. Above left: the administration building sits in the middle of the three elements of the production facility. Above right: the main office areas are on the small cascade, in the centre of the circulation for all workers**



Patrik Schumacher, Hadid's lieutenant and jointly credited on this project, says: 'We wanted the different activities to happen together – they may be separated acoustically but not visually.' This includes not just the offices, but the test areas around the edge of the building that are acoustically and environmentally screened by glass walls, but remain fully visible. In addition, the process of audits (the thorough examination of every 50th car on the production line) takes place in the open.

Deliberately, not all the production areas are accessed at ground-floor level, so that production workers have to pass through the office at the start and end of the day, and when they come back to the canteen at midday. At the very highest level, and again accessible from the entrance, is the 'bridge' – the only part of the building from which one can look down on the conveyers.

There are elegantly detailed staircases, and the cascades are joined by a combination of ramps and steps. Escape stairs are housed in deliberately under-emphasised cores. One impressive aspect of the building's planning

is that, despite the fact that one senses there is a plethora of levels, a single lift provides access to all of them.

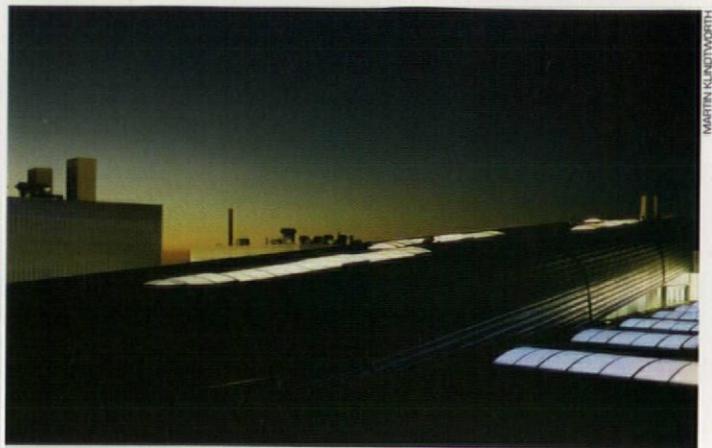
Here, as at the Phaeno Science Centre in Wolfsburg, Hadid has used self-compacting concrete, which can more easily follow the curving walls and the rhomboid-shaped openings. The finish is boardmarked and of a superb quality, adding a tactile and sensual feel to the deliberately austere choice of materials. A steel space frame supports the roof, and rooflights help bring in daylight.

To compensate anyone uncomfortable with open-plan working for the absence of private offices, meeting rooms are plentiful. With a total of 650 office workers, there are more than 40 meeting rooms that can accommodate up to 20 people, and a further 40-plus smaller pods, sat within the office landscape, that can be used for smaller meetings or just for private work. These lozenge-shaped smaller pods are intriguing, featuring perforated ceilings, with acoustic baffles looking like giant earplugs hanging down beneath them.

The office layout was determined by a study at the University of Stuttgart, and the furniture is by Bene. Sadly, this was the one area where the architect did not have sufficient control. So although it was able to specify carpet in two shades of grey – one for the working area and one for circulation – it was not able to prevent the introduction of low-level desk partitions in a dark-red colour that jumps out in the otherwise subdued palette.

Claessen admits that many staff were apprehensive before they moved in, saying he received complaints that 'it will smell, it will be loud and you won't be able to work'. On average, he says, it takes people two weeks to get used to the building, and a further two weeks to realise the advantages of improved communications and transparency.

Last week (13 May) the building opened officially, and BMW launched production of its Generation 3 car. At a time when cars are becoming increasingly hard to distinguish between, BMW has commissioned a building that is utterly unlike anything that has gone before. It will be a hard act to follow.



MARTIN KLINDTWORTH

**Above left: the connected building. Above right: rooflights bring in daylight. Below: the drawings come to life. Opposite above: the quality of concrete is superb. Opposite below: changes in level break up the office spaces; cars pass overhead**



MARTIN KLINDTWORTH



MARTIN KLEINDWORTH



## LANDSCAPE DESIGN

The proposed relationship between the BMW factory and the surrounding landscape is a contemporary interpretation of the Classical country estate; it has both a productive and representative nature. Similar to the BMW image, the landscape represents utility combined with pleasure.

The 'drive' from the motorway interchange to the factory is a carefully orchestrated flow punctuated by the 20m-high sculptured earth landmark, and the sense of arrival culminates in the car park, which forms an integral architectural feature with the central building as the focus. The moving spectacle of the car park is set into a contrasting natural system of reedbed vegetation, which acts as a hydro-filter and retention pool for surface-water run-off. The large expanse of car-park surface is used to generate energy by means of the high heat-retaining capacity of its dark colour. An integral system of water pipes acts as a heat exchanger, connected to the factory showers.

The overall landscape design of the new BMW plant relates to the scale and character

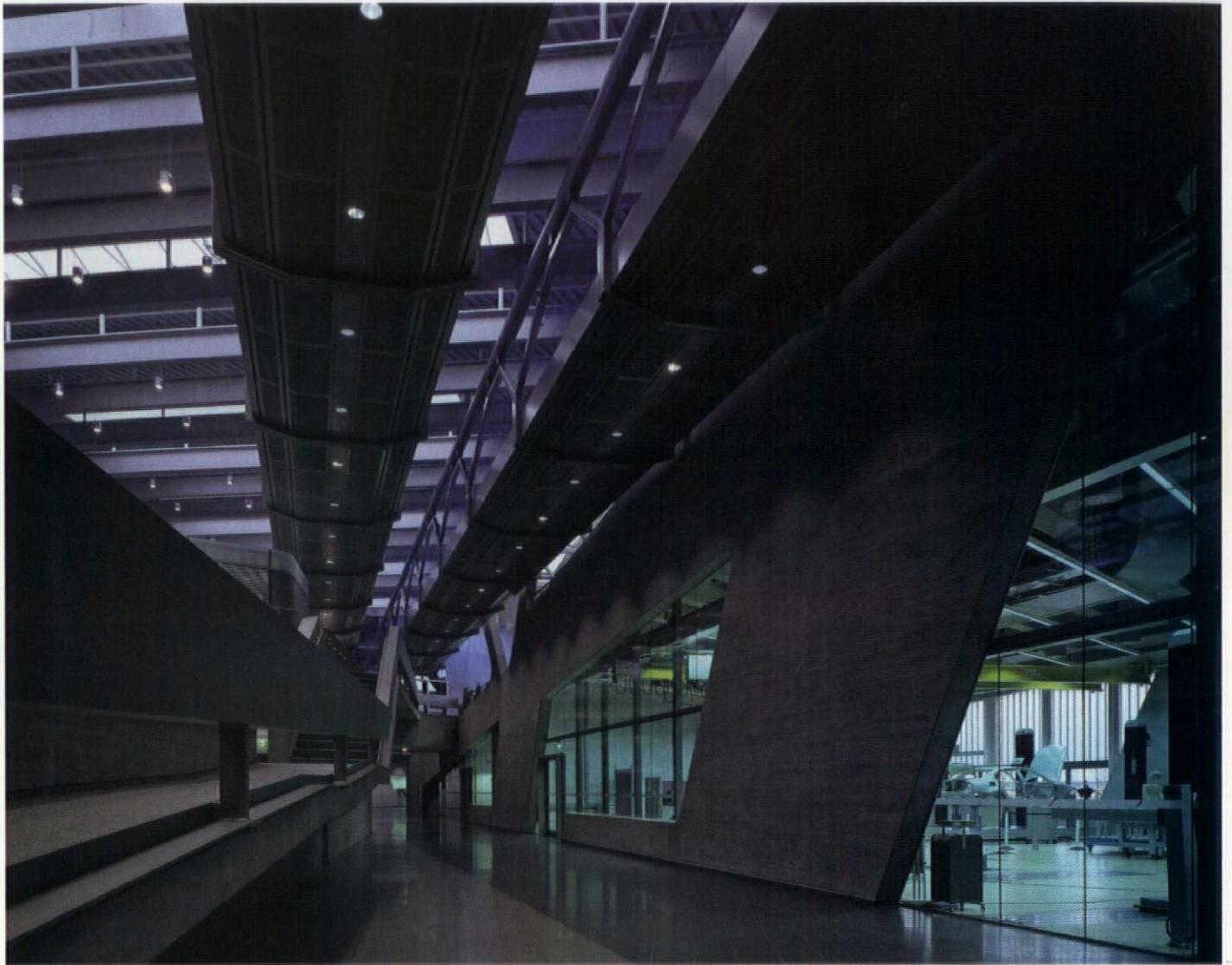
of the surrounding agricultural landscape, and its formation into a bold landscape framework for future development, consisting of strips of woodland, hedgerows and roadside tree planting as proposed by Becker Gieseke Mohren Richard with Albert Speer and Partner. The rational organisation of this new production landscape is extended into the landscape treatment of the BMW plant. It consists of an orthogonal framework of poplar trees that provides a transparent subdivision of the entire site, while linking built form with exterior space into a dynamic composition of mass and void.

Poplar trees were chosen for their vigorous growth, in order to establish a landscape structure and favourable microclimate in a relatively short time span. The poplars are planted in a variety of planting distances and densities, and both white and black poplars (*Populus Alba* and *Populus Nigra*), distinct in their contrasting tree trunks, are used.

Areas assigned to the future expansion of factory buildings are planted with short-rotation coppice plantation consisting of

willow species. These arable crops contribute to the absorption of carbon dioxide from the air and, when harvested, the biomass can be used for energy production. In contrast to the bold treatment of the plant's periphery, the courtyard areas between the buildings are scattered with fruit trees; a romantic interlude in the factory's rigorous production process.

An expressive garden path provides an outdoor circuit combined with areas for seating and relaxation. The central building is penetrated by both the outside and inside landscape treatment and forms the transition between the two contrasting character zones.



## STRUCTURAL DESIGN

The underlying ground conditions on the site suggested that traditional spread footings would be suitable. Given the concentration of loads under isolated columns, reinforced-concrete pad footings were used.

The main superstructure elements consist of precast, prestressed concrete slabs, supported on precast concrete beams and columns.

The ground-floor slab at datum level consists of a ground-bearing, mesh-fabric reinforced concrete slab built directly off the ground and supported on hard core. Throughout the ground floor, precast concrete columns based on a 10 x 10m grid were provided to support the first-floor slab at level +5.5m.

The first-floor slab, level +5.5m, consists of 450mm-thick prestressed concrete double-T slab units spanning 10m between primary floor beams. These primary floor beams again are single inverted T-sections, having an overall depth of 450mm, and span between columns. Movement joints are provided within the structure at intervals of about 50m to minimise the effects of movement caused by shrinkage,

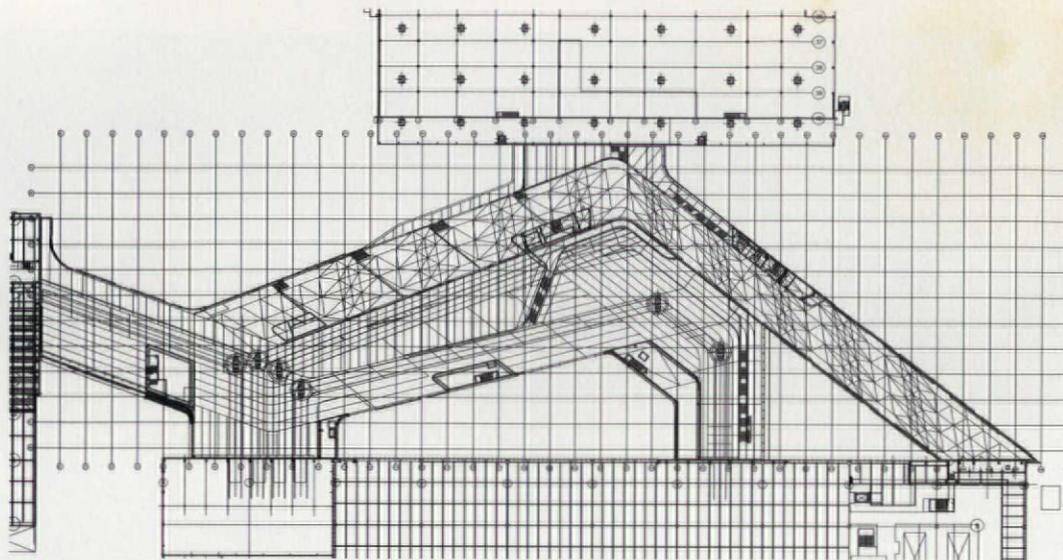
temperature variations, creep and settlement.

The structure is framed on both sides of the joints by means of ribs or corbels provided off the walls and columns, with a sliding bearing to support the slab or beam to one side. The area of first-floor slab, which cuts across at an angle in front of the main entrance, has a clear span in excess of 45m. The floor-slab construction in this area consists of a series of trapezoidal precast concrete segments, which vary in depth from 3.5m to 4.5m. These precast-concrete segments, each 2.4m in length, were constructed initially on falsework and coupled together using high-tensile prestressing strands that were post-tensioned and grouted to form a continuous beam. Five raking thin columns cluster together to form an A-frame support at one end of the span, while a simple vertical wall incorporated into the adjacent car-plant building provides support at the other end.

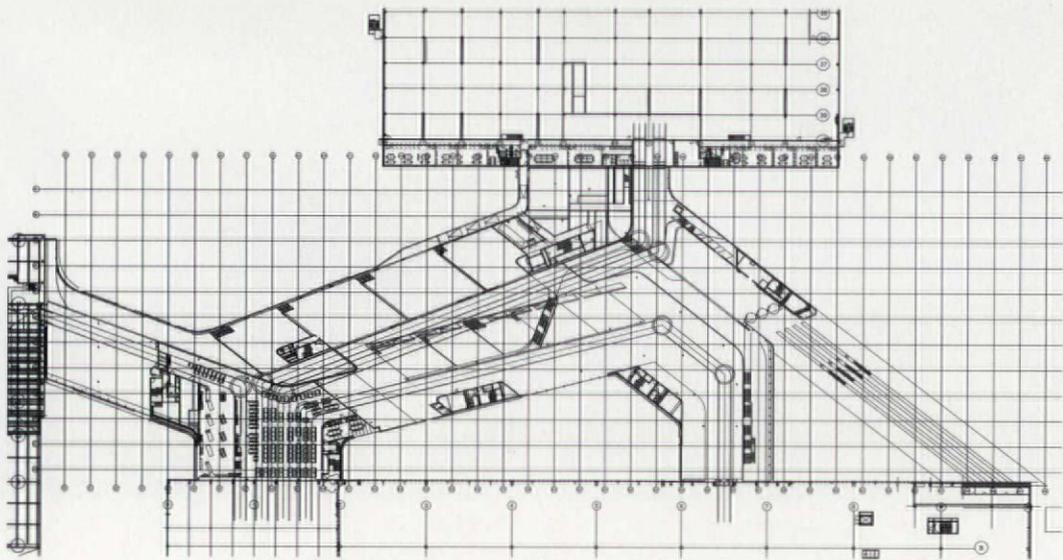
In-situ reinforced-concrete walls surrounding the stair and lift cores act as main bracing elements to assist lateral stability loadings from the structures at each level. These walls also

provide vertical support to the first floor and roof-slab elements.

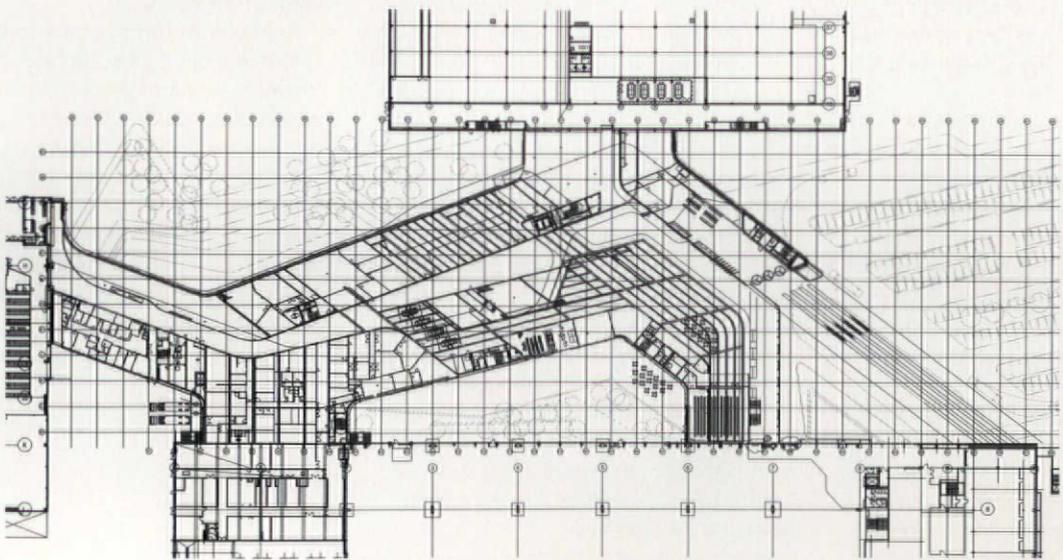
The roof structure generally consists of precast double-T units supported on precast beams based on a 10 x 10m grid and supported on columns. However, in certain areas a lightweight roof consisting of a steel space frame structure is provided. This lightweight roof consists of elongated hexagonal cells constructed from hollow-section steelwork. Isolated columns continuing up from the first-floor slab provide vertical support to the roof on a 20 x 30m grid spacing.



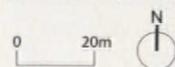
second-floor plan

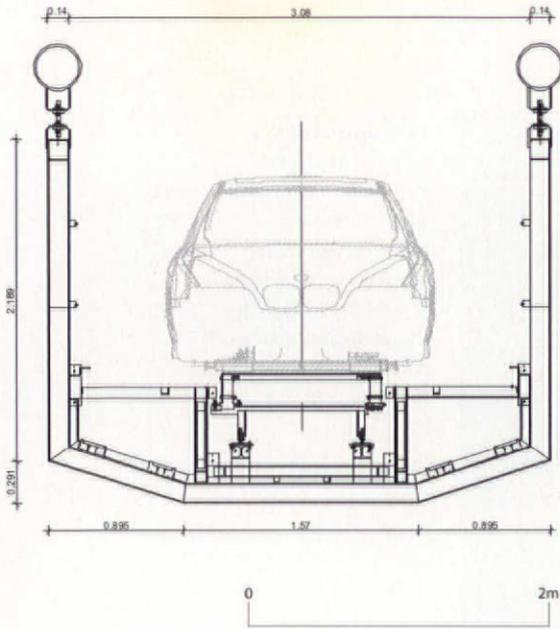


first-floor plan

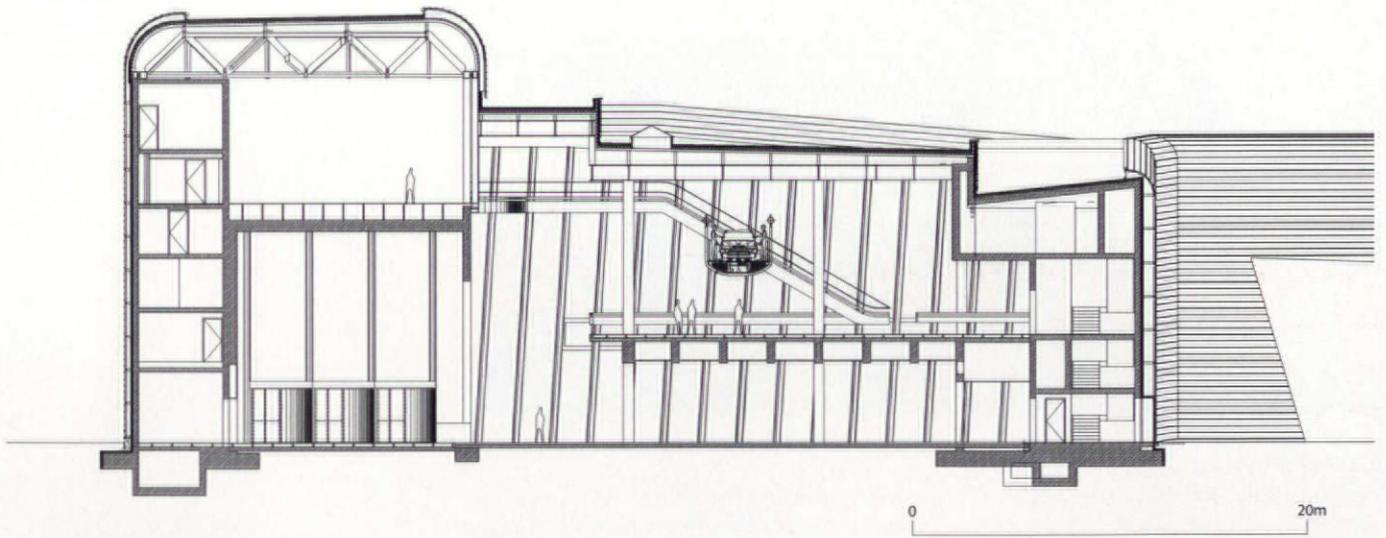


ground-floor plan

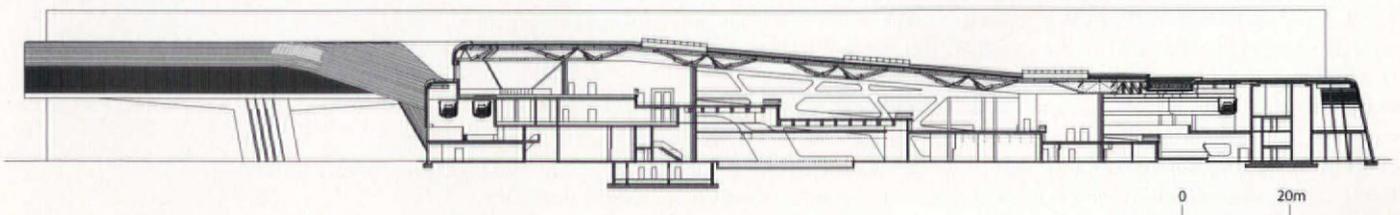




section through conveyer



north-south section



east-west section



**Left: special nodes (top left in photo) turn the cars around on their silent journey. Opposite: blue lighting adds a touch of drama in the monochrome space. All elements are as linear as possible**

## **BUILDING SERVICES**

The essential features of the building and its services are:

**The facades:** The facades allow a high degree of transparency while adapting to the external environment to control summer solar gains and winter heat loss. The amount of glazing on each facade was engineered to maximise internal comfort. 'Active shading' in the form of deciduous trees and external shading is used to modulate the sunlight incident on the glazed facades to minimise solar gain in the summer, maintain natural light levels, reduce glare and maximise solar gains in the winter.

**Summer operation:** Wind-driven and stack-driven ventilation via windows and rooflights removes heat gains and controls temperatures. Rooflights ensure adequate ventilation and natural lighting to even the most deep-plan areas. Quiet low-pressure fans will ensure

adequate ventilation at all times – at minimal energy and capital cost. High floor-to-ceiling heights allow temperature stratification in the internal spaces, which improves stack ventilation and comfort at the occupied level during peak summer conditions. The high-level openable windows on the external facades facilitate a night-cooling strategy. This cools the building fabric at night to reduce peak daytime temperatures during the hot summer periods.

**Winter operation:** During sunny winter days the open facades maximise the benefits of passive solar heating. This will significantly reduce heating-energy requirements during the winter. Windows and rooflights are good quality, well sealed and double glazed to minimise ventilation heat losses. The roof has a very high level of insulation.



Mixed use: offices  
are to the left and  
inspection areas  
to the right



#### CREDITS

##### BUILDING

BMW Central Building, Plant Leipzig

##### TENDER DATE

Separate tenders for each package. The first was the concrete tender in December 2002

##### START ON SITE

March 2003

##### CONTRACT COMPLETION

February 2005

##### GROSS INTERNAL FLOOR AREA

26,000m<sup>2</sup>

##### TOTAL COST

Around €50 million (£34 million). Due to contractual and confidentiality reasons, a detailed cost analysis cannot be provided

##### ARCHITECT

Zaha Hadid Architects

##### DESIGN

Zaha Hadid with Patrik Schumacher

##### PROJECT ARCHITECTS

Jim Heverin/Lars Teichmann

##### DESIGN TEAM

Lars Teichmann, Eva Pfannes, Kenneth Bostock, Stephane Hof, Djordje Stojanovic, Leyre Villoria, Liam Young, Christiane Fashek, Manuela Gatto, Tina Gregoric, Cesare Griffa, Yasha Jacob Grobman, Filippo Innocenti, Zetta Kotsioni, Debora Laub, Sarah Manning, Maurizio Meossi, Robert Sedlak, Niki Neerpasch, Eric Tong

##### PROJECT TEAM

Lars Teichmann, Jim Heverin, Jan Huebener, Matthias Frei, Cornelius Schlotthauer, Fabian Hecker, Wolfgang Sunder, Manuela Gatto, Anette Bresinsky, Annela Wegener, Achim Gergen, Robert Neumayr, Christina Beaumont, Caroline Anderson

##### LANDSCAPE ARCHITECT

Gross Max: Bridget Baines, Eelco Hooftman

##### PROJECT MANAGER

ARGE Projektsteuerung

##### STRUCTURAL, CIVIL, SERVICES ENGINEER

AGP Arge Gesamtplanung

##### STRUCTURAL ENGINEER

Anthony Hunt Associates

##### COST CONSULTANT, COORDINATION

AGP Arge Gesamtplanung

##### ACOUSTIC ENGINEER

PMI

##### LIGHTING

Equation Lighting

##### MAIN CONTRACTOR

Arge Rohbau, OBAG / Wolf&Mueller GmbH

##### SUBCONTRACTORS AND SUPPLIERS

Steelwork Max Bögl Bauunternehmung GmbH & Co;  
fit-out + interior glass Jaeger Akustik GmbH + Co;  
facade Radeburger Fensterbau/Schneider Fertigbau

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## Flexible friends

Modelling technology from Helium 3 is helping Whitbybird tackle the challenges of Margate's new Turner gallery

BY RUTH SLAVID

As long as you don't want to develop a perpetual-motion machine, there is almost nothing that is technically impossible today. Limits come from two interrelated factors: can you afford to do it? And can you do it in the time available? Since time so often equates to money, this is really one question rather than two.

And it is a question that engineer Whitbybird is keen to tackle. The practice has grown rapidly during the past few years, an indication that it knows not only how to find interesting solutions to difficult questions but also that it understands how to make money. Merely working on award-winning projects is no guarantee of success – the work can be out of all proportion to the fees involved. The practices that win the prizes can find themselves struggling financially or yearning for some bread-and-butter work to get back on an even keel.

So members of the practice are understandably excited to have found a technique that they believe will allow them to be more imaginative on the difficult projects, and to explore ideas and complexity on the more modest projects in a way that was previously only available on the blockbusters.

The technique comes courtesy of two software specialists with their origins not in construction but in product design. Ian Dulley and James Turner have together formed Helium 3 and are using their knowledge to address problems within architecture in ways that have not been done before.

Whitbybird co-founder Mark Whitby is enthusiastic. 'This is beginning to allow us to develop smaller-scale solutions that were previously only available on

'We are always looking for ways to do things better. It is really exciting when something new comes along'

**Mike Hitchens,  
Whitbybird**

a larger scale,' he says. 'And in a manner that can be predicted, and that we can analyse.'

Mike Hitchens of Whitbybird stumbled across the technique by accident. The engineer was working with architect Design Engine on a project that involved a small-scale timber gridshell, and Design Engine was working with Helium 3. 'They had a way of solving three-dimensional problems that blew me away,' says Hitchens.

Underpinning the technique is a method of modelling the surface of a structure and, from this, generating a geometry that can then be modified easily without the need to go back to basics. This means that the design team can generate the model relatively early in the process, and can make numerous changes without having to go back to the beginning and do lots of calculations all over again. It works by using spatial geometry to link all the components in a building intelligently. From there you make your adjustments to the shape, and the drawing automatically regenerates. Only at the very end do you have to print out your drawings.

On this original gridshell, the engineer was able to develop a standard node with Helium 3. This node, which allowed variations of angle in connection, could then remain, however the geometry of the gridshell varied. The team had created a reproducible, manufacturable component that allowed constantly varying geometry in the structure itself – exactly the combination of repetition and flexibility that is needed if affordable, imaginative design is to be a reality.

For Whitbybird this was a great discovery because it knew how much

time working on non-standard structures commonly involved. 'We can do complex 3D design,' says Hitchens, 'but we are always looking for ways to do things better. It is really exciting when something new comes along.'

Recent challenges included the transfer structure on the BBC building with MacCormac Jamieson Pritchard which, says Hitchens, 'took a lot of grunt', and the much-criticised design that Foster did for Selfridges, which seems to have quietly died. This was also a hugely complex structure that had to be modelled with lasers. The Helium 3 solution, in contrast, generates relatively small files that can be re-run easily.

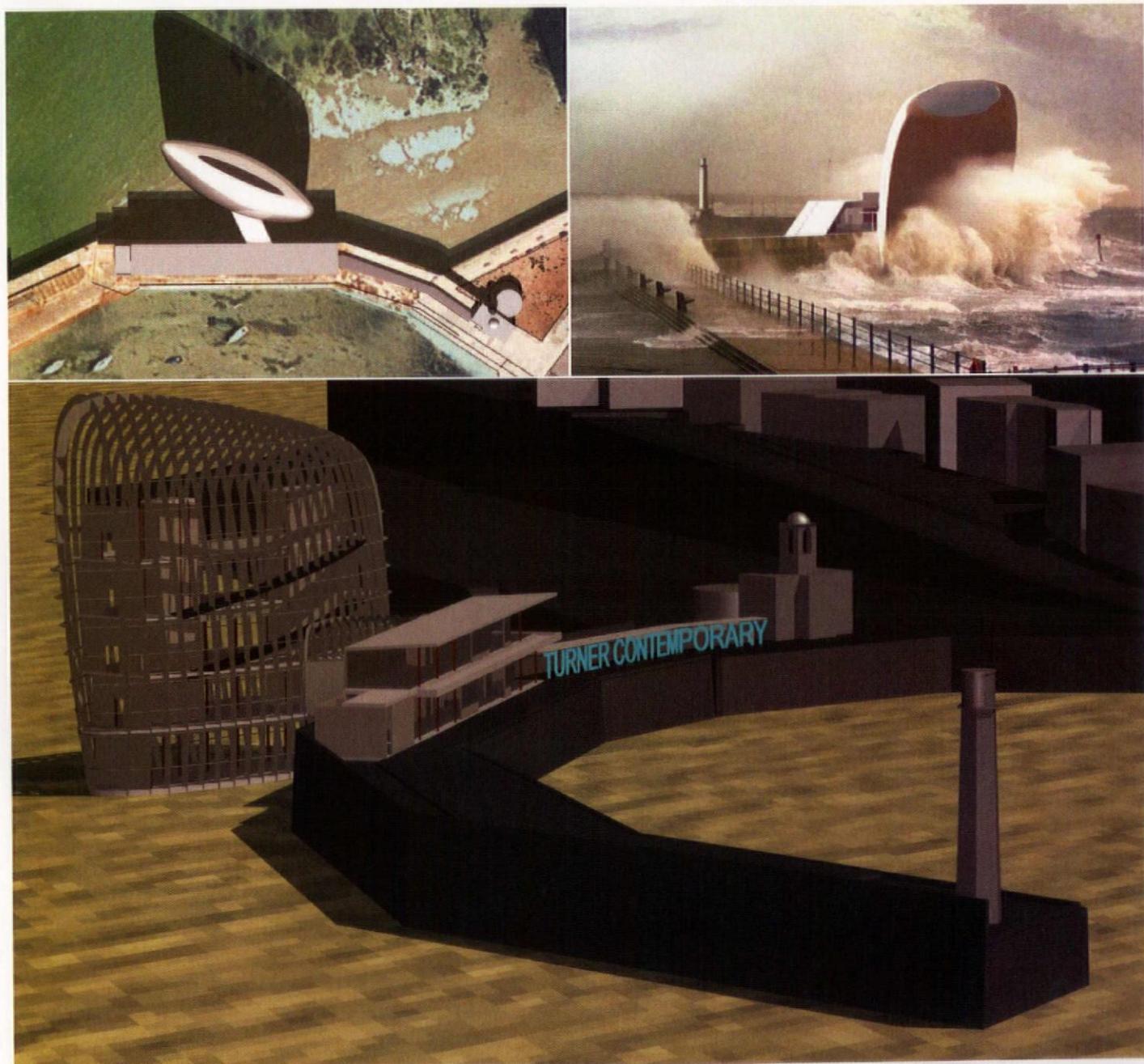
So when the practice was appointed as the structural engineer on the competition-winning design by Snøhetta/Spence for Turner Contemporary, it turned gratefully to the boffins at Helium 3 for assistance. It knew that it had taken on a really difficult project and that it needed all the help it could get.

Turner Contemporary is a £15 million gallery in Margate, birthplace of JMW Turner. It is intended both as a gallery for work by Turner and other artists of his time and ours, and as a catalyst for regeneration of the run-down seaside town.

Snøhetta/Spence's solution will certainly make a splash. The gallery sits in the sea itself, at a very exposed point on England's east coast, and is linked to a smaller entrance building on the Grade II-listed pier by a 12m footbridge. A rounded, organic form, the gallery existed originally only as a handcrafted sanded timber model.

Whitbybird, appointed after the architect won the competition with a

**Making waves:**  
the new gallery  
sits in the sea,  
linked by a  
12m footbridge  
to an entrance  
building on  
Margate's Grade  
II-listed pier



different engineer, faced a number of unusual challenges. It had to ensure that the building not only stood up and kept the rain out – the usual constraints – but also that it kept out the sea and that neither all nor part of it would be washed away in storms.

One of the first moves was to persuade the architect to change from its original choice of materials to steel, so that shipbuilding techniques could be used. After all, ship designers and builders know how to deal with exactly the conditions that Turner Contemporary will encounter in the worst of the winter storms. Like a steel ship permanently at anchor, the gallery will consist of two steel welded skins, separated by curved steel ribs.

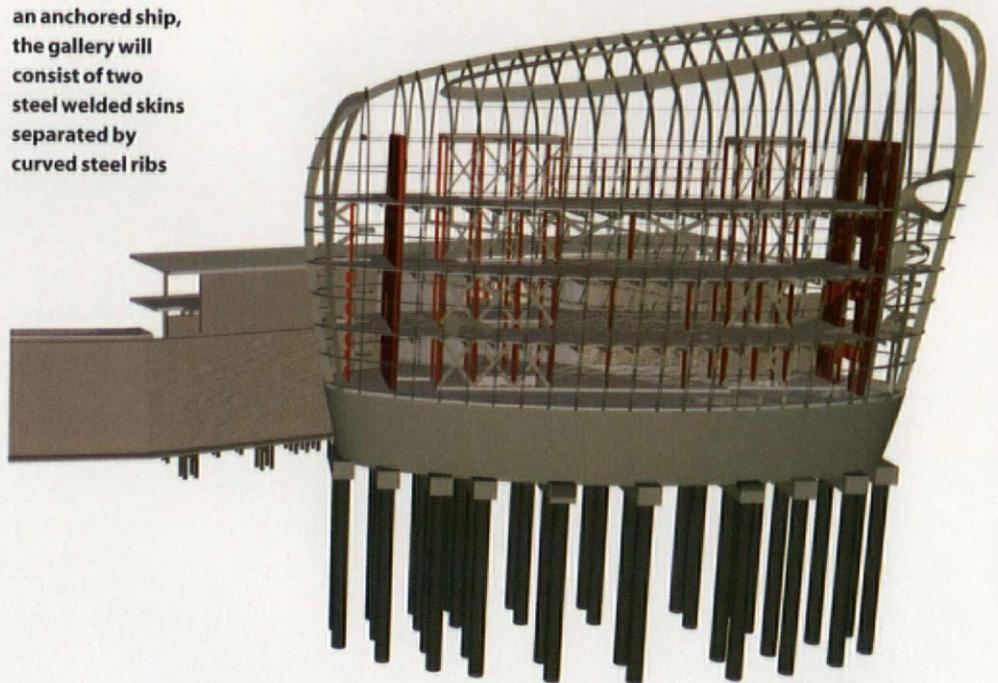
They designed a set of stepped concrete-piled foundations that will sit comfortably beneath the stepped underside of the building, which will be floated in from the shipyard, rotated, and bolted into place on its concrete seat during the six hours of low tide.

So, problem solved. Well, not quite. Just a few questions remained. How to describe the structure so that the fabricators could assemble it? Indeed, how to describe the structure at all? And, of equal importance, how to describe it so that the architect could change and develop it? After all, this was a competition-winning design, and we all know that such designs are far from complete. They may have a brilliant vision, but start working for real with the nitty-gritty of the project and there is bound to be a need for several modifications.

Originally, the architect had developed a shrink-wrapped computer model of its initial physical model in FormZ. This was a very large model, hungry for computer power and, therefore, discouraging experimentation and change. Whitbybird then tried modelling it in Bentley TriForma but found that it was, according to Hitchens, 'not intelligent', and that making changes took too long.

Then Helium 3 rode to the rescue – or at least was called in. It simplified the original FormZ model by remodelling it, first tracing the original FormZ model with a new intelligent curved profile. From this it was possible to define a standard curved rib, forming elliptical hoops, which

**All aboard: like an anchored ship, the gallery will consist of two steel welded skins separated by curved steel ribs**



'Whereas in the past an operation may have required the attention of four engineers, now it can be done with just one engineering technician'

changes automatically as the external shape changes.

This meant both architect and engineer were able to make changes, refining the shape of the window, reflecting the internal requirements, and making it more streamlined and wave-resistant. Changes happened rapidly and the results could then be exported for analysis. 'You can very easily convert the information into TriForma,' says Hitchens. 'Then the normal process takes over and you churn out the 2D drawings.'

Hitchens found the process to be much quicker and far less demanding of staff. Whereas in the past an operation may have required the attention of four engineers, now it can be completed with just one engineering technician.

This process is also valuable because it can generate DWG and DGN drawings in a manner that the fabricators can understand easily.

Turner Contemporary is due to open in 2007. When it does, some of the refinement at least will be thanks to the work with Helium 3.

Whitbybird is not just a successful engineer; it is also fiercely independent and proud of its own skills, so that when, for example, there was a rash of pedestrian bridges with architects in

the driving seat of the design, Whitbybird remained aloof from these collaborations. Instead it insisted that an engineering practice could design such projects on its own (albeit with the occasional architect in its employ) and proved it by going on to win many projects and awards.

So this degree of reliance on an external supplier like Helium 3 seems surprising. Why doesn't the engineer just want to absorb the technology and run with it itself? First, explains Hitchens, because it is just so good. 'It's not that Helium 3 has come up with something that nobody else had considered – just that it has got it right.'

'We have been talking to Bentley about parametric modelling for two years,' explained Hitchens. 'These guys from another industry have got it and have used it. We are in our infancy.'

And learning is not a rapid process. 'We have found that taking on the software and learning it is easy,' says Hitchens, 'but learning how to use it on real projects takes about 18 months.'

By which time, doubtless, Helium 3 will have advanced its technology further, and will be as indispensable to the engineer then as it is today.

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## Loss and expense

How do you build innovative housing and ensure there is confidence in the long-term durability of the end product?

BY AUSTIN WILLIAMS

Only last month (AJ 7.4.05) we noted that the dream of so-called 'innovative housing', let alone £60,000 pre-fabs, was floundering due to the fact that mortgage companies were not happy to take the risk on experimental building types.

Now, the BRE is trialling a new Loss Prevention Standard for Innovative Housing (LPS 2020) that has gone through rigorous consultations with a range of stakeholder organisations, from insurers and mortgage lenders to manufacturers, and is intended to deal with their concerns. It will be finalised by the end of the year and will be available, in draft form, at BRE's Offsite2005\* event next month. Its intention, *inter alia*, is to 'provide a single and consistent method for assessing the design and performance of innovative building systems that do not have an adequate track record in the UK.'

In the same way that Scottish Building Regulations have just changed from proscriptive regulations into more fluffy technical standards, so the intention of LPS 2020 will set up generic performance standards. These will stipulate that the building must comply with these performance specifications before a certificate can be issued that will satisfy the warrant body.

In addition to the general requirement that the innovative construction project meets certain Building Regulations criteria, the building will also be assessed for a range of ethereal issues, such as safety, durability and functionality, resilience, repairability, whole-life performance and adaptability. The Council of Mortgage Lenders (CML), which is party to the consultation – and inevitably is driving a great deal of the process of stipulation – still has concerns that the durability must relate to a building lifespan of 60 years (for a 35-year mortgage offer), and that the buildings must be capable of being repaired 'using locally available skills



'This is not an argument against innovation, but we need to ensure that there is a track record, so that the problems can be quantified'

**Andrew Heywood,  
Council of Mortgage Lenders**

and should not present repair issues greater in extent or more complex than traditional designs.'

### Home comforts

Andrew Heywood, senior policy adviser at the CML, says the certificate will provide a necessary comfort for homeowners who 'will not want to discover that their windows, say, are at a greater risk of replacement' than with less innovative materials. 'This is not an argument against innovation,' he adds, 'but we need to ensure that there's a track record, so that the problems can be quantified. That is the point of the certification. If we have a certificate, then it shouldn't be a problem for lenders.'

The BRE has defined 'innovative' as a) that which falls outside existing standards and codes, in terms of materials, manufacturers and building processes; and, b) that which has a limited track record in the UK. For example, while timber frame is something that will not require an LPS 2020 certificate because of its sufficient proven history, something like timber-framed structural insulated panels will.

Jaya Skandamoorthy of the BRE likens the process to that of the National House Building Council (NHBC), which is only now happy to warrant light-gauge steel-frame housing, even

though it has been around for a decade or more. It is the 10-year proven track record of light-gauge steel construction, and the large amount of research data reinforcing the acceptability of the material in use, that has given the NHBC confidence to accept it.

### Allowing alterations

But the CML says it will only warrant designs that are flexible enough to allow alterations such as 'fitting a conservatory.' Hardly the stuff of innovation, it seems. Moreover, it suggests that LPS 2020 should cover manufacturing processes as well as site erection procedures and performance before it will consider offering a mortgage, or if it does offer a mortgage, it will do so only on the basis that the LPS 2020 certificate will effectively guarantee that work on site has complied.

In reality, this is just a toughening up of existing certification procedures, although, in theory, it can be done by self-certification or through a third-party warranty-provider. Architects engaged in this type of certifier's role already take risks in certifying the work of others, and the LPS 2020 certification procedure will carry it to a new level of liability. Speculative developers will need to ensure that they have complied or they will not be able to sell properties on, while self-builders might have their mortgage revoked on completion if an unfavourable report prevents a certificate being issued.

The problem with trying to officially sanction innovation is that it tends to kill the very thing it is trying to encourage. If increased legislative and bureaucratic hoops are put in the way of innovation – as if there aren't enough already – and if you have to show that your brand-new product will definitely last for 60 years, then maybe it's just that little bit easier to stick with the tried and tested.

\* Offsite2005 is a BRE conference to be held at its Watford site from 6-9 June. Visit [www.offsite2005.com](http://www.offsite2005.com) for details

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**Tony McLaughlin**, partner, Buro Happold

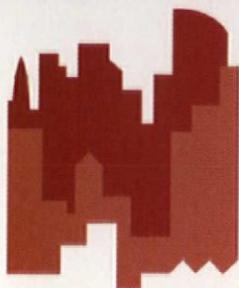
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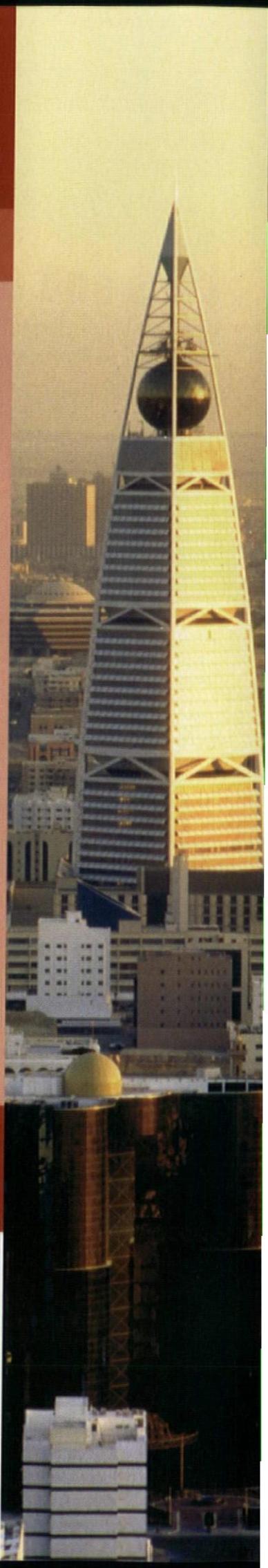
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# An end to the uncertainty?

We take a look at the way changes in accounting procedures will affect your practice's system of revenue recognition

BY GEORGE BULL

When published by the Accounting Standards Board (ASB), Application Note G (known as AN G) created uncertainty among professional firms, because some commentators believed it required them to accelerate income recognition on short-term contracts. This would result in partners paying tax on income that they had not yet received. Recognising this risk, many managing partners set about reducing levels of work in progress and maximising billing. Even in the absence of AN G, this made sound commercial sense.

On 10 March 2005, the ASB's Urgent Issues Task Force issued Abstract 40, which redefines UK Generally Accepted Accounting Practice for revenue recognition of service contracts. This is to be welcomed, although some uncertainties remain.

## Accounting consequences

Abstract 40 requires that, for accounting periods ending in or after 22 June 2005, contracts for services should be accounted for as the contract activity progresses, and revenue should be recognised to reflect the seller's partial performance of its contractual obligations. The amount recognised should reflect any uncertainties as to the amount that the customer will pay. However, where the right to consideration does not arise until the occurrence of a critical event, revenue is not recognised until that event occurs. This is likely to mean that:

● There will be a one-off acceleration of profit recognition as turnover will be increased by the 'fair value' of

'Notwithstanding uncertainties regarding the practical application of Abstract 40, it is clear that many firms will face accelerated tax liabilities'

work, which previously would have been treated as work in progress. For partnerships this could be significant, if only because of the need to recognise the fair value of partner time.

● The fair value of contract activity will take account of normal (or expected) recovery rates. Estimates of fair value may also take account of the stage of completion of the contract at the accounting date.

● If fees are contingent, they will not be recognised until the contingency is resolved.

● Except for genuinely unresolved contingent abstracts, unbilled work on service contracts will be disclosed to debtors as 'amounts recoverable on contracts'. Unresolved contingent contracts will continue to be disclosed as work in progress and stated at the lower of cost and net reasonable value, which could in some cases be nil. However, if the bulk of a firm's work is conducted on a contingent basis, it is likely that the relevant costs, or perhaps a percentage thereof based on past experience, would be carried forward as work in progress to match future income.

If applying Abstract 40 gives rise to material adjustments to financial statements, it is necessary to consider the impact on previous periods and how this should be reflected. The Task Force gives no guidance on this, but firms must determine which approach to adopt, based on their own circumstances. Consequently, is the SSAP 9 (Statement of Standard Accounting Processes) 'Stocks and Long Term Contracts' superseded

by Abstract 40? We expect that most firms will take this approach. Has the firm incorrectly applied SSAP 9 in earlier accounts? Does Abstract 40 do no more than clarify SSAP 9?

The first thing to consider is, has SSAP 9 been superseded by Abstract 40? If so, how will any adjustment arising from Abstract 40 be taxed, and what policy should be adopted for the firm's accounts?

## When adjustments apply

The legislation provides that the 'adjustment' should be treated as arising on the last day of the first period of account for which the new basis is adopted. The adjustment is allocated to the partners in the profit-sharing ratios (PSR) of the 12 months ending immediately prior to the date the new basis is adopted.

If additional income is not recognised in the accounts, and the adjustment treated as applying only for tax purposes, then the effective rate of tax suffered by partners could cause problems where the figures are large.

If additional income is recognised in the accounts, issues of funding the additional profit share may arise. Companies may therefore wish to restrict the ability of partners to draw down profits, perhaps limiting this to amounts sufficient only to cover the corresponding additional tax liabilities.

Notwithstanding some uncertainties regarding the practical application of Abstract 40, it is clear that many firms will face accelerated tax liabilities as a result. With the first tax payments due on 31 January 2007, firms now need to determine their approach to revenue recognition. Firms with 30 June 2005 year ends have the least time to plan.

*George Bull is head of the professional practices group at accountant Baker Tilly. Email: george.bull@bakertilly.co.uk*

## RELEVANT DATES AND EFFECTS OF NEW CHANGES

Year end	First period affected ending	Date of adjustment	Date of tax charge	Tax year	Allocated to partners in PSR for year ending	Tax payment date
31 March	31.3.06	31 March/1 April 2005	31.3.06	2005/06	31.3.05	31.1.07
30 April	30.4.06	30 April/1 May 2005	30.4.06	2006/07	30.4.05	31.1.08
30 June	30.6.05	30 June/1 July 2004	30.6.05	2005/06	30.6.04	31.1.07
30 September	30.9.05	30 September/1 October 2004	30.9.05	2005/06	30.9.04	31.1.07
31 December	31.12.05	31 December 2004/1 January 2005	31.12.05	2005/06	31.12.04	31.1.07



# How joint venture agreements can be a formula for disaster

Joint venture agreements are common in the world of property development, writes *Kim Franklin*. The arrangement is usually along the lines of 'we provide the land, you develop it, and we'll split the profit'. Marvellous. Profit is, however, a function of incomings and outgoings.

As problems can arise over precisely what they include, most experienced developers go to some lengths to define the formula upon which the divisible element is to be calculated. If, through oversight or error, they miss something that benefits the other party, can they go back and rewrite the deal? This question was considered by the Court of Appeal in *George Wimpey UK v VJ Components* (Judgment 3.2.05).

VIC owned an industrial site in Kent. Wimpey wanted to develop 230 flats there. Wimpey offered VIC £2.25 million for the site plus 50 per cent of the overage, that is, the amount by which the aggregate sales prices exceeded an agreed base figure. The base figure was subject to negotiation but was to include an element for 'enhancements', or premiums payable on some properties to reflect a river view, undercroft parking or a higher than ground-floor location. In each proposed formula, enhancements were included in the base figure as '+E'.

The negotiations were conducted at arm's length. Wimpey was represented by its regional director; VIC by a firm of chartered surveyors. Both parties instructed well-known firms of solicitors. During the negotiations, Wimpey proposed a revised formula, intended to address a particular problem it had identified and which it described as 'more even-handed'. Its revised formula failed to include '+E'. VIC refined the formula and these were accepted by Wimpey, who had failed to notice the absence of '+E' from the formula. Contracts were exchanged in 1999. In 2003 Wimpey applied to the court to rectify the agreement on the basis that either, or both, parties had mistakenly omitted to record that the base price used for calculating the overage should have taken account of enhancements. Wimpey claimed that VIC either knew of the mistake, or shut its eyes to it. Instead of drawing the

oversight to Wimpey's attention, VIC took advantage of it. This, Wimpey claimed, was unconscionable conduct, and not what a reasonable person would have done in the circumstances. The Court of Appeal rejected Wimpey's claim. The court observed that in commercial negotiations honour and honesty are seldom on speaking terms with rationality or reasonableness. An honourable person negotiating for VIC would probably have asked Wimpey if it realised that '+E' was left out. It was to be doubted, however, whether a reasonable negotiator would have done so. In any event, neither side was bound to help the other to negotiate to the best advantage; even more so in this case, where the weaker party was accused by the stronger of failing to draw attention to its own error.

*'Neither side was bound to help the other to negotiate to the best advantage'*

The court found that it could not infer dishonesty by VIC. Nor was it prepared to find that VIC knew that Wimpey had made a mistake. Legally there are five types of knowledge: actual knowledge; shutting one's eyes to the obvious; failing to make enquiries; knowledge of circumstances which would indicate the facts to an honest and reasonable man; and knowledge of circumstances which ought to put a reasonable man on enquiry. Wimpey was a 'heavyweight' in the market, with an experienced negotiator. VIC said that it did not believe for a moment that Wimpey had actually missed the omission of '+E', as it was 'not that kind of person'.

In any event, Wimpey had failed to show that it had made a mistake when the contract was signed. Here the negotiator was to be distinguished from the decision-maker, in this case the member of Wimpey's board who signed the contract. He gave no evidence to explain why he felt able to approve the formula.

The court concluded: 'If ever a party was entitled to assume that its opponent knew what it was doing, it was VIC in its negotiations with one of the country's largest construction and development enterprises.' *Kim Franklin is a barrister and chartered arbitrator at Crown Court Chambers. Visit [www.crownoffice-chambers.com](http://www.crownoffice-chambers.com)*

# Car alarm just an urban myth – at least for now...

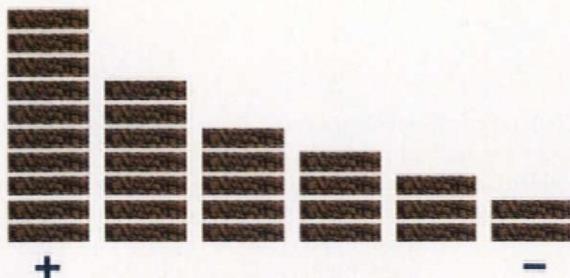
Readers sceptical about my enthusiasm for the browser Firefox, the Internet Explorer alternative, will be chastened to learn that it now has about 10 per cent of the business market, and is predicted to have a quarter of it in a few months' time. Unfortunately, serpent in paradise is ever the rule: Firefox's much-vaunted security may be illusory. Pundits expect it to suffer just as badly on the virus front as Internet Explorer has in the past – simply because internet scumbags will turn their attentions to Firefox. Then we will all have to move on to the Opera browser. Maybe even buy Macs. Sorry.

One good bit of news last week was that reports of state-of-the-art car computers getting infected by viruses from handheld computers have been shown to be an urban myth. My source is that old friend *The Register* at [www.theregister.co.uk/2005/05/10/car\\_virus\\_myth\\_debunked/](http://www.theregister.co.uk/2005/05/10/car_virus_myth_debunked/). Toyota rebutted a rumour that its Lexus car computers could be infected via Bluetooth by getting a company to attempt it – and, happily, failing.

But, in principle, when a car computer uses any well-understood operating system like Windows, there seems no obvious reason why it wouldn't be hacked in the reasonably near future. You don't think that likely? Recently a number of ATMs in the US stopped working because they had been infected with the Slammer virus. How this happened has, of course, been wrapped in a big security blanket.

One theory is that infection can only come from inside an organisation, because ATMs and similar machines use severely stripped-down versions of Windows NT. And that includes stripping out any wireless connectivity. So keep cool when you see someone gabbling numbers into their phone near the local ATM: they are just gabbling numbers. Aren't they? Whatever, when your brand new motor starts doing spectacular wheelies down your local street, remember, you read it here first. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

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# Coast to coast

IAN ALEXANDER

## 6,000 Miles

At the Lighthouse, 11 Mitchell Lane, Glasgow, until 7 June

Some years ago my wife and I travelled in our now deceased Mini around the edge of Scotland – a journey that took us from the western coast of Argyll to the eastern coast of Fife by way of John o'Groats. En route we paused at Loch Ewe and discovered the crumbling concrete coastal defences that protected this haven of the North Atlantic fleet during the Second World War.

'6,000 Miles' – the title refers to the approximate length of the Scottish coastline – examines this ever-changing landscape, modified by mankind's activity and the erosion caused by the weather. This investigation is timely, because landscape research and practice is gathering new intelligence and creating interesting solutions in the field of the built environment.

The exhibition is constructed around five invited practices' examinations of different themes and their relation to the coast, namely: energy and environment, leisure and consumption, production and transportation,

weather and time and work and habitation. These 'speculations', as they are referred to in the catalogue, range from the polemic to the strategic.

Gross Max, for instance, proposes the use of Torness Power Station to create a nuclear-powered iceberg. 'Pyrotechnic Peonies', by Wiszniewski Thomson Architects, is a new landscaping and lighting strategy for Portobello based on firework trajectories in the night sky. Graven Images, under the banner of work and habitation, has a project for a sashimi machine at Tarlair Lido in Banff, fusing both the Scottish and Japanese culinary traditions in the consumption of fish. In the context of Scotland's growing tradition of 'foodie' holidays, the combination of fish, view and architecture seems most enticing.

The design of the exhibition is dramatic, operating much like an art installation. It creates impact for the visitor through the blackout of the space and the almost sacred hosting of the individual proposals, all of

which are carefully lit and positioned along a boardwalk.

On entering the space, a horizontal light box at eye level displays the defences, pleasure piers, docks, lighthouses and other phenomena to be found along the coast. Their location and history is documented by Geoffrey Snell in the accompanying book, which will become a valuable resource for future researchers. Time-lapse photographic pieces (large projected images) called 'Petrolia', by artist Emily Richardson, are visually entrancing. To stand and observe the movement of oil rigs, the changing coastal sky and weather, takes the viewer into the heart of the subject matter.

These projections also do not avoid the truth that the coastline is exploited by mankind. Beneath the abstracted beauty of these film pieces lies the challenge: to bring environmental balance to these robust, yet delicate, places.

*Ian Alexander is an architect in Glasgow*



Exhibits are spotlighted in the darkened space of the Lighthouse

# Domestic bliss

ELAIN HARWOOD

## Housey Housey: A Pattern Book of Ideal Homes

By Clare Melhuish and Pierre d'Avoine. Black Dog Publishing, 2005. 256pp. £24.95

Last year Pierre d'Avoine staged a quirky exhibition of housing designs at the RIBA, working with students from London Metropolitan University who peopled models of his houses with Bob the Builder and Bratz dolls (AJ 18.11.04). Here, belatedly and more seriously, is the book, intended as a pattern book for modern housing in the manner of those produced in the 18th century, and with essays by d'Avoine and his partner, the historian Clare Melhuish.

D'Avoine, born in Bombay in 1951, has lived in Britain since 1962, but has worked extensively abroad. One of RIBA's '40 under 40' in the late 1980s, he has been commended as a thinking man's architect, without having produced a major work in Britain.

This is not a practice history as such, for it does not include any commercial work, such as his competition entry for Grand Buildings off Trafalgar Square (1985) or shops for Michiko Koshino in Japan. What d'Avoine offers, in a series of carefully presented plans, elevations and renderings, is a series of proposals for infill housing – some realised, many not – that address 21st-century living.

These range from Invisible House (1997-98) for a backland site in Acton, its lower floor submerged in the ground, to a high-profile terrace of Slim Houses, 5m wide, shown at the Ideal Home Exhibition in 1999. All are long, narrow plans, usually with some form of internal courtyard or lightwell, or bent around a central courtyard. D'Avoine gives his sources as Schindler's modest houses, built using natural materials, and the Case Study Houses; I was reminded too of Phippen, Randall and Parks' narrow terraced houses at the Ryde, Hatfield, built for a housing association in 1964.

There are some common characteristics for the modern house. Many have a landscaped flat roof, developed most thoroughly in his Climate House scheme for Tehran, where the roof acts also as a thermal insulator and contains solar panels. By combining high insulation, and requiring relatively little energy in their construction, such schemes offer great possibilities for the 21st century.

The other modern twists are the amount of space devoted to concealed storage and secondary bathrooms, while the office or

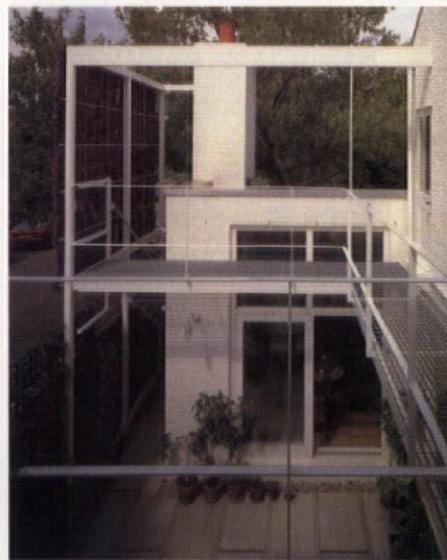
studio often occupies the focal position in the scheme. This was very evident in d'Avoine's Sheendale Studios in Richmond (1987-89), where a fold-down desk is built into the staircase landing. It is seen on a larger scale in a house and studio in east London for an artist and graphic designer, where work spaces occupy two-thirds of the built area.

Is this Modernism? The long narrow plans are often coupled with double-height living or studio spaces, reminiscent of Le Corbusier's Unité d'Habitation and the terrace of narrow houses by Bill and Gill Howell with Stanley Amis in Hampstead. The materials are a partial steel frame often combined with timber, encouraging the possibilities of off-site prefabrication. But this is a measured, pragmatic Modernism – even in d'Avoine's largest single realisation, Big House in Mortlake (1999-2002). His Monad House, runner-up in the Welsh House for the Future Competition in 2000, invites comparison with recent houses that recreate the barn in the landscape, such as Mole Architects' Black House at Prickwillow or Dow Jones' Marshall House in Suffolk.

D'Avoine's greatest preoccupation is with suburbia. Just as Britain invented the industrial city, so philanthropists thereafter encouraged those workers who could to move out – Ebenezer Howard was but the most famous clerk to take up commuting. D'Avoine and Melhuish argue that, along with the breakdown of the post-war nuclear family, we see DIY degrading the manicured, stereotyped swathes of suburbia.

It is in its subtle alternatives for infill and extension, such as the Invisible House and south London's White House, that this book offers most possibilities for the future. A pity, then, that some of the essays are from the early and mid-1990s and are palpably out of date, repackaged as texts – little pearls of wisdom – like those of a previous couple responsible for an Ideal Home house, the Smithsons. It does not work. We are not yet back in the early 1990s recession that starved d'Avoine and his contemporaries of the chance to build; rather, the last five years have seen new opportunities for small-scale architect-designed houses and extensions.

*Elain Harwood is a historian with English Heritage*



Top: Big House, Mortlake, London. Above: White House, Barnes, London

## Gina Burdass: Paintings

At Archeus, 3 Albermarle St, London W1, until 28 May

We are used to major architectural practices being nurseries for the stars of the next generation, but less so nowadays to the studios of leading artists acting in the same way, writes James Dunnett. Perhaps it is recognised that the heavy work involved in creating sculpture can require assistants; indeed, Anthony Caro worked for Henry Moore, and Terry Frost for Barbara Hepworth in that capacity. But the exacting task of making large and immaculately crafted paintings such as those of Bridget Riley can be similarly demanding, and Gina Burdass, whose own work is on view at Archeus, acted for Riley in the same way.

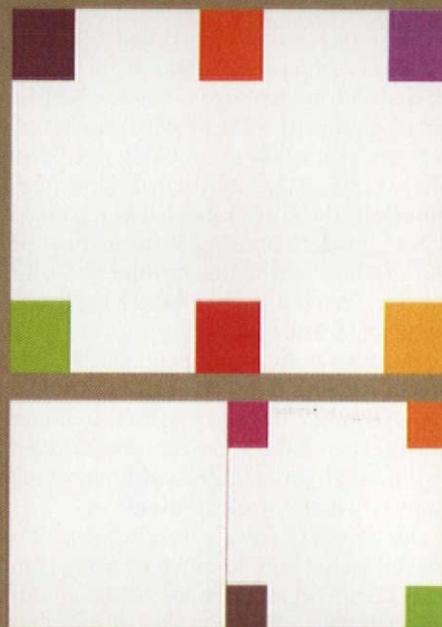
She must have been a very good assistant because the craftsmanship of her paintings is indeed immaculate – colours and whites laid on with flawless exactness. But in the case of the best assistants the relationship with the master's work goes deeper than that, and Burdass certainly takes forward the spirit of scientific precision evident especially in Riley's earlier 'Op Art' paintings.

Riley's work, however, tends to be multiplex, with numerous stripes or shapes repeated in a pattern across the entire

surface, while Burdass' work is limited to one or two broad bands of colour or – as in most of the paintings in this show – to a small number of coloured rectangles placed on a white ground around the edge of the canvas. Indeed, the whiteness of the ground is sometimes so intense that one is reminded of the all-white painting argued about so fiercely in Yasmin Reza's play *Art* – but here the expression lies in the colour sequences of the rectangles, which reflect an acute sensibility.

An art comparable to science, in which the impact of each colour has been graduated with the precision of a chemical equation, its properties having been codified with exactitude in advance, has been a goal aspired to since the beginning of the 20th century. I know of no artist today whose work gives the impression of having been created in that way more nearly than does that of Burdass. Yet the slyness with which unexpected colours are juxtaposed also contains humour, catching you unawares. The mistress of her means, she can play games with you. Long may the research continue.

*James Dunnett is an architect in London*



## Re-Reading *Perspecta*: The First Fifty Years of the Yale Architectural Journal

Edited by Robert Stern et al. MIT Press, 2005. 830pp. £48.95

Though more suited to the sturdiest table than the average lap, this massive heavyweight volume has a reason to be so, writes Andrew Mead, for it reflects both the format of *Perspecta* and the number of 'classic' submissions to it during its first 50 years. There are Rowe and Slutzky's two celebrated essays on 'Transparency: Literal and Phenomenal', Frampton on Critical Regionalism, Venturi's *Complexity and Contradiction* in embryo. Louis Kahn, Jim Stirling, Charles Moore, Sandy Wilson and Giancarlo De Carlo are some of the architects who contribute; Vincent Scully and Henry Russell-Hitchcock some of the scholars.

One-time chair of Yale's Department of Architecture, Paul Rudolph, is a recurring presence, both as author and subject; and Scully's verdict on the troubled Art and Architecture Building is that: 'With every passing year, one is more and more pleased that Rudolph fought it out as he did. There his building stands, as indestructible as he could make it – one of the enduring monuments to the marvellous irrationality of art and to the blessed restlessness of the human spirit.'

There were 30 issues of *Perspecta* in its first half-century, each with student editors free to pursue their own agenda. But while that means the focus may change sharply

from issue to issue, the journal does indicate (sometimes even inaugurate?) shifts in architectural culture in the world outside Yale – especially as Post-Modernism comes to the fore.

In the late 1980s, *Perspecta* 22 was, in editor Peggy Deamer's words, 'a circling of the wagons to postpone the invasion of theory'; then *Perspecta* 23 'opened the floodgates'. Though Moneo's 'The Idea of Lasting', with its stress on materials and making, is a counter to such 'essays' as Jennifer Bloomer's 'Vertex and Vortex', with its endless futile wordplay, it seems from the selections in this volume that *Perspecta* has lacked its old momentum since.

## London

**Bennetts Associates** 19 May-25 June. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

**Ecobuild 2005** 24-25 May. Conference and exhibition at the QEII Conference Centre, SW1. Details 020 8822 6918.

**Jean Nouvel** Wednesday 25 May, 19.00. A talk about Agbar Tower at Union Chapel, Compton Terrace, N1. Details [www.architecturefoundation.org.uk](http://www.architecturefoundation.org.uk)

**Stephen Gill** Until 27 May. Urban photographs at the Architectural Association, 36 Bedford Sq, WC1. Details 020 7887 4000.

**AJ Small Projects** Until 28 May. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

**Sculpture in the Workplace: Stone** Until 3 June. A group exhibition at One Canada Square, Canary Wharf. Details 020 7418 2257.

**Urban Space by Design** 3-30 June. An exhibition at the GLA building, SE1. Details 020 7307 3681.

**Avant-Garde Graphics 1918-1934** Until 5 June. An exhibition at the Estorick Collection, 39a Canonbury Sq, N1. Details 020 7704 9522.

**Submission Documents That Win** Monday 13 June. A Colander course at a London venue. Details 020 8771 6445 ([www.colander.co.uk](http://www.colander.co.uk)).

**RIBA CPD Event: Designing Out Decline - Regeneration of Communities** Tuesday 14 June. At the RIBA, 66 Portland Place, W1. Details 01892 515878.

**Edgar Martins** Until 18 June. Urban photographs at Photofusion, 17a Electric Lane, SW9. Details 020 7738 5774.

**Sustainable Construction: A Practical Workshop** Tuesday 12 July. A course at the University of Westminster. Details [www.greenregister.org](http://www.greenregister.org)

**International Arts and Crafts** Until 24 July. A major exhibition at the V&A, Cromwell Rd, SW7. Details [www.vam.ac.uk](http://www.vam.ac.uk)

## East

**Will Alsop: Art and Architecture** Wednesday 25 May, 19.30. A lecture at the New Campus, Hertfordshire University. Details 07971 789882.

**Getting Ready for Major Changes to the Building Regulations** Wednesday 8 June. A Construction Study Centre course at Impington, Cambridge. Details 0121 434 3337.

**RIBA CPD Event: Subsidence, Foundation Failure and Underpinning** Wednesday 8 June, 13.15. At New Hall, Cambridge. Details 01223 566285.

**Developments in 19th Century Housing** Saturday 18 June. A Victorian Society study day at Cambridge. Details 01799 521290.



## ARTFUL SPACES

Packing many varied works into the modest ground-floor gallery of the Architectural Association, 'Can Buildings Curate?' explores the presentation of art in alternatives to the neutral 'white cube'. At 36 Bedford Square, London WC1, until 27 May. Details 020 7887 4000.

**Fred Sandback** Until 26 June. An exhibition of acrylic yarn sculptures at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

**Henry Moore and the Challenge of Architecture** Until 31 October. An exhibition at Sheep Field Barn, Perry Green, Herts. Details 01279 843333.

## North

**Using Heritage & Cultural Assets in Regeneration** 8-9 June. A conference at Gateshead and Newcastle. Details Samantha Shore 0117 975 0459.

## North West

**Sean Griffiths (FAT)** Wednesday 25 May, 19.30. A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details 0161 833 2037.

**Parks for People** Wednesday 8 June. A conference at the Maritime Museum, Liverpool. Details 0118 946 9068.

**Art, Regeneration, Community** Wednesday 8 June, 18.30. A debate at the Greenbank Lecture Theatre, Preston. Bookings 01772 258248.

**Vito Acconci: Self/Sound/City** Until 12 June. An exhibition at FACT, 88 Wood St, Liverpool. Details 0151 707 4444.

## South

**Jem Finer: The Centre of the Universe** 4-30 June. A display of a large-scale spiral tower with radio dish. At Oxford University Parks, Parks Rd, Oxford. Details 01865 248822.

## South East

**Timber Repair Workshop** Tuesday 24 May. A course at the Weald & Downland Open Air Museum, Singleton, Chichester. Details 01243 811464.

**RIBA CPD Event: Masterclass on Sustainability** Wednesday 6 July, 18.00. At the De La Warr Pavilion, Bexhill on Sea. Details 01892 515878.

## Wessex

**Thinking of the Outside: New Art and the City of Bristol** 21 May-3 July. Art works displayed in 'unusual locations' sited across Bristol's historic city centre. Details [www.thinkingoftheoutside.com](http://www.thinkingoftheoutside.com)

**Troubleshooting Construction Contracts** Wednesday 8 June. A Construction Study Centre course at the Avon Gorge Hotel, Clifton, Bristol. Details 0121 434 3337.

**Design for Solar** Thursday 30 June. A Green Register seminar at the Create Centre, Smeaton Road, Bristol. Details [www.greenregister.org](http://www.greenregister.org)

**Kenneth Armitage** Until 3 July. An exhibition at the New Art Centre & Sculpture Park, Roche Court, East Winterslow, near Salisbury. Details 01980 862244.

## West Midlands

**Sustainable Buildings and Services** 16-17 June. A Green Register introductory course at Birmingham. Details [www.greenregister.org](http://www.greenregister.org)

## Yorkshire

**Stephen Morant: Architectural Sculptures** Saturday 21 May, 18.00. Morant's sculptures will be on show in Mandela Gardens, Millennium Sq, Leeds, on 21 May. Details 0113 283 2600, extension 4106.

**James Soane (Project Orange)** Thursday 2 June, 18.00. A lecture at the Arts Tower, Sheffield University. Details [lectures@suas.org](mailto:lectures@suas.org)

**The New Rural Design Economy - Architecture after Agriculture** 22-23 June. A conference at the DEFRA/CSL conference centre, Sand Hutton, York. Details Ian Hunter 01706 827 961.

**RIBA CPD Event: Diagnosing Defects in Buildings** Tuesday 28 June. A seminar at Wakefield Town Hall. Details 0113 245 6250.

**Ettore Spalletti** Until 7 August. An exhibition at the Henry Moore Institute, 74 The Headrow, Leeds. Details 0113 246 7467.

**William Turnbull** Until 9 October. A retrospective at the Yorkshire Sculpture Park, West Bretton, Wakefield, partly in Feilden Clegg Bradley's new underground gallery. Details 01924 832631.

## Scotland

**6,000 Miles** Until 7 June. An exhibition which uses the Scottish coast as its starting point. At The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

**Evergreen** Until 3 July. A group exhibition at Inverleith House, Royal Botanic Garden, Edinburgh. Details 0131 248 2983.

## Wales

**Patrick Shanahan: Paradeisos** Until 22 May. Photographs of the Eden Centre. At Ffotogallery, Turner House, Plymouth Rd, Penarth. Details 029 2034 1667.

## International

**Architecture Biennale Rotterdam** 26 May-26 June. On the relation between architecture and water. Curated by Adriaan Gueze. Details [www.biennalerotterdam.nl](http://www.biennalerotterdam.nl)

**Andrea Palladio and the Veneto Villa: From Petrarch to Carlo Scarpa** Until 3 July. An exhibition at the Museo Palladio, Vicenza. Details [www.cisapalladio.org](http://www.cisapalladio.org)

**Robert Mallet-Stevens** Until 29 August. A major retrospective at the Pompidou Centre, Paris. Details [www.centrepompidou.fr](http://www.centrepompidou.fr)

Information for inclusion should be sent to Andrew Mead at *The Architects' Journal* at least two weeks before publication.

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With the backing of RIBA and the support of NHBC, The Mail on Sunday, The Architects' Journal and the UK's premier new homes website, [smartnewhomes.com](http://smartnewhomes.com), the Awards, which this year celebrate their 25th anniversary, identify and promote the best examples of housing design, layout and landscaping in the British Isles.

The winners will be presented with their awards, judged in 14 categories, at The London Hilton on Park Lane on Friday June 24th. Join senior representatives from the UK's leading house builders, developers, housing associations and their architects at the champagne reception at midday in The Wellington Ballroom and find out later on in The Grand Ballroom where the honours go and which architectural practice picks up the coveted Architects' Journal Award.



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A large House builder is currently seeking an Architect / Layout Designer. This is an immediate requirement and the client is looking for a candidate who can offer a level of experience which would allow them to hit the ground running. The ideal candidate will be looking for a challenging position and will have had some housing / house building experience, especially within the layout design sector. My client because of the urgency of the requirement is prepared to consider both Permanent and Contract applicants. If you feel you have the skills to take up this opportunity Apply now! Attach your CV and send to [simon@aps-recruitment.co.uk](mailto:simon@aps-recruitment.co.uk) (Southern Consultant).

**Architectural Technician - Somerset - Perm / Contract - £27k / £20ph+**

A well established practice based in a key town in Somerset, is currently seeking staff at all levels due to the continued expansion of their local client portfolio and their continued success nationally. Due to their location this company is prepared to consider applications from people who are looking to relocate to the area. Ideally you will have a good basis of UK experience at any level being able to hit the ground running on current projects. Contractors will also be considered with minimum terms of 3 months available. Apply now! Attach your CV and send to [simon@aps-recruitment.co.uk](mailto:simon@aps-recruitment.co.uk) (Southern Consultant).

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**Architectural Technician - Lincolnshire - Perm - £25k+**

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**Architects & Technicians - Newcastle - Perm - £30k+**

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**Architects & Technologists - North West - Perm - £35k**

A very vibrant practice with offices in the North West of England, as part of their ongoing expansion are currently seeking highly motivated, enthusiastic and ambitious SENIOR ARCHITECTS and TECHNOLOGISTS to augment their team. The positions are based, in the attractive environment of open plan offices. They are offering excellent salary packages for the right candidates. The successful candidates will have a minimum of 3 years experience with proven skills in design, team leadership and client communication. These positions will be particularly suitable to those looking at career progression with definite potential to expand your experience and management capability within a progressive organisation. Knowledge of AutoCAD and Microsoft Office is beneficial. To apply please attach your CV and send to [dane@aps-recruitment.co.uk](mailto:dane@aps-recruitment.co.uk)

**Architect Assistant (PI) - Chelsea London - Permanent - £22 - 25K**

Architectural Assistants - This is a great opportunity if you are looking for responsibility early on in your career and the prospect of working on a series of exciting b-spoke residential projects. This medium sized and friendly design-led Practice based in the SW London, with a hands-on approach, are currently experiencing an increase in project and workload. This is certainly an attractive position with plenty of future career opportunities. Please attach your CV and send to [georgie@aps-recruitment.co.uk](mailto:georgie@aps-recruitment.co.uk) (London Consultant).

**Senior Architect - London West End - Permanent - £36 - 42K**

Senior Architect managing a design team and projects. Using previously gained specialist knowledge to lead projects within either the education or healthcare sectors as well develop additional expertise within our other specialist sectors. Please attach your CV and send to [georgie@aps-recruitment.co.uk](mailto:georgie@aps-recruitment.co.uk) (London Consultant).

**Architect - City London - Permanent - £35 - 40K**

This is a great opportunity for a qualified Architect to join this busy city Practice that has an abundance of work across many sectors spanning Commercial, Industrial, and Residential projects. You will ideally be an Architect with 3 years POE. This is an ideal opportunity for an architect looking for a new challenge and wanting to further their career. Your responsibilities will be to provide design expertise, and support to a wide range of projects. Please attach your CV and send to [georgie@aps-recruitment.co.uk](mailto:georgie@aps-recruitment.co.uk) (London Consultant).



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## people & practices

**RH Partnership Architects** has appointed **Kevin Myers** as a director.

**Kemp Muir Wealleans** has promoted **Allison Tatterton** to director of the practice, and **Cristina Lanz-Azcarate** to associate.

**Alan Powell** has become a partner of **Ramsden Barrett Architects** and will be based in the Leeds office. A new London office has opened in Clerkenwell and will be fronted by **Ralph Cooley**, who has also become a partner.

**David Mack**, former design director at **JM Architects**, has joined **MILL architects** as an equal partner.

**Chloe Van Der Kindere** has been promoted to associate of **Paul Archer Design**.

**Ann MacLean** has been appointed as the new chairman of the central Scotland branch of **Women in Property**.

**Cyril Sweett** has announced the appointment of **Paul Nash** as director of project management.

● Send details of changes and appointments to Anna Robertson, *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, or email [anna.robertson@emap.com](mailto:anna.robertson@emap.com)

### Recruitment Agency of the Royal Institute of British Architects

#### Project Architects and CAD Technicians - Old Street

Job Ref 0661

With constantly more projects arriving at this successful, commercial practice near the City there is an immediate need for candidates with fit-out experience. Strong AutoCAD experience will be crucial. These positions, which are initially predicted to last 2-3 months, will offer the chance to run high-profile office projects and may become permanent.

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Job Ref 0663

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Informal enquiries may be made to the convenor of the Board of Electors, Professor Marcial Echenique, Head of the Department of Architecture, Cambridge, tel: (01223) 332958 or E-mail: [me15@cam.ac.uk](mailto:me15@cam.ac.uk)



The University offers a range of benefits including attractive pension schemes, professional development, family friendly policies, health and welfare provision, and staff discounts. The University is committed to equality of opportunity.

## competitions & awards

Details of RIBA-approved competitions are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, web [www.ribacompetitions.com](http://www.ribacompetitions.com), email [riba.competitions@inst.riba.org](mailto:riba.competitions@inst.riba.org)

### ON THE LOOKOUT

The Kielder Observatory has launched an open competition to design a new observatory that will be located in the hills surrounding Kielder village in Northumberland. The project is being developed through Kielder Partnership's commissioning programme – Art and Architecture at Kielder. The competition brief will be available from the end of May, with submissions due in early August. For further information, contact the RIBA Competitions Office.

### GIANT STEPS

The British government in Northern Ireland has launched an international projects competition, in a single stage, for the design of visitor facilities and associated landscaping and access at the Giant's Causeway development site, on the northern coast of County Antrim. The International Union of Architects-approved competition is open to architects in all European Union countries. The deadline for the receipt of projects is 5 August 2005. For further information contact Louise Thompson, Central Procurement Directorate, Rosepark House, Upper Newtownards Road, Belfast, BT4 3NR, tel (44) 28 90 52 66 31, or email [louise.thompson@dfpni.gov.uk](mailto:louise.thompson@dfpni.gov.uk)

### School of Art & Design

Department of Creative Technologies

We are currently seeking energetic, imaginative and communicative individuals for the following posts:

#### LECTURER/SENIOR LECTURER IN ARCHITECTURE (FULL TIME)

Ref: 9178

An experienced architect who will be involved in design tuition at all levels and who will be able to contribute to running and developing our suite of undergraduate courses in Architecture. Suitable candidates will have academic experience and will have an interest in Urban Design and Contextual Studies.

#### LECTURER/SENIOR LECTURER IN ARCHITECTURE (0.5 FTE)

Ref: 9032a

An architect who will be involved in design tuition at all levels and will be particularly interested in teaching and developing CAD and other emerging digital/smart technologies.

For each post you must be a registered architect and be able to provide evidence of research/practice interest. Our professionally validated architecture courses include, at part 1: BA (Hons) Architecture/ Architecture (International)/ Architecture (Smart Design) and Architecture (Urban Design); at part 2: Diploma in Architecture/ Architecture (International); and at part 3: Master of Architecture/ Architecture (International) We also offer higher degrees in Architecture and Sustainable Architecture, a suite of BIAT recognised Architectural Technology undergraduate degrees and a Foundation Course in Architecture. The Department of Creative Technologies includes Architecture, Multimedia, Interior Design and Product/Transport Design, and has post graduate courses in Smart Design and 3D Digital Design.

Salary: Lecturer: £23,643 - £29,479 (pro-rata for part-time)

Senior Lecturer: £28,360 - £36,428 (pro-rata for part-time)

These posts are offered at Lecturer Grade or Senior Lecturer Grade for those with experience.

Closing date: 10th June 2005.



University of Huddersfield,  
Queensgate,  
Huddersfield  
HD1 3DH.

Further details and application forms may be downloaded from [www.hud.ac.uk/hr/jobs](http://www.hud.ac.uk/hr/jobs) or obtained from the Personnel Office,



Tel: 01484 472845  
E-mail: [personnel@hud.ac.uk](mailto:personnel@hud.ac.uk)  
Text Phone:  
01484 473150.



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

### TECHNICIAN & SENIOR ARCHITECTURAL TECHNICIAN

Due to an increasing number of substantial residential design projects our practice has permanent positions for a Technician and a technically biased Senior Architectural Technician. Your main role is to provide full working drawings, specifications and technical support for residential projects, listed buildings and restoration work. You will be working under the direct supervision of the technical team leader, and must have extensive AutoCAD skills, excellent knowledge of UK building regulations, and an understanding of NHBC standards. The candidate must also have a full UK driving license and a minimum of 5 years' experience.

Apply in writing with CV to:

Ross Thain & Co. Ltd  
3 St. Mary's Hill, Stamford,  
Lincs, PE9 2DW

Salary: depending on experience  
Technician - £18-£22k  
Senior Technician - £26-£30k



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

### DIVE ARCHITECTS

Architectural Assistant - London SE1  
DIVE architects ltd are looking for a self-motivated and dynamic post-graduate Architectural Assistant to deal with commercial and residential projects in the UK and abroad. Relevant degree essential with at least three years relevant work experience. Knowledge of Mac/VectorWorks essential, must also be skilled in the use of AutoCad and Office software. Ability to create high quality full project drawings, applicants should be creative with a sound technical knowledge. Must be responsible, outgoing, with good communication and organisational skills. Salary £24-28K. Please send CV's with examples of work by 12 May 2005 to:

Andy Nettleton  
DIVE architects ltd  
A009 The Jam Factory  
19 Rothsay Street  
London SE1 4UF  
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[www.divearchitects.com](http://www.divearchitects.com)

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Please apply with full CV:

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David Chipperfield Architects,  
1A Cobham Mews, Agar Grove,  
London NW1 9SB  
Email: [paul.crosby@davidchipperfield.co.uk](mailto:paul.crosby@davidchipperfield.co.uk)



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Laurie Shenoda  
0207 505 6803

Email:  
[laurie.shenoda@emap.com](mailto:laurie.shenoda@emap.com)

**Recruitment enquiries**

Laurie Shenoda  
Tel: 0207 505 6803  
Email: laurie.shenoda@emap.com

Nick Roberts  
Tel: 0207 505 6737  
Email: nick.roberts@emap.com

**Deadlines**

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

Recruitment advertisements in the AJ can be found on our internet recruitment service  
[www.careersinconstruction.com](http://www.careersinconstruction.com)

**Department of Technical Services**

IN HOUSE CONSULTANCY TEAM

**TECHNICAL ASSISTANT**

Salary up to £19,656 plus essential user car allowance/lease car

The Council is seeking to appoint a technical assistant who will work within the architectural and building team to undertake projects on an individual basis and provide technical support to the team. The work of the team is largely associated with building and project design, buildings maintenance and estates management.

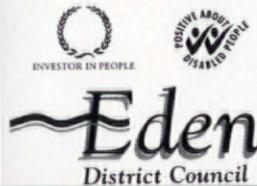
Applications are therefore invited from technicians who are qualified to BTEC Ordinary in Building/RIBA Part 1 or above with appropriate experience. Candidates will be required to demonstrate a detailed knowledge and understanding of building construction and be competent in the production of drawings including the use of AutoCad.

Please contact the Engineering Manager Adrian Cozens on (01768) 212448 for a general discussion about the vacancy.

For an Application Form:

- Visit our web site on [www.eden.gov.uk](http://www.eden.gov.uk)
- email [human.resources@eden.gov.uk](mailto:human.resources@eden.gov.uk)
- or apply in writing to Human Resources, Town Hall, Penrith, Cumbria CA11 7QF
- Telephone (01768) 212268. Fax (01768) 890470
- CV's will not be considered.

Closing date for applications is Friday 27 May 2005.



The Council aims to be an equal opportunities employer and operates a policy regarding smoking. As users of the disability symbol, we guarantee to interview all disabled applicants who meet the minimum criteria for the vacancy. Canvassing of Members or Senior Officers of the Council will disqualify.

**Architects**

Up to £40,000 – Birmingham

We are seeking talented and ambitious Architects for a medium to large sized practice. If you are an AutoCAD proficient qualified Architect who is a team player with good communication skills and drive, this position is for you. This well-established practice works on a variety of projects ranging from retail, educational and NHS schemes. Excellent career prospects and benefits available.

Sukhi Singh t. 0121 265 2555 e. [ssingh@bbt.co.uk](mailto:ssingh@bbt.co.uk) Ref: SS/BBTARCH/BHAM**Architectural Technician**

Up to £23 Per Hour (Contract) – Birmingham

A fantastic opportunity to join a busy private practice. You will be working closely with Project Architects in producing working drawings for a number of high profile retail and commercial projects. You will have a minimum of 3 years' experience and be AutoCAD proficient. Immediate start is available for this ongoing contract.

Rumena Sufian t. 0121 265 2555 e. [rsufian@bbt.co.uk](mailto:rsufian@bbt.co.uk) Ref: RS/ARCH/TEC

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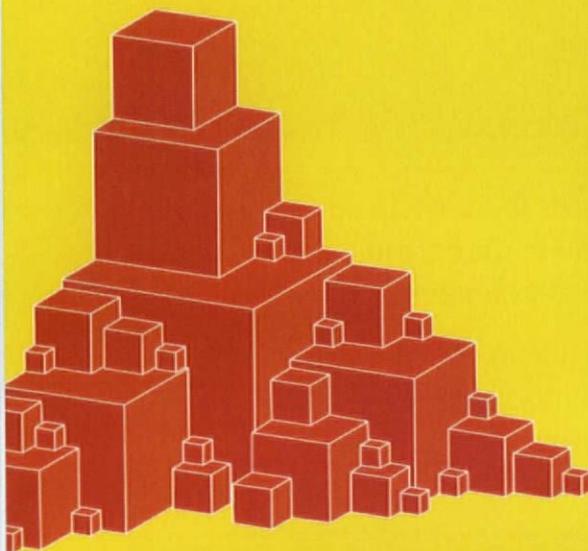
Providing leadership for both new and existing developments, your key focus will be on quality assurance and maximising our investment for the best possible return.

A qualified architect (or similar background) with strong project management skills and experience, you'll have the right combination of technical skills, flair and knowledge (including an understanding of building regulations and planning policies). Your people management, influencing and negotiation skills must be first class as you'll be working with people at all levels.

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For an application pack email [recruitment.line@kent.gov.uk](mailto:recruitment.line@kent.gov.uk) or telephone 08458 247 904 (charged at local rate). To apply online visit [www.kent.gov.uk](http://www.kent.gov.uk) Closing date: 10 June 2005. Please quote ref: CS/05/057.

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Architects

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**Recruitment enquiries**

Laurie Shenoda  
Tel: 0207 505 6803  
Email: laurie.shenoda@emap.com

Nick Roberts  
Tel: 0207 505 6737  
Email: nick.roberts@emap.com

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Artwork 12 noon Tuesday  
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# Designing & Building Architectural Careers

## Chelmsford Vacancies

### Architects and Technician

**Vac ref 0505-44**

**Permanent**

My client is a dynamic, award-winning practice working on a number of exciting new commercial, residential and industrial projects in the UK. They have a fantastic team of professional staff and are seeking additional members to join the expanding practice. They are located on the outskirts of Chelmsford in a Grade II listed building. Fantastic opportunities have arisen for ambitious architects and technicians looking for a fresh and exciting challenge in a rewarding practice where generous remuneration is offered to the successful candidates.

### Lutterworth Vacancy

#### Technician

**Vac ref 0505-39**

**Permanent**

My client is seeking a Technician to work on Architectural Facades within their growing practice. You will have a good knowledge of Autocad and be seeking a long term opportunity within a company committed to steady, controlled growth. Initially the clients requirements are very flexible and they will consider both full time or part time options, recent graduates, returners to work or even semi-retired persons.

### Stoke-on-Trent Vacancy

#### Technician

**Vac ref 0505-31**

**Permanent**

My client is seeking either an Architect or a Technician with at least 5 years experience to work on a range of projects including one-off domestic schemes for clients with severe disabilities as well as schemes for a newly established Housing Association. The successful applicant should be able to display a basic knowledge of and enthusiasm for such work, in addition he or she should be competent in the use of both Autocad and traditional Draughting techniques. For any candidates interested in relocating for this exciting opportunity the client is prepared to offer temporary [rent free] accommodation adjacent to the office and may consider financial assistance in full re-location to Staffordshire. In addition Full time staff members enjoy access to a Stakeholder Pension and Group Healthcare

## Sheffield Vacancies

### Project Architect and 3 Technicians

**Vac ref**

**0505-29 Permanent**

My client has recently won new jobs and have excellent prospects for other jobs in the next few years so they now need to recruit additional staff.

Their current requirements are:

A Project Architects with experience to run £10-15m education projects (although education experience is not essential)  
2 or 3 Architectural Assistants/Technicians to assist Project Architects on education projects. Can be Junior Architects, Qualified Technologists or Technicians.

#### Architectural Technician

**Vac ref 0505-7**

**Permanent**

This client is going places fast. A combination of high quality design, attention to detail and a refusal to accept second best in any area has led to a rapid growth in orders within their specialist sectors of Pubs, Clubs Hotels and Offices. This expansion has meant a need to recruit an experienced Technician to work alongside the Company Architect on a range of New Build projects. The ideal candidate will have experience gained in one or more of their specialist sectors coupled with a sound knowledge of Autocad. An interest in the interiors sector would also be useful. This is a prime opportunity for an ambitious and enthusiastic Technician to join a company with a reputation for producing high quality projects.



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Ref: NW/AR/66

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### Architectural Assistant

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Ref: NW/AR/67

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**Closing date: Friday 27th May 2005.**

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Cumbria LA23 2HE  
T:01539 488066/431448  
E:phillip.hubbard@virgin.net



**Recruitment enquiries**

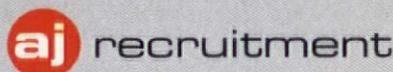
Laurie Shenoda  
Tel: 0207 505 6803  
Email: laurie.shenoda@emap.com

Nick Roberts  
Tel: 0207 505 6737  
Email: nick.roberts@emap.com

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For more information contact

Nick Roberts on **020 7505 6737**, [nick.roberts@emap.com](mailto:nick.roberts@emap.com) or  
Laurie Shenoda on **0207 505 6803**, [laurie.shenoda@emap.com](mailto:laurie.shenoda@emap.com)

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**The closing date for applications is Friday 27 May 2005.**



MMU values diversity and welcomes applications from all sections of the community.

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The Church of England Dioceses of Blackburn, Carlisle, Chester, Liverpool and Manchester wish to review and expand their panel of Design Consultants to provide professional services to over 600 primary and secondary schools.

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Salary	£27,000 - £32,000
Qualifications	Dip. Architectural Technology
<b>Urban Designers</b>	<b>Surrey Office</b>
Salary	£24,000 - £35,000
Qualifications	MA Urban Design or equivalent

Experience in AutoCAD preferred.

Closing date for applications: 27 May 2005

Send your CV direct to Miriam Sharkey, HR Manager, PRP, Ferry Works, Summer Road, Thames Ditton, Surrey, KT7 0QJ or email [miriam.sharkey@prparchitects.co.uk](mailto:miriam.sharkey@prparchitects.co.uk)

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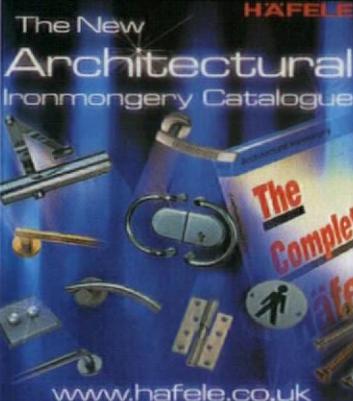
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DEVI's 'intelligent' underfloor heating and thermostat control system has been installed at Canary Wharf, a large-scale development of 900-plus luxury apartments in Cardiff by Westbury Homes. DEVI was selected for the ease of installation and the economic benefits for our customers. Underfloor heating provides more wall space with no unsightly radiators or heaters.

**HAFELE**

**AJ ENQUIRY NO:303**



Hafele UK have launched their biggest ever Architectural Ironmongery catalogue for 2005/06. At 1,100 pages it is bigger than the last volume, published two years ago, by approaching 25%, and the content - a massive range of architectural hardware - is split into 11 sections comprising many thousands of individual products, all within a single hardbound volume.

**GOODING ALLUMINIUM**

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GA's Posi-Grip rolled and perforated aluminium panels are curving around the new Student Union bar at Jesus College, Cambridge. Fabricated by Gooding Alluminium's bespoke 5 Star Service these 'secretly' fixed perforated panels are practically practical by being easy to fit and remove. Visit [www.goodingalum.com](http://www.goodingalum.com) for more information.

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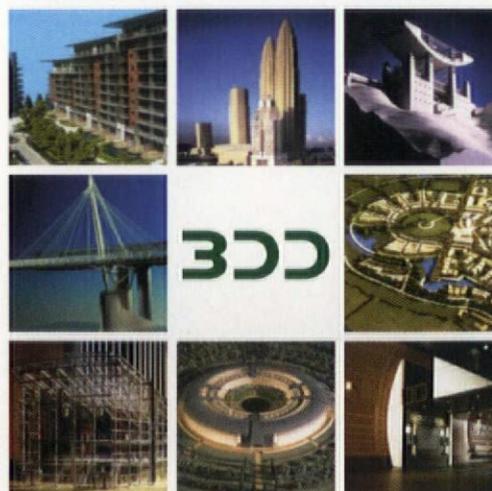
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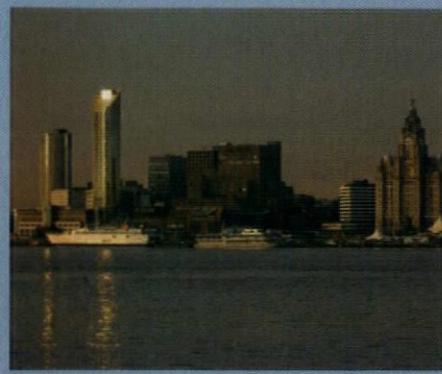
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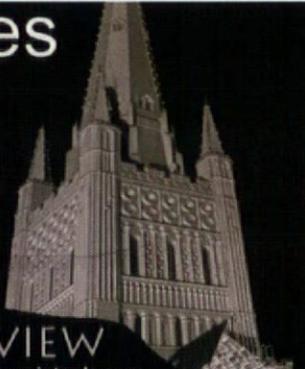
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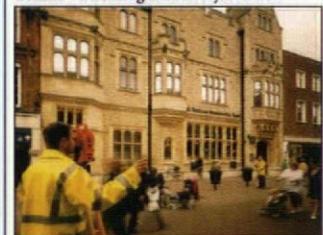
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## Vine lines

Television presenter **Jeremy Vine** was the guest speaker at the wildly successful AJ100 Awards night at the Savoy last week, and very funny he was too. Apart from the standard jokes at the expense of AJ's Working Details, which caused nervous laughter from the members of the AJ editorial team dotted about the room, he also told some top-quality anecdotes from his time on the front line of British politics. One of the best of the night concerned the time Vine was among the horde of hacks waiting outside 10 Downing Street in 1994 as the then prime minister **John Major** briefed Ulster unionist firebrand **Ian Paisley** on the forthcoming Downing Street Declaration. After 60 nervous minutes, the big Northern Irishman stormed out of the door. 'If this disgraceful document gets ratified,' he bellowed at the scribbling reporters, 'the streets of Ulster will run red with the blood of innocent families.' As he finished, one *Mirror* reporter piped up with: 'So, it's a cautious welcome then, is it?'

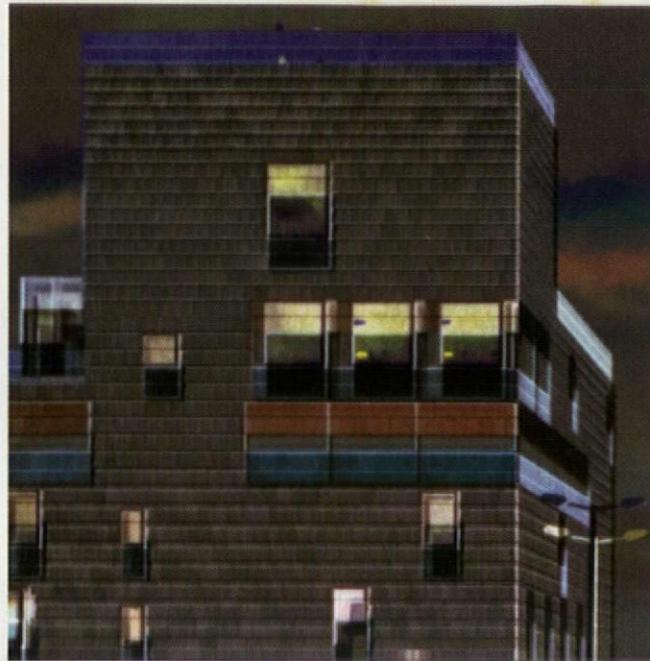
## Talking heads

Everyone at the AJ100 Awards night seemed to have a ball, with many of the 'grands fromages' from the audience continuing the party in the Savoy's famous Art Deco American Bar. Among those attending the evening were **Michael Aukett** of Michael Aukett Architects, **Mike Nightingale** of Nightingale Associates, **Peter Oborn** of Aedas, **Peter Crossley** of Broadway Malyan, **Geoff Mann** of RHWL, **Nigel Woolner** of Chapman Taylor, **Peter Clegg** of Feilden Clegg Bradley, **Chris Nash** of Grimshaw and **David Nelson** of Foster and Partners. BDP was, of course, out in force, with ex-chair **Richard Saxon** and current incumbent **Nick Terry** seen enjoying a drink together prior to the former's imminent departure from the firm.

## Two-timing

All appeared to have a good time, but Michael Aukett in particular got

## spot the building



'Spot the Building' asks you to identify a well-known and recently completed building. To make it just a little more difficult we have had fun playing with the image. If you can decipher it, post your entry to arrive by first thing on Monday morning to *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry pulled out of the hat wins a bottle of champagne. The building featured in the last competition (AJ 12.5.05) was the **Lloyds Register** in Fenchurch Street, by **Richard Rogers Partnership**. **Gwyn Lloyd Jones** of **Alexandra Park**, London, was the winner.

into the swing of it. To be fair, though, he has good reason, as his practice had picked up the Highest New Entry Award. This, it has to be emphasised, is no mean achievement – setting up one AJ100 firm in a lifetime would be seen as an impressive feat, but to have two in there that bear your name is some accomplishment, and it's about time that the irrepressible Aukett was celebrated for it.

## Lipton ice

**Stuart Lipton** was on good form at the BCO annual conference in Paris last week. Relaxed and among friends, he almost burst into song as he quoted from the words of Cole Porter's *I Love Paris* and extolled the 'qualities of place' in the French capital. However, his tone darkened when answering a question from member of the audience representing the Greater London Authority. The former chairman of CABE, who has been

a long-term campaigner for better public space, responded sharply to a question he presumably felt was a little frustrating. 'In the last four years, since the mayor was elected,' he snapped, 'I have not seen the quality of the public realm in London increase one bit!' At which point the audience burst into applause.

## False icons?

**BCO** conference delegates were disappointed when **Jean Nouvel**, who was billed as a major speaker, failed to turn up to the event. He was due to discuss office design with **Ken Shuttleworth** under the topic 'Vive la Difference'. Instead, delegates were entertained by Ken debating icons with **Alex Lifschutz**. Ken, as one might imagine, is all for them, with Alex less keen. Astragal's former editor **Paul Finch** provided a strong summing up in which he effectively questioned both points of view. Chairman **Paul**

**Morrell** took a vote and, perhaps unsurprisingly, the iconoclasts won hands down.

## Let's do lunch

Speaking of *vive la difference*, leading Parisian interior designer (architects don't do office interiors there) **Richard Galland** of **Majorelle** described trends in office design in France. Apparently the French don't like a lot of those things that get the likes of **Frank Duffy** up in the morning. They don't like sharing meeting rooms between different departments, they similarly dislike hot-desking, and although teleworking was seen as the coming thing a few years ago, it is now in steep decline. 'It's not what you are doing that's important – it's showing that you are doing it. That's very French,' Monsieur Galland said. Even more French is the fact that he included lunch arrangements as part of the designer's brief. Workers insist on leaving the workplace for lunch, he said, and a one-hour break is obligatory. Only one hour? What is the world coming to?

## Plane speaking

Across the landing strip from Richard Rogers' much-publicised Terminal 5 building, some observers may be surprised to hear that **BAA** is quietly creating another piece of aviation history. At Terminal 3, **GMW Architects** is masterminding the £100 million redevelopment of pier six in order to accommodate the gargantuan new Airbus A380 superjumbo. Although everything appears to be running smoothly, Astragal has learnt of one rather unusual setback that has yet to be overcome. The proposed escape shaft from the Heathrow Express train service – a rail link that runs directly underneath the terminal – will emerge slap bang in the middle of the runway. But **Steve Elliott**, the terminal's head of projects, does not seem to be all that concerned. He believes that, when it comes to saving yourself, it's simply a matter of weighing up the odds: 'You might get run over by a 747,' he reasoned, 'but if my arse was on fire I'd rather take my chances.' Blimey.

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**PILKINGTON**

**AJ ENQUIRY NO: 201**

A unique collaboration between Pilkington and DuPont has created a tough and powerful frameless glazing system. The new Planar SentryGlas Plus System has been used to stunning effect at the Yorkdale shopping mall in Canada. The system incorporates laminated glass that has superior strength but is significantly thinner and hence lighter than other glazing solutions. It creates an elegant design that maximises the use of open space and natural light.



**KALWALL PROJECT OF THE WEEK**

**AJ ENQUIRY NO: 202**

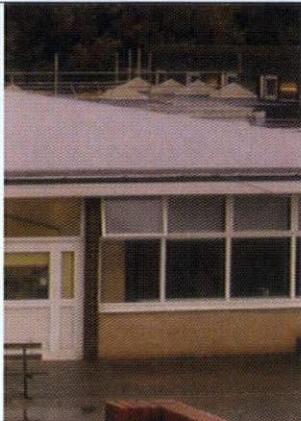
AJ readers are familiar with the interior 'museum-like' quality of daylight diffused by Kalwall. Externally, the system has a delicate and unique character, as this image of Birches Head High School at Stoke shows (the second Kalwall project from architect Aedas). At night, artificial lighting makes the school (and the pupils) glow. For information and more projects, visit [www.stoakes.co.uk](http://www.stoakes.co.uk) or tel 020 8660 7667.



**TREMCO**

**AJ ENQUIRY NO: 203**

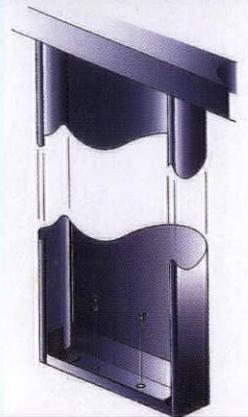
Tremco's recently introduced LWS liquid-applied waterproofing system for roofs is a single-component polyurethane-based material which does not involve the use of gas torches, bitumen pots or any of the other potential causes of fire. The fluid is installed in two easy-to-apply layers, addressing even the most complex roofscapes. Primer is not usually required and Tremco LWS is compatible with almost all common roof substrates.



**TROAX**

**AJ ENQUIRY NO: 204**

Industrial safety and partitioning specialist Troax UK has launched a versatile and economical new partitioning system that is exceptionally easy to install. It is designed for use in a wide variety of industrial and commercial environments, ranging from factories and warehouses to offices and retail outlets. Based on Troax's popular Sabre partitioning system, the Sabre Lite system features the same high standards of construction, but offers a more cost-effective, easy-to-install, alternative.



**IDS**

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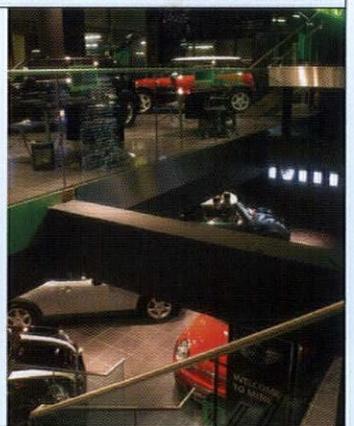
International Decorative Surfaces' new range of Staron solid surfaced worktops are designed to offer greater affordability of solid surfacing without compromising the aesthetic appeal of the product to the mid to upper end of the market. Available in worktop blanks of 3m x 650mm x 38mm, with a modern square edge profile, they offer the benefits of easy handling, fabrication and installation previously only associated with laminate worktops.



**UNION ARCHITECTURAL HARDWARE**

**AJ ENQUIRY NO: 206**

Union Architectural Hardware has supplied a comprehensive design-led ironmongery package to one of the most happening showrooms in the UK - the newly extended £1.25 million Mini UK outlet in Park Lane, London. With aesthetics a prime consideration, Stubbs Rich Architects turned to Union to supply a range of quality products, which could match the successful car in the style stakes.



**CELUFORM**

**AJ ENQUIRY NO: 207**

Some 96 homes at Ashley Park on the Isle of Man have been refurbished using PVC-ue roofline products from Celuform. Cellular plastic fascia and soffit has replaced ageing timber products on the properties as part of an extensive ongoing refurbishment project undertaken by the Onchan District Commissioners. The local authority's target to minimise ongoing maintenance has been satisfied. Celuform white products have a 15-year guarantee against rot, fading or yellowing.



**MORLEY PLUMBING AND DRAINAGE**

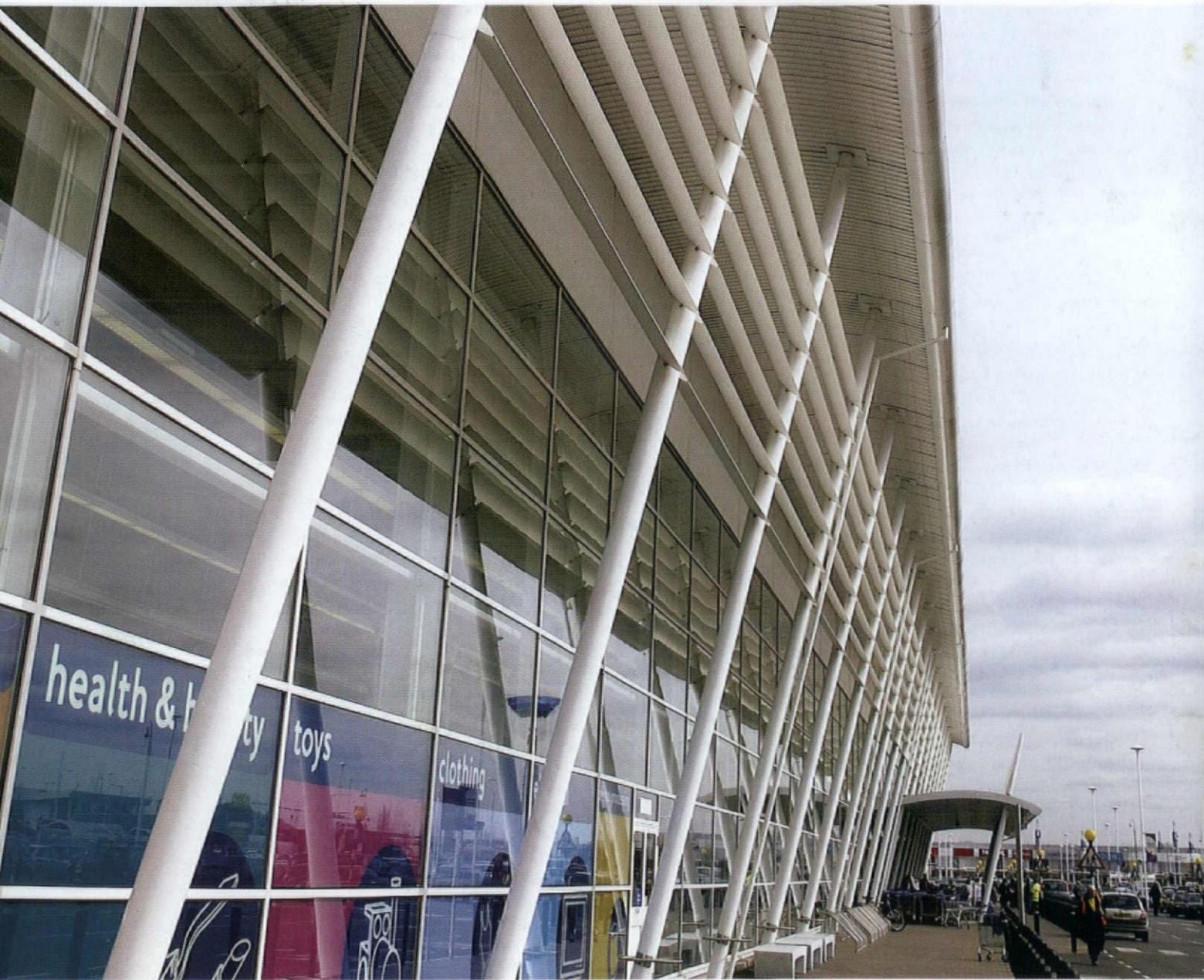
**AJ ENQUIRY NO: 208**

Beaumont Primary School in Hadleigh, Suffolk, combines sustainability with energy efficiency. Carbon dioxide emissions have been reduced by about eight tonnes a year compared with a similar sized school. Having selected aluminium for its ability to be recycled, the clean lines of Alutec Boxer offered the desired appearance. Alutec Boxer uses the patented Alligator snap-fit joint system, reducing installation times by up to 40 per cent compared with traditional bolted systems.



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