

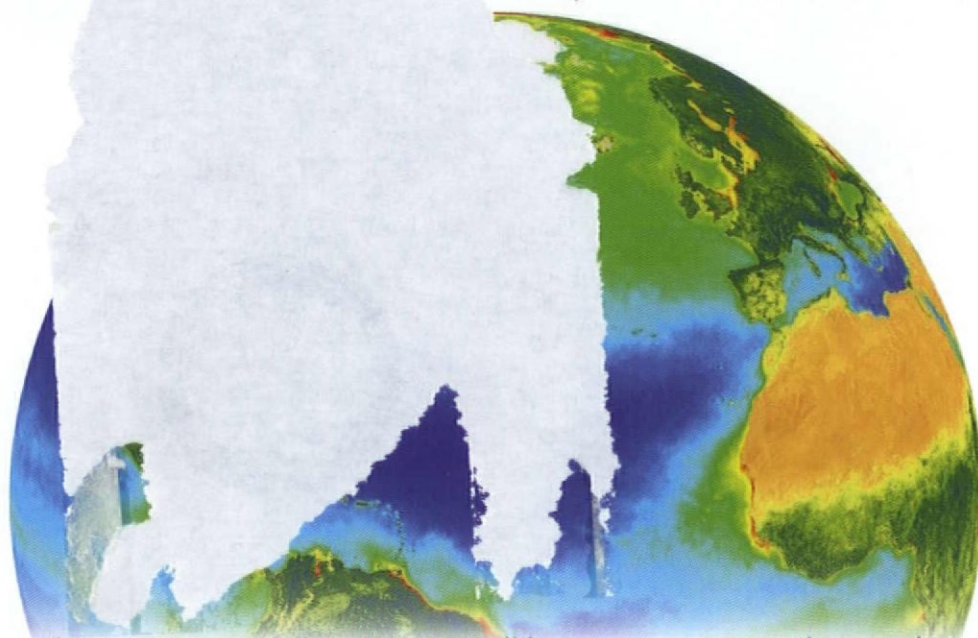
Perfect likeness

Architects at work
Tim Soar profiled
PLUS: aj focus





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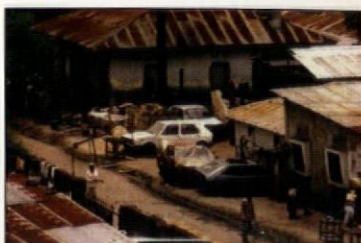


This week the AJ launches a series of images by Tim Soar that celebrates the richness and diversity of architectural practice and blurs the boundaries between conventional architectural photography, portraiture and reportage. Buddy Haward and Catherine Burd, pictured on the cover and above, were photographed by Tim Soar at 1.45pm on 14 June 2004 in their new offices in Shoreditch, London. They were in the process of re-establishing themselves as Burd Haward Architects, having just returned from six months travelling with their first child. Catherine was six-months pregnant. Soar discusses the project on pages 22-23. A selection of the images, plus details of accompanying events, are featured on pages 26-34.

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Magazine articles marked **+** are available in greater detail online.



Images of Kinshasa form the basis of the exhibition in Belgium's award-winning pavilion at the Venice Biennale
» pages 6-7

“The simple fact is that Hounslow treated us very poorly – it is a truly awful local authority”
Michael Aukett on the rejection of his proposal for Chiswick despite its compliance with the London Plan » page 12

aj news

Salisbury set for ARB court fight

The on-going war of attrition at the heart of the ARB looks set to be heading for the courts.

ARB rebel Ian Salisbury said it was ‘inevitable’ that current legal wranglings between himself and the board would end in ‘a very public court case’.

This civil case would be over an injunction that the board issued against Salisbury earlier this year (AJ 12.8.04), which forced him to stop revealing details of confidential legal advice commissioned relating to Part 3.

Salisbury said that he was committed to fighting the injunction in the courts, a move that he said could cost ‘thousands of pounds’ if he lost.

‘The situation has reached such a point that it seems inevitable that this will end up in court,’ he said. ‘My lawyers have warned that the board will fight me in the courts and they will want to get me to pay their expenses. This could cost me up to £40,000.’

‘However, my lawyers believe that I would stand an extremely good chance of winning and so I will do it. If I won it could be the

beginning of the end for the ARB in its current guise.’

If the case does go ahead, it will be the culmination of an angry debate that has continued for months between those on the board who want to pare back its activities – led by Salisbury and his cohort Nick Tweddell – and those who support the status quo.

Salisbury said the case, which would be heard in front of a judge, would cover vast swathes of the board’s work and could prove embarrassing. ‘But I feel that I am definitely in the right, and it is my duty as an elected member of the board to take this on. I represent a lot of people’s views and must not simply give in,’ Salisbury added.

The ARB’s registrar and chief executive, Robin Vaughan, who was instrumental in the original injunction, insisted that a court battle would ‘not be at our insistence’.

‘If Ian decides to take it this far, the board will have to come to a decision about how we would respond,’ he said.

Ed Dorrell



Vaughan: decisions to make

Rogers to replace Alsop in Liverpool

The Richard Rogers Partnership could be given a surprise second chance to design a new building for Liverpool’s controversial Fourth Grace site.

Rogers was originally short-listed for the competition to draw up proposals for an iconic building on the waterfront (AJ 15.8.02). However, he was pipped to the post by Will Alsop’s ‘Cloud’ project.

But following the collapse of the Alsop scheme (AJ 22.7.04), the door seems to be opening for the partnership. A source close to local regeneration agency Liverpool Vision has admitted that developer Capital & Provident has already approached Rogers about building a new scheme.

It remains unclear whether the project would incorporate a new Museum of Liverpool and, even if the scheme did get the go-ahead, it would be unlikely to open in time for Liverpool’s year as European Capital of Culture in 2008.



MARKS BARFIELD ARCHITECTS

Marks Barfield Architects has revealed these plans for a new apartment complex in the Dingle area of Liverpool. The £15 million project – which is planned for the site of a redundant gasworks – will be partially powered by four wind turbines situated on the roof. The complex, which is also intended to assist the regeneration of the surrounding area, will include 150 residential units and a private walled garden overlooking the River Mersey.

“By letting the competitions department wither, the RIAS has shot itself in the foot”
Richard Murphy bemoans the problems of local architects seeking work in Scotland » page 14

Can Northern Ireland develop a coherent policy to lessen the threat to its built heritage? » pages 18-19



Truth ‘first casualty of devolution’ as secret Holyrood costs revealed

Scottish politician Fergus Ewing has unearthed documents that he claims ‘prove categorically’ that the public was kept in the dark about the true cost of the Holyrood project – including a hidden £10 million for landscaping.

Speaking before the publication of the long-awaited Fraser Report yesterday (15 September), the Scottish National Party MSP said he had unearthed new evidence to show parliament had been misled about key cost information.

He claims that the late Donald Dewar, Scotland’s first minister at the time of devolution, failed to announce that costs were set to increase, even though he had been told the £50 million budget would have to rise in a memo from a top civil servant in March 1999. Crucially, he claims Dewar chose to keep this information to himself, even though the Scottish elections were about to take place.

After scouring a raft of documents, Ewing also discovered that the landscaping costs had risen by up to £5 million in the space of just one week during May 1999. He found that in a memo dated 19 May, the estimated figure for the work was between £5 million and £10 million, and on the next, dated 26 May, it is fixed at £10 million. Though Dewar and MSP Jack McConnell knew about landscaping costs, this information was never made known to either the public or opposition MSPs.

‘Truth was the first casualty of devolution,’ Ewing said. ‘It looks as though the decision to withhold the landscaping figure was deliberate, as no other explanation seems credible.’

‘Deliberate because both Dewar and McConnell noted that the figures “should be explained”, but no explanations were given,’ he added.



The Scottish Parliament’s actual costs continue to rise

● Lord Fraser was expected to publish his report into the Holyrood debacle as the AJ went to press. It was understood that the two main architects on the scheme, RMJM and Enric Miralles’ firm, EMBT, would be criticised for their ongoing disputes over the life of the project.

It was also thought that the Scottish Office’s retired chief architect, Bill Armstrong, would be criticised, along with Dewar and the Scottish Office civil servants and ministers responsible for the original architectural competition.

➔ For the latest inquiry news, visit www.ajplus.co.uk
Richard Waite

ALLIES AND MORRISON JOIN EISENMAN IN RIBA SUCCESS

Allies and Morrison’s new headquarters in Southwark Street has won the RIBA’s Best Building in London 2004. In other RIBA news, Peter Eisenman has won the Jencks Award for contribution to architectural academic research.

SHUTTLEWORTH TO SPEAK AT CHARITY LECTURE

Former Foster and Partners director Ken Shuttleworth is to give a lecture in aid of the Architects Benevolent Society on 8 October at City Hall, home to the Greater London Authority. The designer of the Stirling-shortlisted 30 St Mary Axe – now fronting his own practice, Make – will discuss the Elephant and Castle Regeneration Project and share his experience of setting up a new practice. Tel: 020 7580 2823 or visit: www.absnet.org.uk

OLYMPIC BID BOOSTED BY COUNCIL CONFIDENCE

London’s bid for the 2012 Olympic Games has received a major boost as plans for the centrepiece Olympic Park have been given the green light by councillors from Tower Hamlets, Newham, Hackney and Waltham Forest councils. Proposals for the 202ha park, containing the main Olympic Stadium, were drawn up by Allies and Morrison, EDAA and Foreign Office Architects.

The vulcan beams in to Thames Gateway

Maverick right-wing Tory MP John Redwood has continued his political rehabilitation with the publication of a new pamphlet on development in the Thames Gateway.

The week after the former Welsh secretary was surprisingly appointed shadow secretary of state for deregulation, Redwood has launched *Thames Reach; a new city*.

The thesis – funded by the Royal Bank of Canada – looks at the government’s plans for a massive housebuilding programme in the South East and the Thames Gateway, particularly in north Kent.

While he accepts the need for new housing, Red-

wood savages the government’s plans for urban design and architecture.

‘People prefer detached or semi-detached homes to terraced houses and prefer terraced houses to flats,’ he writes.

‘The city should have an exciting new centre representing the best of new English architecture. It should be a city with a heart, a focus, a design and a diversity.’

‘At its centre might stand grand public squares and it might reintroduce the idea of terraced housing around the garden square,’ Redwood adds.

● See Editorial, p20.

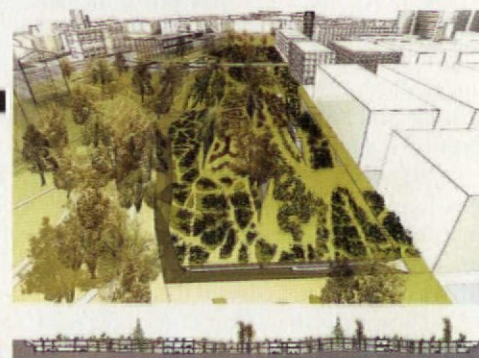
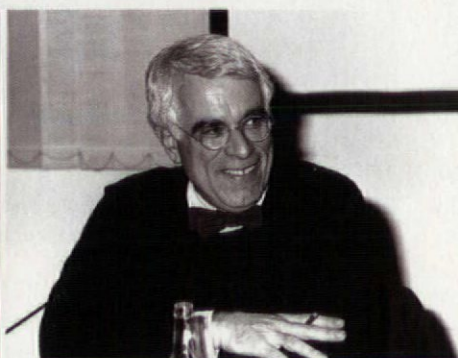


Redwood: housebuilding plans

16 September 2004



GOING FOR GOLD IN VENICE



Top: SANAA's IVAM extension, Valencia. Above from left: an image from the Belgian pavilion; Peter Eisenman; FOA's Novartis Car Park, Basel

This year's Venice Architecture Biennale, 'Metamorph', opened last Sunday, writes *Andrew Mead*, with the Golden Lion for 'the most remarkable work in the exhibition' going to SANAA (Kazuyo Sejima and Ryue Nishizawa) for museum projects in Japan and Spain.

Other Golden Lions went to Belgium for the best installation presented by a country – an eye-opening show on post-colonial Kinshasa – and to Peter Eisenman for lifetime achievement.

Director Kurt Forster has structured the exhibition by theme, with 'the most accomplished work' in each category receiving a special award. Foreign Office Architects (FOA) was the winner in the 'Topography' section, with its Novartis Car Park in Basel. 'Rather than simply placing a picturesque park on top of a conventional car park, our ambition is to produce a new composite,' says FOA.

Despite some off-putting hype from Forster, the self-indulgence of a few participants (notably Eisenman), a sporadic lack of focus and a lot of wannabe icons, the main exhibition is frequently rewarding, with some rich and exciting projects on display. There is a welcome emphasis on landscape, not just on buildings as narcissistic objects.

The national pavilions, however, are a very mixed bunch, and Japan and Switzerland are particularly disappointing. Belgium is a worthy winner, but there is a strong showing too from Germany, France and Spain (among others), and a memorable contribution from Ireland, in the form of O'Donnell + Tuomey's installation on the Letterfrack Furniture College.

The British Pavilion, funded by the British Council and curated by Peter

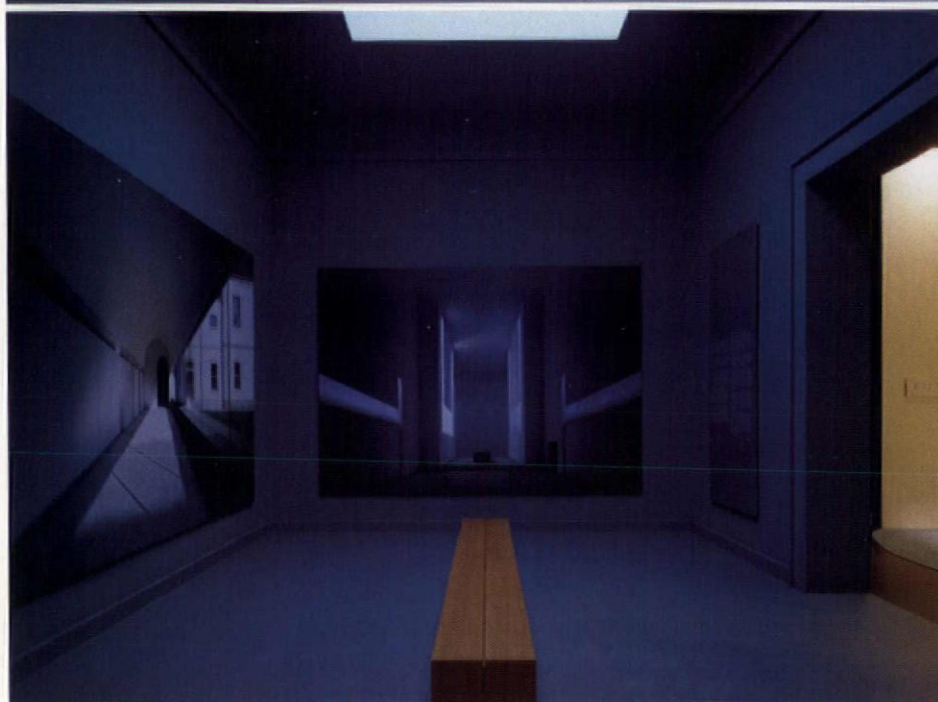
Cook, features Ron Arad, Caruso St John, Kathryn Findlay, Future Systems, C J Lim, Richard Murphy, John Pawson, Ian Ritchie and Cook himself with Gavin Rowbotham. While it suggests the diversity of the British scene, there's little room for each practice to breathe. Some, like Murphy, pack as much as possible into their allotted modicum of space. Others – Pawson, unsurprisingly – keep it spare.

There are voice-overs from the participants and sharp introductory texts from Cook: 'A good Murphy building is full of ideas and devices and he delights in calling your attention to them.' Whether the result is the 'conversation' that Cook wanted to create, or a series of monologues, is moot. But to move from Findlay's room, centred on her Villa Doha, Qatar, to the adjacent display by Caruso St John certainly supplies the 'heightened and rhetorical contrast' that Cook sought.

With two models, a three-part drawing and photographs of its square at Kalmar in Sweden (shown against a backdrop of William Morris wallpaper), Caruso St John creates a quietly charged space in the melée of the biennale. 'If the Smithsons' legacy has to be hijacked by the Minimalists, then it is better to be followed up by architects who understand substance and light – as they seem to do,' says Cook.

Cook and Rowbotham's contribution, 'The Greening of East London', is engaging: a large drawing of the Lea Valley between Hackney and Stratford, with over 90 insertions – 'jetty housing', 'pleasure island', 'metro-marsh' – that might transform incrementally this abused landscape.

For a full report see the review pages in next week's AJ.



Scenes from the British Pavilion. Clockwise from top: detail of Caruso St John's space, with a model of King's Cross office building and photographs of Stortoget, Kalmar, Sweden; Kathryn Findlay's Villa Doha, Qatar; Richard Murphy's display; John Pawson's Novy Dvur Monastery, Czech Republic

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Cities Programme head quits post

Ricky Burdett is set to step down from the directorship of the London School of Economics' (LSE) successful Cities Programme.

However, the academic and founding director of the Architecture Foundation has moved to scotch widespread rumours that he is to quit the programme to take up a full-time role at Ken Livingstone's architecture and urbanism unit.

The LSE has launched a search for a replacement for Burdett, who insists he will continue working for the school in a part-time teaching capacity. 'There is a series of lectures and debates that I want to continue doing out of the LSE and there is no question that I will not carry on here in some way,' he told the AJ. 'I will continue to work for the mayor in my current two-day-a-week

capacity until my contract is up in March of next year. What will happen after that is not yet clear.'

Rumours abound that Burdett is lining himself up to replace Richard Rogers when he retires as the mayor's chief adviser on architecture. Rogers signed up for another one-year term in his position earlier this year.

Burdett was founding director of the Cities Programme when it was established by the LSE in 1996. He was also instrumental in the birth of the Architecture Foundation.

Since its inception the programme, with Burdett as its public face, has attempted to transform the perception of urban design by encouraging interdisciplinary research, lectures and debate.

Ed Dorrell



Burdett will carry on 'in some way'



CIVIX plans to create a media campus at Alexandra Palace

Development plans set to put Ally Pally at heart of UK broadcasting

The future of Alexandra Palace, the birthplace of British television, could finally be settled if plans to make it the main 'media campus' for the UK's broadcast industry succeed.

Proposals drawn up by urban design specialist CIVIX follow feasibility studies commissioned by the BBC and the site's owners, the Alexandra Palace Charitable Trust. The redeveloped building will house studio, training, heritage and entertainment facilities.

If the project's commercial

future can be secured, an international design competition will be launched to find architects capable of masterminding the site's regeneration.

While it is hoped the scheme will be self-supporting, potential investors still need to be found.

Dan Bone, director of CIVIX, said: 'We are consulting key players in the broadcast industry and, in conjunction with the Royal Academy of Engineering, have set up a high-level strategy group to develop the brief.'

Alsop to shake up Wakefield with Orangery extension



Will Alsop has unveiled his design for an extension to the Grade II*-listed Wakefield Orangery, next to Wakefield Westgate Station. The £2.25 million scheme features a glazed aerial pavilion, which will become a new creative centre for the built environment. Commissioned by Public Arts and supported by both CABI and Arts Council England, the new centre will provide display, meeting and conference space for a range of events and exhibitions. Over the past 300 years the original Orangery building has been a school, a bath house, a burial site and zoological garden. It is now in the heart of the area earmarked for Wakefield's ambitious urban redevelopment plans.

RIBA



Royal Institute
of British Architects

Annie Spink Award for Excellence in Architectural Education 08.12.04

The Royal Institute of British Architects is pleased to announce the third biennial **Annie Spink Award**, presented in recognition of an outstanding contribution to architectural education.

The Annie Spink Award is open to teachers (individuals or groups) working on any internationally recognised RIBA course who are involved in the development of architectural education and engage with the process of teaching and learning.

The award is financed by the **Annie Spink Trust Fund**, which was established in 1974 by the architect **Herbert Spink FRIBA**. He bequeathed the trust as a lasting memorial to his wife Annie, who died in 1938, and conceived it as an honour for the 'advancement of architectural education'.

The winner will receive the Annie Spink trophy and cheque for **£10,000** on Wednesday 8 December 2004, presented by the President of the RIBA.

THE JUDGING PANEL 2004

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Winner of the RIBA Silver Medal,
President's Medals 2003

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Mayor backs 'damaging' tower

A row between London's mayor Ken Livingstone and one of Labour's leading local authorities has broken out over the future of a tower proposal by Michael Aukett Architects in west London.

The London Borough of Hounslow – which threw out the 12-storey proposal in Chiswick last May – is going head-to-head with the mayor's representatives, who are supporting the project, at a planning appeal that started last Tuesday.

The row, which has been slammed by the capital's Conservatives as a waste of money, is also expected to influence the future of the London Plan, as planners dismissed the Chiswick West proposals despite them fulfilling many of the plan's objectives.

If the project does get the go-ahead, it would see the construction of a mixed-use development, including both low-rise and high-rise elements, on a site adjacent to nearby Gunnersbury Underground Station.

But Hounslow's planning committee rejected these proposals, describing them as 'one of the worst planning applications we have ever seen'. Members attacked the plans as out of scale, unattractive

and unnecessarily damaging to a local conservation area. Planning chief Mike Jordon described the decision as an 'open and shut case', insisting that there was 'no reason at all' for it to win the appeal.

'It struck us as odd that the mayor should be giving this scheme his backing, although it does fit in to the London Plan in some ways,' he told the AJ. 'What they need to understand is that the London Plan is far from carte blanche.'

However, Michael Aukett said: 'We are pleased to have won the mayor's support. This is a strange situation as there seemed no reason for us to have failed to win planning. The simple fact is that Hounslow treated us very poorly – it is a truly awful local authority.'

The most damning criticism of the current stand-off has come from the Tories' planning spokesman at the Greater London Authority, Tony Arbour.

'This is an extraordinary waste of money,' he said. 'It is two Labour authorities going head-to-head over a scheme just because they can't agree about the importance of the London Plan.'

Ed Dorrell

McChesney and Durham in tune

Ian McChesney has won a competition to design a bandstand in the historic heart of Durham.

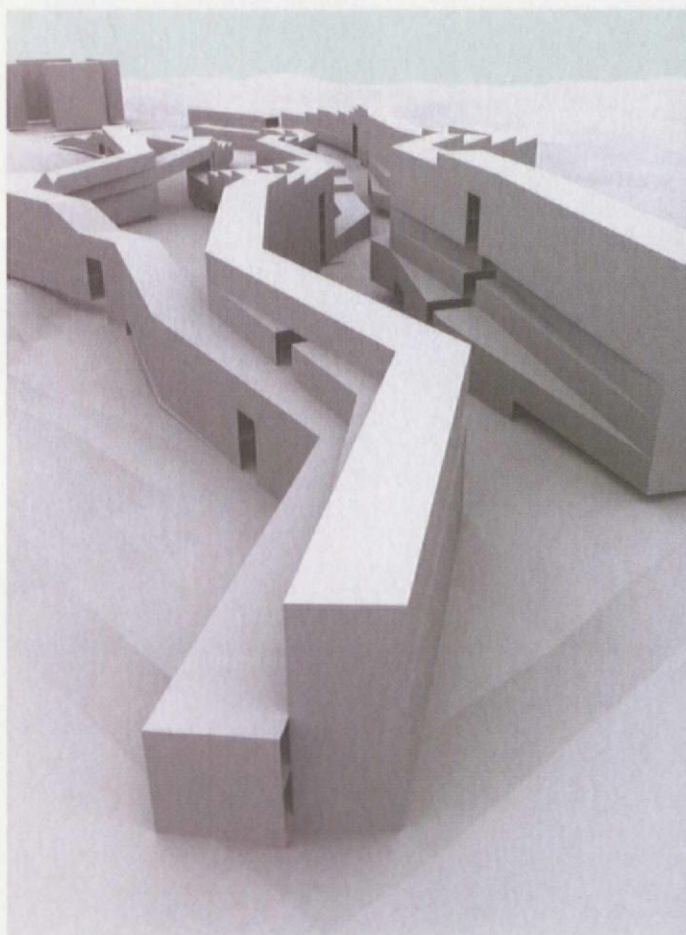
Shaped like a folded leaf, the Walkergate music station, to be installed in February 2006, will become the centrepiece of the pedestrianised area in front of the Gala Theatre complex.

The bandstand will have a timber-clad steel frame that can be covered with a fabric membrane during performances.

Developed with Atelier One, the McChesney scheme was picked from a shortlist that included Adjaye/Associates, Niall McLaughlin Architects and Mosedale Gillatt Architects.

Christian Barnes, public art and design officer for Durham City Arts, said: 'It will meet the needs of a diverse range of performers, encourage the use of an exciting development and contribute to the vitality of the city'.

The first phase of the contest attracted entries from 35 architectural practices. +



London-based Acanthus LW Architects has been invited to enter a five-practice competition to design a housing project in Chun-an, South Korea.

'Flowcity', the practice's proposed masterplan, will cover 87,000m² and create 1,100 homes and four large public spaces. The scheme will transform the site into a significant interchange area and link the city centre with the surrounding natural landscape. Surrounded by mountains, the long strips of buildings will mirror the contours of the valley site and will rise in height along their length from four to 14 storeys. Rainwater will be collected from the roofs to irrigate the public spaces and urban gardens, and other roofs will be used as parks, private terraces and havens for local birdlife.

STUDENT SHOWCASE



Nicola Mountford and Nicola Voase created this model of an interior as part of their Masters project 'Typology & the Interior' at the University of Bath, where they have just finished the Part 2 course. Developed for an office terrace in Kings Cross, the work adopts a rigorous and mechanical application of pattern that is both formal and contemporary, creating a robust but delicate atmosphere. The manipulation of a traditional wallpaper motif provides an internal module, which informs the infrastructure of the whole building. Mountford and Voase's tutors were Adam Caruso and Peter St John.

Student Showcase is sponsored by Students' Union, a website set up by Union in association with The Architects' Journal at www.students-union.net. To submit work for publication in Student Showcase, email a publication quality image to ajstudentsshowcase@emap.com



1st October

Employment law is changing Be ready or face the penalty

On 1st October 2004, new laws for resolving disputes in the workplace are coming into effect giving new rights and responsibilities for you and your employees. In the event of a dismissal, disciplinary or grievance situation at work, there is a minimum 3-step procedure that you and your employee **MUST** follow before resorting to a tribunal.

Failure to follow the 3-step procedure could lead to a financial penalty.

IT IS YOUR DUTY AS AN EMPLOYER TO ENSURE THE FOLLOWING MINIMUM 3-STEP PROCEDURE FOR RESOLVING DISPUTES IS IN PLACE BY THE 1ST OCTOBER:

- 1 Put it in writing**
You must put the reasons for the disciplinary action or dismissal in writing to the employee. Similarly, the employee must put the reasons for a grievance in writing to you.
- 2 Meet and discuss**
A face-to-face meeting between you and the employee. Both must be given time to consider the facts of the other's complaint prior to the meeting. You must inform the employee of your decision and their right to appeal.
- 3 Appeals**
An appeal meeting – if required. This may happen after sanctions have already been imposed. You must inform the employee of your final decision.

Be ready for the new laws

Go to **www.dti.gov.uk/resolvingdisputes** and:

- Get more information
- Get an email reminder of what needs to be done before the deadline
- Get a digital booklet detailing the changes emailed to you in PDF format (some companies have already had this booklet posted to them)

Northern Ireland intends to bring in similar changes – visit **www.delni.gov.uk/resolvingdisputes** for timescales and further information.

Call Acas for free and confidential employment information and advice on **08457 47 47 47**.

dti

**NEW LAWS FOR RESOLVING
DISPUTES**

Key information
for employers

Anger as Scots projects shun home-grown talent

Leading Scottish architects have claimed that home-grown talent is still being overlooked for many major projects north of the border.

Since devolution seven years ago, only five of the 13 most important building projects in the country have been awarded to practices in Scotland, and a lack of confidence in Scottish firms and a failing competitions system is being blamed.

Edinburgh's Richard Murphy – the only architect from outside London to appear in the British pavilion at the Venice Biennale (see pages 6-7) – believes the odds are stacked against the Scots. 'I have no doubt that when you attend interviews there is a cringe factor, a mentality that Scottish architects are not up to the job, and that's very disheartening,' he said. 'I've often thought the only way to get patronage in Edinburgh is to open a London office.'

'There used to be eight or nine competitions every year, but I can't think of any at the moment. We don't get the opportunities to have showdowns with London architects. By letting the competi-

tions department wither, the RIAS has shot itself in the foot,' Murphy added.

Charlie Sutherland of Sutherland Hussey, which was shortlisted for last year's Stirling Prize, agreed: 'We look at the OJEC notices every day and feel that we are wasting our time. It's demoralising. The RIAS has a rigid competition system – they should be giving emphasis to design ability rather than criteria such as office size.'



Charlie Sutherland: demoralised

'The irony is, when we left college it was not feasible to hang around in Scotland. Then we saw a glimmer of hope and we moved back – now it's harder than ever to get the big projects,' Sutherland added.

However, Brian Moore, director of competition organiser RIAS Consultancy, hit back. 'Of the last 43 competitive interviews and design competitions in Scotland, 40 have gone to Scottish practices. There's a lot of critical comment but things have improved. Hopefully, the small, vocal minority who don't think so won't drown out the others.'

Richard Waite

Airfield listed in campaign victory

Conservationists are celebrating after winning a campaign to save a series of historic airfield structures in Farnborough, Hampshire.

Farnborough Air Services Trust, which has been campaigning for several years, was told last week that the Department for Culture, Media and Sport (DCMS) had agreed to upgrade the listing of two 1930s and '40s wind tunnels.

The trust's Laurence Peskett said the move – which saw the massive structures listed Grade I – had forced landowner Slough Estates to abandon proposals to demolish the tunnels.

'This is simply fantastic news,' he told the AJ. 'Slough's attitude has been transformed. Now, far from arguing the buildings should be demolished, they have commissioned us to do a study into how they could be used.'

Peskett said other buildings on the site (AJ 15.11.01) were also likely to be saved as part of Slough's masterplan to transform the airfield into a business park.

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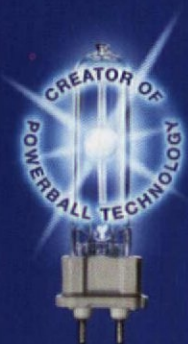
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who said what

'The human face of property porn'

Ian Bell on Kevin McCloud. *Glasgow Herald*, 9.9.04

'We can think of them as vacuoles in an urban amoeba whose pseudopodia will eventually stretch from Oxford to Milton Keynes'

Jay Merrick on Milton Keynes and Harlow. *Independent*, 8.9.04

'The Marx Brothers' *Duck Soup*, which I have seen at least 100 times, reminds me of the world in which all of us operate: beneath the facade of orderliness hide many uncontrollable factors'

Daniel Libeskind on his favourite films. *Guardian*, 13.9.04

'It's not what I had hoped - but it's a lot better than what I had feared'

Paul Goldberger, *New Yorker* architecture critic, on the Ground Zero proposals. *Scotland on Sunday*, 12.9.04

vital statistics

- Nearly a quarter of women prefer cleaning the house to having sex, according to a poll in *Good Housekeeping* magazine. Perhaps surprisingly, the figure is even higher for those under 35 years old, where at least 40 per cent would rather put on their Marigolds than make love.
- Property developer Urban Splash has recorded a 52 per cent rise in profits to £6.3 million since December 2002. The award-winning company, which is currently developing 2,000 homes, now has net assets of more than £30 million.
- On average, eight new McDonald's restaurants open every day. And each day more than 39 million people will visit a McDonald's - 2.5 million of those in Britain. It is estimated that since 1955 McDonald's has sold 12 hamburgers for every person on Earth.
- The number of mobile phones thrown away or replaced in the UK topped 15 million last year. This mound of mobiles is equal to 1,500 tonnes of landfill - equivalent to burying a Second World War destroyer.

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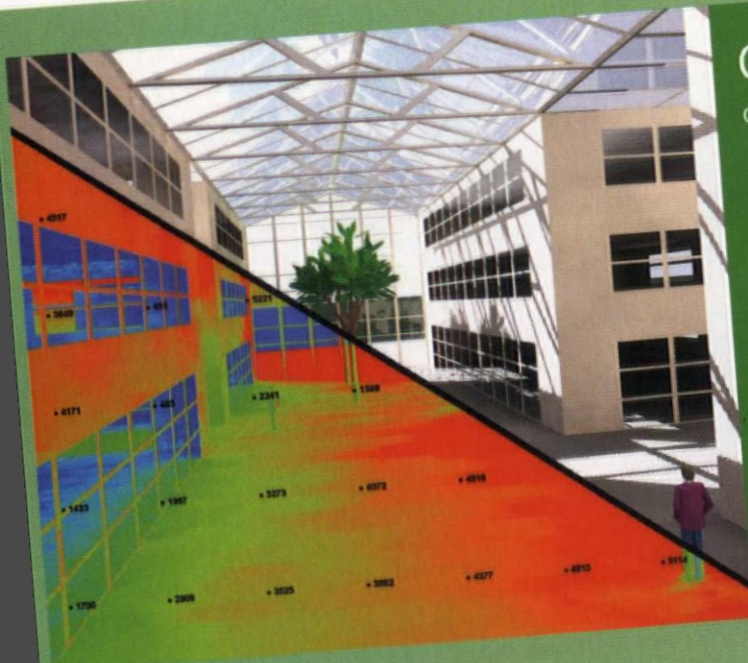
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Are you being conserved?



Left to right: Belfast's B1-listed Christ Church and Old Belmont School, refurbished by Kriterion; Derry's Great James Street Church is under threat

While in many parts of England there is a concern that we may be overly obsessed with preserving our built heritage, in Northern Ireland the pendulum seems to have swung the other way, with what can sometimes appear to be a cavalier disregard for conservation. **Clive Walker** investigates

Pressure is growing on Northern Ireland's Department of Environment (DoE) to reform building conservation and strike a balance between preserving heritage and attracting inward development. One radical proposal is to establish a dedicated environmental protection agency, but architects and conservation bodies believe that a coherent policy matched by grass-roots investment is the real answer.

At present, in what SAVE Britain's Heritage has described as 'bureaucratic confusion', day-to-day responsibility for the built environment is devolved to specialised agencies; the Environment and Heritage Service (EHS) deals with listed buildings and the Planning Service handles conservation areas.

The confusion is best illustrated by the debacle over College Square North, Belfast, adjacent to the recently refurbished B1-listed Christ Church. Paul Millar, partner with Belfast's Kriterion Conservation Architects, says a lack of cohesion within the DoE was exposed when the Planning Service ignored strong advice from EHS architects to refuse, or have amended, a 'poorly designed' apartment scheme in the square. The situation is also exacerbated by a severe shortage of resources – EHS employs just six conservation architects to administer 8,500 listed buildings, and the Planning Service has two dedicated conservation officers policing 59 conservation areas.

Key projects, such as EHS's second survey of Northern Ireland's listed-building stock, are being hit hard by under-resourcing. According to SAVE, the survey will take at least 20 years

to complete at the current rate of progress. Ironically, more historic buildings are being de-listed than listed, contrasting sharply with England, where the listed stock has quadrupled. Elsewhere, a proposal to pilot Article 4 Directions, designed to protect the character of buildings, has been dropped, as has a conservation-area education programme.

Crucially, EHS is not going into battle where there is a risk of failure, presumably because of the financial implications, asserts SAVE's Adam Wilkinson: 'I don't think it's a preoccupation on the part of government with internal politics that is causing the under-funding of conservation – it is the case that, as ever, conservation is at the bottom of the pile.'

But resources aside, the core weakness within the DoE appears to be a lack of any cohesive strategy buttressed by political will. 'While policy supports sensitive reuse alongside new development, there is no push towards sustainable development and the defence of the built heritage,' says Rita Harkin of the Ulster Architectural Heritage Society. 'Essentially development is developer-led.'

Harkin cites the Dromore conservation area in County Down as a prime example of this inconsistency. Although the DoE recognised that Dromore's unlisted terrace houses were typical of the scale and character of the conservation area, it approved their demolition, saying that it 'would enhance the character of the area, as well as assist in the prospects of a more general regeneration'.

Millar agrees that this demonstrates the

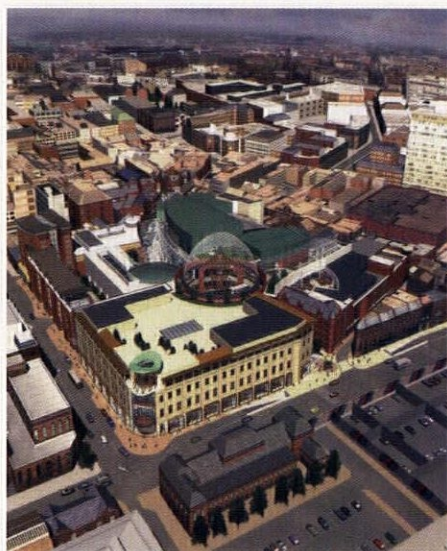
province's 'fragmented' approach to regeneration and restoration of historic buildings: 'There seems to be a lack of appreciation at the highest level that regeneration can be initiated and sustained through the restoration of historic buildings. This needs to be recognised.'

This political inertia has allowed a spate of high-profile unauthorised demolitions of listed buildings to pass unchallenged. These include Belfast's B2-listed Malone Place, the B+-listed Tillie & Henderson shirt factory in Derry and the B1-listed Rock Castle in Portstewart. The latest controversy surrounds Belfast's Victoria Square site and a striking £300 million mixed-use regeneration scheme, opening in 2007. The redevelopment has resulted in the loss of the city's last surviving 19th-century theatre bar, and while a public inquiry proved it was possible to incorporate the Kitchen Bar into the scheme, the developer, AM Multi Development Corporation, and the government rejected its suggestion.

Naturally, the DoE defends its strategy for balancing inward development with the need to protect architectural heritage. It recognises that there are 'situations when the built heritage may be damaged or destroyed without consent'. But the ministry highlights a new 'early-warning system' designed to flag up potential infringements of the law. A spokesman says: 'The system alerts Angela Smith, the Northern Ireland under-secretary of state for the environment, to potentially contentious applications for the demolition of listed buildings during the early stages of consideration, and ensures that senior officials are made aware of all applications involving the full or part demolition of listed buildings.'

Another powerful DoE weapon is the Building Preservation Notice. Introduced in April 2003, this legislation allows the DoE to 'spot list' buildings deemed worthy of listed status. Asked whether a notice had yet been issued, the spokesman said: 'We have not yet identified a case where action under this power would be appropriate, although a number of cases have been considered.'

The British Urban Regeneration Association (BURA), which identifies and promotes best practice in regeneration, also defends the DoE's track record. Gerald Cary-Elwes, BURA's business development director, believes the province is gradually achieving a balance between regeneration and conservation: 'There is no doubt that the authorities recognise the need to reconcile the balance between conserving heritage and attracting



The striking £300 million mixed-use Victoria Square scheme is the latest to cause controversy

inward investment through development.'

While many in the province feel the DoE needs a kick up the proverbial backside, key players in the debate remain ambivalent about the establishment of yet another agency. So what is the answer? For Belfast-based architect Boyd Partnership, the solution lies in devolving ultimate responsibility for conservation to those who know best: qualified architects.

'Clearly a cohesive strategy does not exist and resources are being spread too thinly,' says Arthur Acheson, a partner at the practice. 'The only option is to delegate decision-making to qualified professionals who are truly familiar with the buildings in question.'

In the meantime, fostering greater debate and understanding between all parties seems to be the only logical course of action. But the DoE's refusal to attend a workshop on the future preservation of Belfast's Cathedral Quarter last month does not augur well.

Who protects Northern Ireland's heritage?

Responsibility for the built environment rests with the Department of the Environment (DoE), but authority is devolved to two specialist agencies: the Environment and Heritage Service and the Planning Service.

The Environment and Heritage Service:

- determines buildings for listed status;
- issues listed-building enforcement notices;
- carries out works to listed buildings;
- compiles Northern Ireland's Buildings at Risk register in partnership with the Ulster Architectural Heritage Society.

The Planning Service:

- issues listed building consent;
- controls conservation areas;
- develops and implements government planning policies and development plans;
- determines planning applications;
- oversees sustainable development.

Ulster Architectural Heritage Society (UAHS) is the key architectural conservation watchdog in the province. Established in 1967, UAHS:

- promotes the appreciation, preservation and conservation of architecture;
- lobbies to protect listed buildings and unlisted buildings of merit that are threatened with demolition or severe alteration;
- routinely scrutinises planning applications;
- comments on new developments;
- seeks an active network of information about buildings, architects and craftsmen;
- suggests ways of strengthening legislation;
- highlights the significance of conservation areas.

SAVE Britain's Heritage is also actively involved in the province. It lobbies decision makers through media, reports, books and exhibitions and is the publisher of *Blink and You'll Miss It - Northern Ireland's Heritage in Danger*.

The listing system

Northern Ireland's listed buildings categories differ from those in the rest of the UK, but have approximate equivalents to the categories operating in England and Wales. They are as follows:

- Grade A is equivalent to Grade I;
- Grade B+ (applied to buildings with relatively minor detracting features) is the same as Grade II*;
- Grade B1 and B2 (applied to locally important buildings that have been altered outside the period of style) are equivalent to Grade II;
- Grade C (applied to non-listed buildings of certain historic interest).



New city proposals highlight shift in the political agenda

John Redwood has a great sense of timing. Just days after his unexpected return to the shadow cabinet, as shadow minister for deregulation, he has brought out a carefully researched, 24-page pamphlet proposing a new city at Thames Reach.

Much of his document has an air of the inevitable. It is nice that he thinks his new city 'should have an exciting new centre representing the best of new English architecture', but hardly the kind of statement that invites disagreement. He takes a determinedly populist approach to the type of development that would be acceptable, explaining that 'high-density flat developments are not popular in the United Kingdom' and prescribing that his new city 'will include terraced housing around garden squares as well as detached and semi-detached properties further from the centre'. But even if he does sound at times as if he wants to adopt the mantle of the Prince of Wales, Redwood at least faces up to the fact that a new city needs proper investment, not only in transport but also in schools and other shared facilities, and that the money for this has to be found.

What is most interesting is why Redwood has chosen this particular topic. It is true that this clever man is not afraid to tackle new subjects. As well as writing about the EU and about funding approaches for public services, predictable topics for a Euro-sceptic keen on reining in public spending, he has ranged further afield, covering healthcare and transport. The generous-spirited might say that, as a former minister for inner cities, this latest subject is within his sphere of interest. The more cynical would argue that since he has been campaigning against the introduction of large numbers of new houses in his Berkshire constituency of Wokingham, he has to find somewhere to put those houses. But if an ambitious politician keen to raise his profile believes that the best way to do so is to engage with the urban debate, and he is prepared to invest considerable research time, this must mean that it is becoming an increasingly important part of the political agenda. And that is good news for all who care about our cities, whether or not they agree with Redwood's thesis.

Ruth Slavid

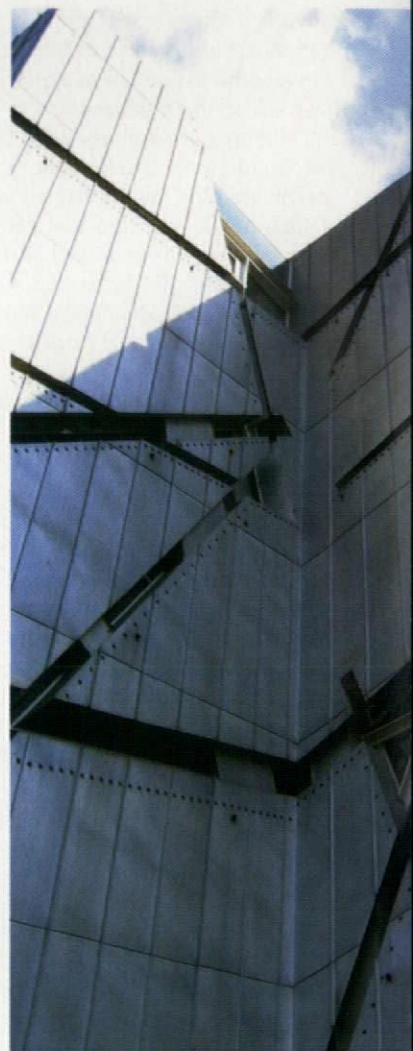
Libeskind and the great Ground Zero theme park

Both Le Corbusier and Heidegger proposed that the Greek temple was a pure expression of physical force. They ignored the archaeological facts, established 100 years before they wrote, that their marble architecture was a stained and polished proscenium, shining in the sun like a Hindu temple, erected to project the ivory-eyed enfleshments of ideas, as such.

The West has remained unable to enlarge its conceptual envelope to assimilate these hoary truths. Anyone still persuaded of the received wisdom of 20th-century Modernism should have felt a similar level of shock and horror watching *The Fight for Ground Zero* (Channel 4, 6.9.04). Libeskind, after the surprise of his success with an iconography of erasure, upon the Jewish Museum, Berlin, has been even more surprised at the continuing success of a symbolism of denial when applied to every other sort of building. However, he now finds himself locked into what can only be described (in the sense used by the Chinese) as a 'very interesting' situation.

His adversary is an architect of the sort that Libeskind has described, in his opaque book *Radix-Matrix*, as 'tinder for the bonfire'. David Childs even admits his design derives from the ideas of the structural engineer.

Childs argues, with physiocratic logic, that the design of very tall buildings is strongly influenced by material engineering. This he places in the service of Larry Silverstein, to maximise lettable floorspace and the range of the broadcasting antennae. Libeskind, on the contrary, finds himself the agent of the public, channelled through the mayor, Michael Bloomberg, and New York governor, George Pataki, who want Ground Zero to 'tell a story'. It should be realised what a



The Jewish Museum in Berlin

crime this is against the originary spirit of 'received Modernity'. Le Corbusier argued for the abolition of 'symbolism' (that is to say, perhaps, except his own).

Libeskind also finds himself in a new situation. From being the purveyor of an intellectually fashionable ideology of denial and deconstruction, he faces the task of standing on the site of an act of 'real deconstruction'. Looked at iconically, what is the difference between the ruins left by Al Qaeda and the torn and twisted envelopes built by Gehry and Hadid? Libeskind's proposal for a tower that measures time back to the Declaration of

Independence in vertical feet (suitably 'native' in a metricated world), and of a ray of sunlight (or shadow) that strikes on the Day of Remembrance, must lead him on, in a never-ending symbolic spiral, into the liturgy of the design of the ritual of remembrance itself, and so on.

From being the fashionable, rootless, vagabond, internationalist, prophet of doom, Libeskind finds himself returned to his own, Bronxed-out, ground zero where he must invent the signs and symbols of a corny message of upbeat faith in the future of the American dream.

This has led to severe soul-searching in the ranks of the black-uniformed power dressers, descendants of the lost-and-gone 20th-century intelligentsia – Marxist midwives of the upcoming materialist utopia. The avant-garde have lost their most intellectually dexterous champion, and it hurts.

Rather more interestingly, one may now place bets as to whether, and how, Libeskind can avoid becoming an accomplished snake-oil salesman of the orthodox American theme-park sort, and carry his respectably intellectual baggage to the destination destiny has marked out for him.

Or whether he must, in the prophetic words of Reyner Banham, 'shed his cultural load so as to run as fast as the engineers'. Personally, I wish him luck. He is clearly going to need it.

John Outram, via email

Sound-bite Ferguson's Bristol lacks focus

Ruth Slavid's enthusiastic editorial (AJ 26.8.04) overlooks a number of side effects of X-listing, as does George Ferguson's initial proposition. Firstly, as Kevin Steer rightly says in his recent letter (AJ 2.9.04), how does one allow for the possibility of developing and improving buildings placed in this category?

Historically, many buildings of less than inspiring design quality have been transformed and given a new lease of life – this is particularly true of former offices similar to Tollgate House, which are enhanced by the addition of balconies and other features as part of residential conversion.

Secondly, what is to happen to the defamed buildings – is the intention that they be demolished? Giving them a design black mark would only add to the difficulties of those intending to restore and improve them and might cast a blight over already depressed areas.

Thirdly, and most significantly, how is this process to enter the planning and legal framework relating to planning inquiry and compulsory acquisition procedures? Inadvertently, Ferguson has already possibly interfered in the latter process, as Tollgate House is the subject of a compulsory purchase order by the Bristol Alliance, and the secretary of state's decision on the ensuing public inquiry is currently awaited. Will the president's comments now prejudice the outcome of that inquiry?

Tollgate House has now been vacant for a number of years and the owners had planned to convert it into 280 flats with an ancillary health club. The appearance of the building would be radically changed under this scheme by the removal of the upper floors and their replacement by a lightweight glazed structure with added balconies below.

This scheme provides valuable residential accommodation as well as making use of the important resource of the existing structure (whatever Ferguson thinks of its appearance). The alternative scheme, which the Alliance is proposing, is to build a massive linear multi-storey car park for 2,600 cars linked with the extension of the Broadmead

shopping centre, which, in turn, requires extensive new road realignments.

Ferguson's reference to Bristol as a 'splendid city' surely also needs some qualification. It certainly was a very attractive city before wartime bombing and ill-advised road schemes destroyed much of the central area, linked with bad planning (over 250 such buildings with gross area of nearly 1,000,000m² were built in the period 1953-90). Many of these are now being changed to residential use and business has gravitated towards the dock areas, where the new developments and conversions are to be applauded.

The Broadmead shopping centre itself hardly did much to enhance the city, and the central road network, with its high-speed dual carriageways and endless roundabouts, frustrates motorists and pedestrians alike. All pretence at providing an improved public transport system has now been abandoned and the council is resigned to providing increased car usage in the very centre to compete with the Cribbs Causeway shopping centre on the perimeter.

The M32 pumps traffic directly into the centre of the national motorway network, and it is this large system that the new roadworks associated with the Broadmead expansion seek to enlarge, drawing in even more traffic right past St Paul's conservation area and Tollgate House.

It would be truer to say that Bristol is potentially a splendid city – as a native of the city, Ferguson must know the situation much better than I. But as president of the RIBA he should surely address the problems and issues of urban development in a more sophisticated way and leave the sound bites to the politicians.

Peter Smith, London NW3

Three cheers, no sneers, for Coventry's strengths

Astragal's note (AJ 9.9.04) of Richard MacCormac's well-earned Stirling Prize shortlisting didn't need any gratuitous sneer at previous 'attempts to put right' the 1940 bombing to smithereens of central Coventry.

Much of it may well be into dated and decrepit old age, like the few surviving perpetrators, as led brilliantly by Donald Gibson and Arthur Ling, with Terry Gregory and Harry Noble rounding off. But it has been demanded, sponsored and relished with pride by the elected city council, and long observed, reported with detailed illustration, and admirably encouraged by Astragal, no less, among many others.

Basil Spence's cathedral apart, nothing was to last forever. Coventry's great strength was developing ideas through centuries, proudly watching others move on from its pioneering, and reworking where needs changed and as technology and affluence accumulated. Even Godiva's statue got turned 90°.

Dan Levett, London SE21

Correction



Bill Hillier (left) and Les Sparks

We inadvertently accompanied a story about Les Sparks with a photograph of Bill Hillier (AJ 9.9.04). Apologies to both, who are correctly identified here.

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 to arrive by 10am on the Monday before publication.



simon allford

people

Tipp-Ex at the ready for some planning history revision

The London weather changes hourly, much like the mood of the combatants in the guerrilla war that is planning. My recent experience suggests that the silly season of support for the good 'new' (AJ 9.9.04) is very much over: we are back in the jungle. What chance has good architecture got with bad planning?

Perhaps it could be worse – an architect of many fine buildings recently advised me that nothing gets done in (insert place name of your experience) without an exchange of brown envelopes. My experience is of exchanges with the intolerant, but not of envelopes. I question, however, whether the current abdication of responsibility, pursued as a 'new deal' by so many target-incentivised authorities, is any more moral. It is certainly more random. As some Roman architects remarked to me recently: 'We have corruption all the way through our government – that is why nothing good happens in our cities unless you have a fixer. You have it too, but only at the top.' This was six months ago. But she was right, as recent Roman holidays suggest; for Berlusconi read Blair.

Perhaps we should pursue a new 'what if?' history of our cities. You must have seen a form of this publication: historians imagine what if the Spanish Armada had triumphed; D-Day had been a disaster; or the Twin Towers had survived. Except we could add a twist that would move this genre on, from a world of speculation to one of fact.

How? Quite simply, you visit your local library, an appropriate website, or the recesses of your mind to establish the momentous buildings and spaces that shaped your village, town or city. Order these chronologically, examining the effect they had on the figure-ground maps. Once this is done, pick up some Tipp-Ex (no need for a pen), and you can illustrate the alternative

history of your locale. What if the current regime of planning, statutory control and conservation had existed before 1947? Very soon you will find all the momentous events are removed and all your carefully Tipp-Exed ground plans resemble the first.

In London, city walls remain intact as the populace is sent back to the countryside. The Act of Enclosure is defeated at a public inquiry. The railways never make it into town, nor do the arterial roads. Following the Great Fire of London, all are obliged to retain the essential fabric and details of construction, which are resolved by new, expensive robust-details guidance. Wren fails not only to re-plan London, but his vision of spire and dome is also deemed an affront to the skyline. The industrial revolution is consigned to somewhere else, as is the Port of London; the cranes and masts of the boats destroy the profile of the crooked and sinking spires. The slums of the Industrial Revolution never come into being, as those of Restoration London are preserved and gentrified. London's commercial growth never happens.

Maybe that would have made for a better London. That it didn't may explain why so many architects retreat to Tuscany. I seem to remember a lecture by Leon Krier at the Architectural Association presenting slides of the delights of San Gimignano and the nightmare non-urbanity of Los Angeles. It was all very clear. How could you compare a pocket square, with kids kicking footballs against ancient bleached walls under the canopy of a cypress tree, with the graffiti-ridden, chicken-wire world of burned-out cars, basketball courts and warring gangs? As the late Ron Herron reflected, with a wry smile enlivened by the gum he was chewing: 'The trouble is I'll take LA every time'.

So the question to ask is, are you a Los Angelino or a San Gimignanino?

'What if, in London, the railways never made it into town, and Wren's vision of spire and dome was deemed an affront to the skyline?'

At this year's AJ/100% Design seminar, photographer Tim Soar will discuss his new AJ series that combines architectural photography, portraiture and reportage

Do you see these images (a selection of which are shown on pages 26-34) as capturing a moment in time, or as capturing the essence of a practice – or both?

They are very much a moment in time; light, lives, ideas and practice are constantly on the move. I seek only to react to the moment and the forces that shape that moment.

Has taking these pictures for the AJ changed the way you approach your work?

I have learned to place greater trust in my intuitive reaction to image-making, to relinquish some of the control I have previously exerted. Basically, to have more fun and enjoy the extra dimension of the relationship that the sitter and I are making.

Has the picture-perfect 4 x 5 transparency had its day?

The beautiful, sculptural, highly controlled large-format image of purity and delicious aestheticism is definitely here to stay. As long as photographers and their patrons enjoy seeing, making and paying for these images, they will be made. Breathtaking photography is an essential part of conveying the spirit, aspiration and art of architecture.

In layman's terms, tell us about the equipment you used for the portrait shoot (and its approximate cost).

The equipment for this shoot is a basic professional digital camera, compatible with 35mm-system lenses. The lighting is an American import miniature electric-flash system, all connected to Apple Mac computers. Together, I guess, it all cost around £20,000.

Which of the images are you particularly proud of – and why?

The image I am happiest with is the shot of Burd Haward [this week's front cover], although I have enjoyed making all the images. The day in Shoreditch is memorable because of the fun we had, the conversation, the connection we made. I was able to bring together all my experience and insight, a sense of how the light was working, the volume and shape of the space, the desires and passion of Buddy [Haward] and Catherine [Burd]. The shaft of light was perfect for a matter of seconds – we built the making of that image to peak at that precise moment. Happily, the whole process felt easy, relaxed and joyful, with none of the



VICTORIA SHARP

Strike a pose

stress and anxiety that normally accompanies such precious moments.

Tell us honestly: to what extent are these images staged?

All of the images are a conceit; highly staged, structured and composed. Simply, after making images for over 20 years, artifice, conceit and vanity are embedded in my image-making. I 'see' in a very particular, architectural and formal way; every photograph I make will be 'staged' in the sense of theatre, musical composition or drawing, simply because it has become such a part of the person I am and the way I express myself.

Do you find architects difficult to work with (both as subjects and clients)?

Architects are rarely difficult to work with,

and all of my sitters have been an absolute pleasure to photograph. If there is a difficulty in working with an architect it can be because the desires and passion for a particular result are so great. If a problem occurs, it's generally a communication breakdown – when a relationship is working well, communication is effortless, with a great deal of trust, honesty and respect.

Architects tend to fancy themselves as photographers. Will digital technology spell the end of professional architectural photography?

Architects may fancy themselves as photographers, just as I often fancy myself as an architect, but I hope I am wise enough to understand the complexity of the nature of both professions, and the skills required to

master both. Great architecture deserves great photography – neither are easily done. Both require commitment, passion and sacrifice. The qualities that you need to excel in both disciplines are rarely found in one person.

What do you think is the most difficult shoot you have ever done?

I am blessed with my commissions, rarely encountering 'difficulty'. Of course, each shoot is approached with a 'belts and braces' mentality, so I am mostly over-prepared and over-equipped for any problem that may arise. Any difficulties are purely a matter of logistics, and hopefully resolvable.

If you hadn't been a photographer, what would you have been?

I was born a photographer.

How did you get into architectural photography?

I grew up in Cambridge, so it helps to have fantastic architecture as part of your day-to-day environment. My father (a lawyer) has a passion for urban planning, architecture and design. Growing up, our house seemed to be full of architects and we enjoyed books on architecture and design, and great furniture by Eames etc. I guess I just feel comfortable working with design. It's generally a much more fulfilling area to explore than some avenues in photography.

Who are your photographic heroes?

Paul Strand, André Kertész, Irving Penn, Ezra Stoller.

Which do you consider to be the best AJ cover you've ever taken?

My best AJ cover will be the next one.

What's your favourite building?

My favourite building, and probably the one that convinced me of the power and transforming potential of great architecture, would be Richard Rogers' Pompidou Centre. My father took me there when it opened, and I can honestly say it opened my eyes to an architecture for and of its time; an architecture that expressed the hopes, desires and positive values of the generation that built it. My wife and I honeymooned in Paris – in part so we could soak up its energy, optimism and spirit.

Who do you think are the architects to watch?

Every architect has the potential to be the next great thing. All it takes is tireless energy, brutal personal honesty, relentless outpouring of heart, spirit and soul, and staggering intellectual accomplishment. Simple really.

Isabel Allen

See page 34 for details of Tim Soar's talk and an exhibition of the 'In Practice' photographs



The ships sailing silently through the black hole of world trade

Ever since the first invisible electronic phenomena were pressed into service as radio waves, inventors have tried to render them visible. For the best part of a century there were only two ways of doing this. The first (still with us) was by creative imagination, as is to be seen in the cartoonists' method of adding text to a bolt of lightning coming out of a radio speaker, for example. The second, the analogue method, works by translating the signal into the analogous movement of the needle of an instrument of some sort, watched over by an operator.

This narrow universe served all except the last few decades of the 20th century well, but with the coming of computer networks in the 1960s and mobile telephones in the 1980s, electronic equipment took a quantum leap into complexity, miniaturisation and, most of all, popularity. This, in turn, stimulated greater and greater curiosity about the invisible void of cyberspace, where most of the action seemed to be taking place.

Entertainment movies, like the animated 1980 Disney feature film *Tron*, offered a tantalising glimpse of this unexplored world inhabited by electrons but also, in some way, linked to the major changes in the real world that were being wrought by computer-aided design, electronic banking, computerised building management, satellite communications and robotics, which had already begun to manage our lives.

For a long time the grand project of the demystification of cyberspace concentrated on the information technology and communications business itself. As recently as the end of the Cold War and the collapse of the Soviet Union, world trade was already producing 1.8 billion tonnes of cargo per year, virtually all of it carried by ships in plain sight. At the same time, the image of world

trade in business advertising was more likely to be dominated by satellites and emails than by boats. Interestingly enough, this distorted picture is still to be seen today, even though the amount of shipped cargo has doubled to 3.6 billion tonnes. This is because container shipping is a 'black hole' in the global economy, seldom, if ever, mentioned in connection with world trade, even though it is responsible for the delivery of over 90 per cent of all

cargo in the standardised form of shipping containers. In fact, with the shift in the world manufacturing base from Europe and North America to Asia and particularly China, more and more shipping will be required, and more and much larger port facilities will also be needed at both ends of the journey. Invisible or not, the migration of manufacturing is going to shape future trade and shipping patterns for years to come.

How then can we reconcile the imagery of a global economy, which is spurious but heavily promoted, with the reality of world trade, which is growing but virtually invisible because when it is working it is at sea, where nobody lives? The answer must lie in the presentation. Pictures of ships, even if they are the largest ships in the world, will not restore the true balance of ship to satellite in the global economy.

What we need to shock the viewer is clash and contrast, simultaneity and dissonance. We need a ship in cyberspace, a huge container ship carrying an improbable stack of containers all suspended in the air over an avenue between skyscrapers in a galaxy of goods and services whirling in an infinite space with forklift trucks, armoured security vans, oil drums, gold ingots, railway lines and sections of gas pipeline; the whole resembling nothing so much as a huge abandoned drawing of the nine moons of Jupiter.

'How can we reconcile the spurious imagery of a global economy with the reality of world trade, which is almost invisible because it is at sea?'

C J Lim

Studio 8

When and where were you born?

1964, in a small village in Ipoh, Malaysia.

What is your favourite building and why?

Definitely the Maison de Verre in Paris. It is spatially poetic, beautifully crafted and inventive.

What is your favourite restaurant/meal?

I don't eat out that much, but I can consume a whole box of Battenbergs in one sitting.

What vehicle(s) do you own?

I don't drive.

What is your favourite film?

I'm very fond of 1940s and '50s movies from Hollywood. *The Hours* would be my favourite recent film.

What is your favourite book?

Bette and Joan: The Divine Feud by Shaun Considine. It's a hilarious read about egos and survival in a viperous creative industry. No, it's not about architects.

What is your favourite 'design classic'?

The 'Hollywood' sign in LA.

Who or what is your biggest architectural influence and why?

Movies, of course! They allow me to fantasise and imagine. Stories about people and their lives fascinate me. Architecture should also be about people.

If you hadn't been an architect, what would you have been?

Probably a fifth-rate screenplay writer. I enjoy storytelling. In recent years, most of our projects for Studio 8 have been heavily influenced by narrative: 'Sin' was inspired by the film *Se7en*, and 'How green is your garden' by the adventures of *Alice in Wonderland*.

What would your advice be to architectural students?

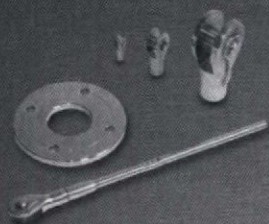
Don't do it! It's a lot of sweat for little return. Do brain surgery or rocket science. Those were my exact words to my brother when he thought of doing architecture. He's now a very successful surgeon and makes buckets of money.

What would your motto be?

Give it your best shot.



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IN PRACTICE

This week the AJ launches a 'visual column' – a series of photographs that celebrates the richness and diversity of architectural practice

In the AJ, and in architectural publishing in general, photography tends to fall into three broad categories: narrative images designed to illustrate a particular point (a building being demolished, a speaker at a conference, the existence of dry rot), conventional architectural photography (straight lines, no people, great light) and straightforward portrait shots. In commissioning Tim Soar to produce this 'visual column' we set out to blur the boundaries between the three.

They are portraits, whether of individuals, couples or groups, but they are also works of narrative in that they attempt to tell a story – to convey something of the ethos of the practice but also to capture a particular moment in time. For example, in the portrait of Richard Saxon, director of strategic marketing at BDP, on page 28, the boardroom setting evokes the practice's corporate professionalism, while the decision to photograph Saxon alone reflects the fact that the shot was taken at the time when Saxon was standing for the presidency of the RIBA and his personal profile was very much to the fore.

They are also very much 'architectural', in that they consciously set out to explore the way the practitioners interact with their space. The architecture itself, of course, offers an insight into the practice. The nature and character of architects' workspaces is never incidental. Even the decision to leave a space more or less as found, as is the case with the 1930s extension to a former textile mill in the portrait of Studio BAAD shown opposite, can be read as a conscious choice.

We also set out to capture the diversity of architectural practice. Each week we will publish an image of a different way of working, from the large commercial practice, to the semi-retired sole practitioner, to the young couple struggling to reconcile the demands of bringing up a family and running a practice from home. Tim Soar has often described himself as 'one of the most expensive cleaners worldwide', a reference to the fact that, like most architectural photographers, he spends much of his time cleaning windows, polishing floors and tidying desks. But in this instance, subjects were actively discouraged from tidying up in readiness for the shoot. We wanted to let the clutter – the post-it notes, the ashtray full of cigarette stubs, the tricycle competing for space with the drawing board – to speak for itself.

Isabel Allen

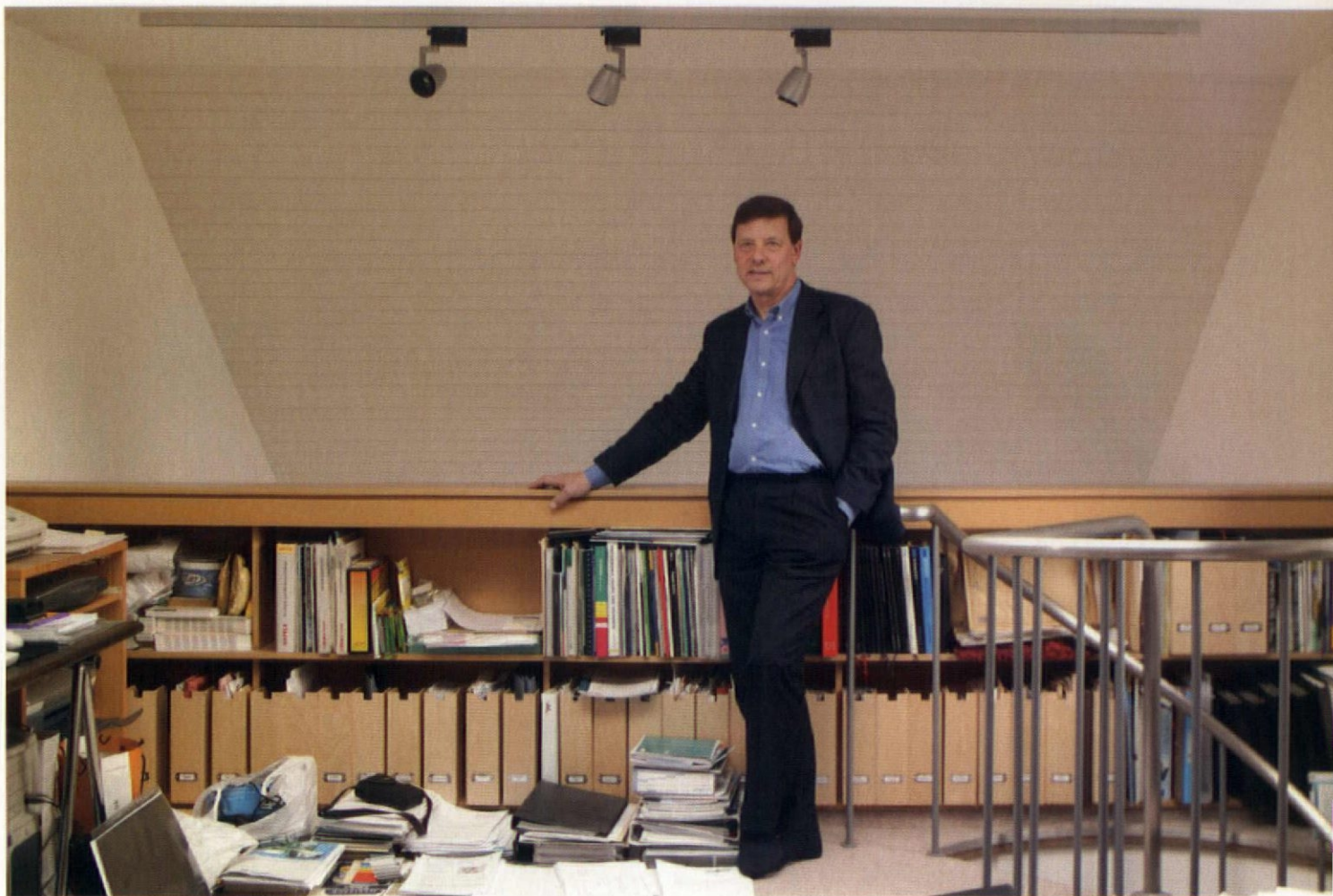


Studio BAAD was photographed by Tim Soar at 5.45pm on 6 May 2004 in Hebden Bridge, West Yorkshire



In the past we have described ourselves as a team of thoroughbreds and over the years we have been fortunate enough to maintain some of that spirit with newcomers who have joined the practice. Here, some of our team were discussing the finishing touches to a model of our proposal for the Ferrari House – a 1,000m² new-build house for a site in a suburban conservation area – before our meeting with the client. This part of our studio is an area we gravitate to for our design reviews. It is a 1930s extension to a 1907 textile mill. The fully glazed walls, with Crittall's W20s, must have been quite a sight in '30s Hebden Bridge; great light for colour matching and garment production and, almost unaltered, still a workspace we enjoy immensely.





Peter Clapp was photographed by Tim Soar at 6.13pm on 28 April 2004 in Camden Town, London

Never enough time, so please excuse the clutter, but hey, isn't life wonderful? After a career managing design teams in private practice, local government, the commercial world and a government quango, here I am back at the drawing board. Teamwork is great, and the building at its best is a very exhilarating experience, but isn't it nice to just have to be responsible for yourself? I can experience once more the pure enjoyment of designing and detailing, of talking to manufacturers, watching the work as it unfolds on site and cherishing the end product. With a mixture of PFI sports consultancy, selective domestic work (nice clients only), and some site supervision, I have an interesting mix of work that keeps me busy. The hardest part is keeping on top of CPD, but if you are to give a proper service you have no option. What more can you ask for? An assistant? No thank you! The clients like the low overheads and the personal service. So do I.

Richard Saxon was photographed by Tim Soar at 2.44pm on 15 April 2004 in Clerkenwell, London

In the former Cannon Brewery fermenting house, now the London studios of BDP, everyone works in lofts devoted to types of client. The ethos of BDP is teamwork, with our clients within the firm and with our colleagues in construction, to achieve excellence in both design and service. On the day of the portrait, next to the top-floor meeting room pictured, the Urbanism studio was completing Walthamstow's new square and streetscape. The third-floor Retail and Regeneration team was exploring Oxford's Westgate centre expansion. The second-floor Workspace group was fitting the BBC into its new Birmingham studios in the Mailbox and the graphic designers creating an exhibition on Clerkenwell for the Biennale in July. On the first-floor Living and Learning studio a new hilltop school for Bristol was emerging. At ground level the combination of good coffee and a wireless network was stimulating meetings both formal and informal. The ferment continues.



Andrew Lett was photographed by Tim Soar at 11.21am on 16 April 2004 in Marylebone, London

This is a simple, open space, where everyone is aware of what takes place around them. In this sense the office is intimate and personal but with the ability to withdraw into the private world of thoughts and ideas. We work low-tech and high-tech. The office reflects that with its plywood benching and sophisticated, powerful Mac screens and computers. We like the combination of the felt tip, the crayon, the cut-card models, and the 6B pencil sketch, with the precision of computer graphics. Everything is on show, and as visible as possible. Daylight is what we want and like. This is the studio, where discussion, sketching and debate take place. IT systems are here, of course, but they are not to dominate or to conceal as they often do. This is our world, away from the street but with audible and visual contact. We are part of the city, and we like its buzz and activity... We are but a tiny part of all this, but we feel connected, yet able to retreat into our personal and private domain.

Carey Jones was photographed by Tim Soar at 10.53am on 6 June 2004 in Leeds

Carey Jones adopts an open-plan philosophy – not only in terms of the layout of the office but also in the process of design. The photograph shows a team of directors and senior staff debating a masterplan for the riverside areas in Leeds, where Carey Jones is designing a number of schemes that will further assist the regeneration of one of the fastest growing cities in the UK. The practice's offices are on the north bank of the River Aire in a restored flax mill, the refurbishment of which was designed by Carey Jones approximately eight years ago, and provided the first new landmark for the rapidly developing area of the city. From the seeds of regeneration sown at that time, Leeds is now enjoying an unprecedented boom in its building industry with several billion pounds worth of new schemes either under way on site or progressing through the early design and planning stages. Carey Jones' bustling office, as shown in the photograph, is a graphic illustration of the extent of the work in which the practice is involved – not only in Leeds but in many other towns and cities throughout the country.





Tarsem Flora was photographed by Tim Soar at 11.12am on 4 June 2004 in Croydon, Surrey

Timothy walked into the office, his eye immediately gets drawn up to the three floors of the atrium. After a little pause, he decided to explore. I left him to do that and went back to my desk, pretending to get absorbed into my work, yet eagerly awaiting a call to pose for the photograph. That call never came, and after exploring the rest of the office Timothy finally walked onto the bridge that led to the mezzanine floor. Seeing me casually standing against my desk, he did all the 'yoga' poses until he finally found the best angle for the photograph lying on the floor. That was it! To my pleasant surprise, the picture managed not only to capture the full spirit of the office with its three-dimensional quality but also me in a normal working pose.



Terry Farrell was photographed by Tim Soar at 2.36pm on 16 April 2004 in Paddington, London

I live above my office – in what was once the office itself, so it is a contained, compact world I live in, where there is no commuting. Sometimes I spend weekdays in the studio. Sometimes I have clients or friends to lunch, and most often I am in the big workshop room downstairs where project design sessions take place.



Sutherland Hussey was photographed by Tim Soar at 11.08am on 16 May 2004 in Edinburgh

5AM SUNDAY MORNING – Charlie Sutherland (*right*) cut short a family holiday in the Black Isle to drive to Edinburgh (a fantastically clear spring morning on a fantastically clear A8).

9AM SUNDAY MORNING – meet with Charlie Hussey (*left*) to go to a meeting in Cumbria via a site visit in Galloway, a fairly standard trip of 600 miles for us.

10AM SUNDAY MORNING – Tim Soar turns up and both a bit jaded (Charlie Hussey grappling with Texas Holdem deep into the night).

No one in the office today (bank holiday weekend), longer daylight hours in Scotland now and everyone takes off to the hills at the first opportunity. Associate Colin Harris taking this a bit far – just disappeared for a month to climb the Himalayas.



The 'In Practice' series will be on show from 28 September-31 October at the **orangebox** showroom, 146/148 Clerkenwell Road, London EC1R 5DG. Tim Soar will be discussing the project at the AJ/100% Design seminar at 6.30pm, on Thursday 23 September. Admission is free on a first come, first served basis, but you must pre-register to gain attendance to the show. Visit www.100percentdesign.co.uk for details.



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Demand and conquer

New company Inventa finds demand for products yet to be invented and locates the technology to make them work

BY AUSTIN WILLIAMS

How often have you wanted a product to fulfil a simple function only to realise that no such product existed? Teflon-coated metal cladding; a decimalised brick; a shelf with a built-in spirit level; self-sealing vapour control layers; pre-finished tanking for above-ground externals; or just an attractive rooflight? It shouldn't be so difficult, but it seems that there is often a straightforward mismatch between designers' demands and manufacturers' supply.

This dilemma is usually resolved in one of two ways: the designer and manufacturer get together to explore the brief and come up with a fast-track invention or a new manufacturing solution (see, for example, b-consultants' SmartSlab and Heatherwick's Blue Carpet glass tiles), or the architect cuts his losses, uses existing materials and compromises on the design aspiration.

Now a new company, Inventa, has been set up to recognise hidden market potential, flag up the business opportunities and implement real technological innovations. And just when you thought that the construction industry was a hopeless case, Inventa has chosen to focus primarily on the needs of the built environment, albeit in the loosest terms.

Suits you

Based in Hampshire and led predominantly by young power-suited men-about-town (their web photos

'In the romantic version of events, innovation occurs by dedicated souls burning the midnight oil in their garden sheds'

show them in either jackets or open-necked shirts to suit your political persuasion), Inventa is a fascinating intervention in the architectural business world. To a certain extent, it turns common manufacturing processes on their head.

In the romantic version of events, innovation occurs by dedicated souls burning the midnight oil in their garden sheds – people like Brian Bennett and his cure-all skin cream formula, or Trevor Baylis and his wind-up radio. Historically, however, innovation has tended to materialise as a manufactured product through the organic process of scientific advance. Such advance often occurred in spite of itself. Knowledge for knowledge's sake. The very idea of scientific development often found an application after the event.

Take Teflon, for example. Investigations in the 1930s by Roy Plunkett for DuPont into freon freezing agents gave rise to an observable condition that had no predetermined use. Subsequently, the application of this research to manufacture PTFE (polytetrafluoroethylene, aka Teflon) transformed the construction industry, as well as the domestic saucepan market. This advance occurred by accident and it took several more years of trialling and exploration to work out its best application.

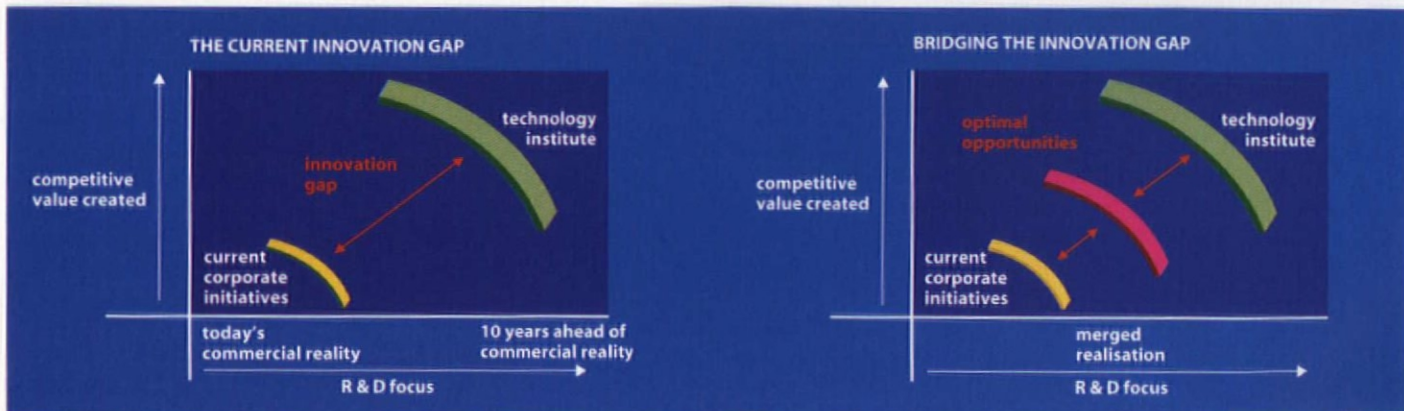
This was an innovation turning itself into a product. Inventa, on the

other hand, has products in mind and is looking for innovations to make them real.

Rather than allowing scientific advance to develop randomly – to discover, accidentally, exciting new advances and pontificate about the possible practical applications for those advances – Inventa recognises that scientists and product manufacturers speak different languages, and that this, it believes, is why so many potential products go to waste. A naive theory, but a theory at least.

There are, says executive director Gideon Davenport, 'major technological developments out there, with clients crying out for products that make use of those developments, and yet neither side knows how to bring them to market'. So Inventa acts as an agent for technologies that have not yet found a practical placement. To a certain extent it is reclaiming the mantle of Victorian business entrepreneurialism by working with manufacturers to find marketable niches and then finding the technology to fill them (although it is worth pointing out that in the Victorian era they would never have thought about using a third-party agent).

This is the point – Inventa recognises the risk-averse nature of business technology today and, to its credit, is trying to maintain a sense of risk-taking, albeit by minimising the risk to its clients. Instead of waiting for a boffin with a scientific/technological development to scabble around for a practical application, Inventa starts with the manufacturers', suppliers' or designers' needs and works back to find the technology that might fit. While this is good for business and opens up the potential for innovative



solutions, it is sad that there is such a lack of commercial nous in science, and especially in construction science, these days.

Start-up

Set up in 2001, Inventa comprises a four-strong management team with a good pedigree in business development, marketing, innovation and technology marketing. Davenport himself has worked as the lead strategy consultant for the Stanford Research Institute, but suggests that this new venture is the most exciting he has ever been involved with. 'The construction industry needs more and more solutions to meet the technical demands placed on it,' he says, adding that he is centrally placed to help find them.

To this end, Inventa has 'very good' access to a great deal of untapped innovative knowledge. It is supported by relationships with its major European research and development partners, such as QinetiQ and the Fraunhofer Institute, which have allegedly given it access to £60 billion of research information and resources that include up to 30,000 scientists. From PhD papers and research labs to scientific reports to the military, there is a world of technological advances being moot-

'Inventa is able to tap into research, say, five years ahead of anybody else, and is able to provide manufacturers with a market lead'



The Elephant and Castle Regeneration Project team has appointed Inventa, along with consulting engineer Brian Dunlop Associates, to advise on the feasibility of establishing a public/private joint venture EESCo (Energy and Environmental Services Company) to provide heating, cooling and power at a local level for Southwark council's £1.5 billion development in south London.

Inventa will identify key technologies and capabilities that the project team can employ, focusing on the design of renewable energy and alternative sources of water supply, the delivery of energy and environmental services to residents and businesses, climate-responsive architecture and urban design, on-site generation of heat and power, and community heating and power infrastructure, as well as potential commercial partners and methods of alternative funding.

Chris Horn, Elephant and Castle urban redevelopment project director, says: 'Inventa has been appointed to bring innovation and thinking to all areas of this project and will look to harness the knowledge of its European technology partners, as well as its extensive commercial network to meet the long-term objectives of this project.'

Development stages

Inventa has identified four stages of involvement:

1. Defining the brief and objectives

The focus here is on the market and application rather than production and materials, to allow maximum flexibility in the lateral thinking stage. Executive director Kerry Thompson says it is at this stage that Inventa 'identifies opportunities many companies previously did not know existed to technology requirements they thought were unsolvable'.

2. Assessing appropriate technologies

At this point Inventa undertakes briefings with technology partners, such as materials chemists and process specialists, to identify and assess a range of candidate technologies.

3. Agreeing the technical and commercial opportunities

This stage sets out the actions required to achieve full implementation. This might include the need for prototype testing, further R&D, licensing or joint venture considerations.

4. Facilitating the transfer of technology from Inventa partner to industry client

Rather than just getting the information and letting the two sides get on with it, Inventa stays on board to facilitate smooth transition and identify and resolve any unforeseen technical and business issues that arise from commercialisation. This is particularly important because of the language gap between the research and manufacturing worlds.

ed every day. Inventa likes to match up manufacturer demand with this potentially lucrative technological knowledge bank. As it says in the jargon, Inventa 'identifies new advances in technology that companies in the building and construction sector can employ to achieve competitive advantage through product differentiation'.

For example, military scientists are forward-thinkers – unrestrained by normal funding and philosophical (possibly moral) constraints – who are working on hush-hush technologies and research programmes that are 10 to 15 years ahead of any public disclosure, let alone commercial application. Inventa is able to tap into this research bank, say, five years ahead of anybody else, and is therefore able to provide manufacturers with a market lead – in terms of materials, processes, R&D, or simply hypothesis. When approached by a manufacturer with a specific brief requirement – like 'build a better mousetrap' – Inventa can trawl its patents and research programmes to find

ideas that might give a competitive edge to a new mousetrap manufacturer. This is the opposite to an R&D programme coming up with something that it then decides to market to mousetrap manufacturers. Inventa, acting as a catalyst, says it aids both sides.

With the two sides of supply and demand not even recognising that the other exists, it makes you wonder whether applied chemistry might have suffered if Inventa had been around in the 1930s and stitched up a copyrighted deal with Roy Plunkett and a saucepan manufacturer all those years ago.

That said, Inventa does have a wealth of knowledge that it would be foolish to ignore. Its assistance to the construction industry could be great; the range of solutions to an as-yet-unknown list of demands is only as wide or narrow as the clients' imagination. Add to that the fact Inventa has a certain 1980s-style get-up-and-go, and you realise that that in itself is a rare commodity these days.

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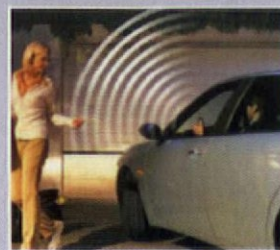
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IT phone home

As the quality and reliability of Internet calls, or VOIP, continues to improve, does this spell the end of the landline?

BY SUTHERLAND LYALL

For quite a long time now, computer nerds have been phoning each other all over the world for free. They have been doing it via the Internet, using downloaded software and headset/microphone sets plugged into their computers. At first it was a bit of an adventure because 56Kbps modems were really too slow to cope adequately with voices. The phone companies were a bit grumpy, but there were so relatively few of these instant or Internet messaging (IM) callers that it was hardly worth bothering, and they were paying for the modem connection anyway.

That was then. In the last year, the massive take-up of fast ADSL (broadband) by Internet users has removed the adventure factor and improved the quality to commercial levels of reliability. So now pundits have started to ask how long the ordinary telephone system has before computer phoning, or Voice Over Internet Protocol (VOIP), becomes the norm.

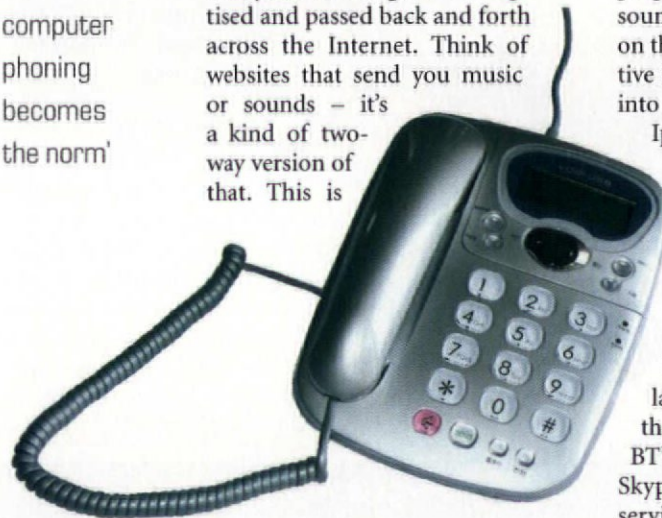
The big boys have woken up to the threat towards their age-old revenues, and BT itself has just announced that it has integrated its own VOIP software, BT Communicator, into its current Internet system (www.btbroadbandvoice.co.uk). This comes in response to a threat from a number of VOIP start-ups and especially from rival Skype (www.skype.com), which is offering free Internet calls. BT's service is free if you want to talk to someone who also has the service installed – that is, to another BT customer. But, like other Internet telephony companies, BT extracts revenue from subscribers who make calls from their computers to landline phones or mobiles.

How it works

Don't be blinded by science, this is really simple technology. You call up

'Pundits have started to ask how long the ordinary telephone system has before computer phoning becomes the norm'

the software (which you download from the Internet or from a service provider such as BT or Skype), enter the address of your friend, client, engineer, whoever, and put on the headset or pick up the handset. Once you have made contact, you talk away just as you would on an ordinary phone. What happens is that your voice signals are digitised and passed back and forth across the Internet. Think of websites that send you music or sounds – it's a kind of two-way version of that. This is



An adapter and ADSL modem (below) is all you need to convert your existing phone to a VOIP system – and the benefits are potentially huge

called peer-to-peer – or computer-to-computer – telephony and your Internet service provider (unless it has also provided the software) probably has no means of knowing whether you are downloading pictures or having a gossip with your mum.

This is far too limited for a practice that needs to talk to the whole outside world, although there would be obvious financial advantages in setting up

your Hong Kong office's computers with the software, and maybe in doing the same with everybody in the design and construction team for the duration of a building project. But in order to communicate with anyone in the phone book, you need

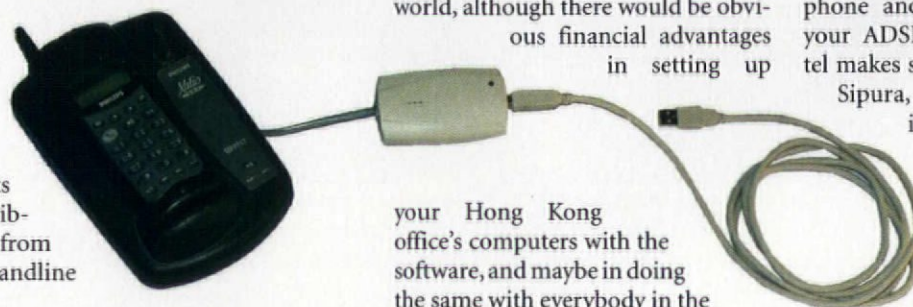
a gateway to cellnet and public telephone networks (PSTN). Providing and metering this gateway service is where Internet telephony operations hope to make their money.

The kit

There are three main ways of connecting to VOIP. One is to use a headset plugged into either your computer's sound port or USB port, depending on the software. The obvious alternative is a phone-like handset plugged into the same ports. Firms like Ipspeak, Pipemedia and Skype offer soft phones.

Robert Proops of Calls-Calls, who was at the Architectural Association in the 1960s, is one of the few independent VOIP specialists at www.calls-calls.com. He sells handsets, homegrown VOIP-to-landline software and a service that costs a tenth of the price of BT's. He is a great supporter of Skype's free computer-to-computer service. He says that at the moment the soft phone is the most popular among VOIP users. 'It's cheap because the computer call to the Internet is free and you only pay from the edge of the Internet closest to the landline,' he explains. 'But you would use Skype for phone-to-phone. It's better than landline quality.'

Another way is to buy an adapter to which you connect your existing phone and which is connected to your ADSL modem/router. Gossip-tel makes such an adapter, called the Sipura, and manufacturers have integrated the two. The resulting handset, which plugs into your ADSL connection, is called an IP phone, which Calls-Calls sells as a ToIP Ethernet phone. 'The advantages are faster speeds and better quality, and the fact that it effectively has a phone number, rather than a compu-



ter address. The disadvantage is that you can't use Skype and its high-quality calls,' says Proops.

Some little hitches

The quality of VOIP is, of necessity, on a par with the quality of your Internet communications, which is mostly very good. But as dialling currently involves entering quite long alphanumerical addresses, it can be a pain, so some new handsets now incorporate small QWERTY keyboards. There is a move to simplify VOIP addresses, but it hasn't happened yet.

The next big thing

You may have noticed those recent mobile-phone adverts offering free mobile phone calls for everyone in your company, providing they are made only to other people in the same firm. Everybody wins. Your staff can be in constant telephonic touch for nothing, and the mobile people have suddenly acquired all your staff as passive subscribers. Oddly enough, this deal comes at a time when VOIP has begun to

'The obvious motive for getting Internet telephone systems is that they are cheaper – possibly massively cheaper'

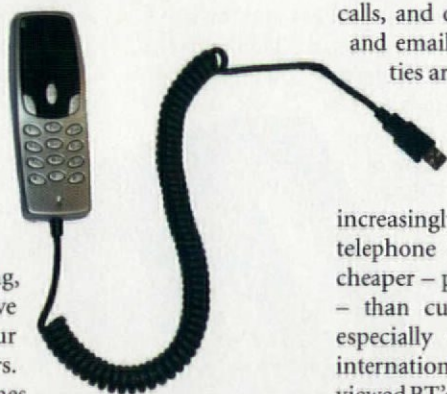
spawn Voice Over Wireless Local Area Network (VoWLAN). Many big firms already run wireless networks and save cabling costs, but there is still a need for telephone cables.

That is no longer true if you take the simple step of adapting Internet messaging to run over your wireless local area network. The big companies will doubtless try, but there is no good reason why these calls should attract any charge at all. Since the broad tendency in the hand-held arena is for convergence, pundits have already called for cellphones that can deal seamlessly between mobile (and, in the office environs, possibly free) calls and VoWLAN (completely free) calls, and do the usual photography and emailing as well. The possibilities are fascinating.

Why do it?

The obvious motive for getting involved with increasingly complicated Internet telephone systems is that they are cheaper – possibly massively cheaper – than current telephone systems, especially when your practice has international work. Observers have viewed BT's apparently active involvement with what looks like the end

of massively profitable leased lines, and the revenue from business and domestic calls, with cynicism. But in October it is participating in a series of international tests of the Multi-service Switching Forum (MSF), which will allow makers of kit to demonstrate the commercial readiness of next-generation IP services across the range from local to international VOIP. BT says that VOIP will be at the heart of its future business transformation, but even without BT, VOIP looks set for a big future. The predictions are that in five years' time, Internet telephony will account for 12 per cent of all telephony revenues.



All ears on VOIP
www.skype.com
www.gossiptel.com
www.ipspeak.net
www.pipemedia.net
www.calls-calls.com
www.zyxxel.com
www.btbroadbandvoice.co.uk
www.voipvoice.com

NATURALLY, A SMALL BODY OF VOIP JARGON HAS ALREADY DEVELOPED...

VOIP – can also be written VoIP, but understandably most keyboarders prefer not to switch cases mid-word.

IM (Internet messaging)

– what VOIP was called before marketing got hold of it.

Peer to peer – Internet messaging between computers.

Soft phone – a standard

headset/earpiece-microphone kit, and now a handset that plugs into a computer sound port or, more commonly, a USB port. Often called a USB phone. The spelling 'softphone' has already appeared as an alternative. SoftPhone and SoftFone must surely follow.

Ethernet phone – a phone, desk or handset with internal software and its own address. Specifically designed to plug

directly into an ADSL modem/router (not a computer). This is what most people will end up using when VOIP becomes universal.

VOIP service provider – a company you pay to provide you with the service, essential if you intend to communicate with the outside world.

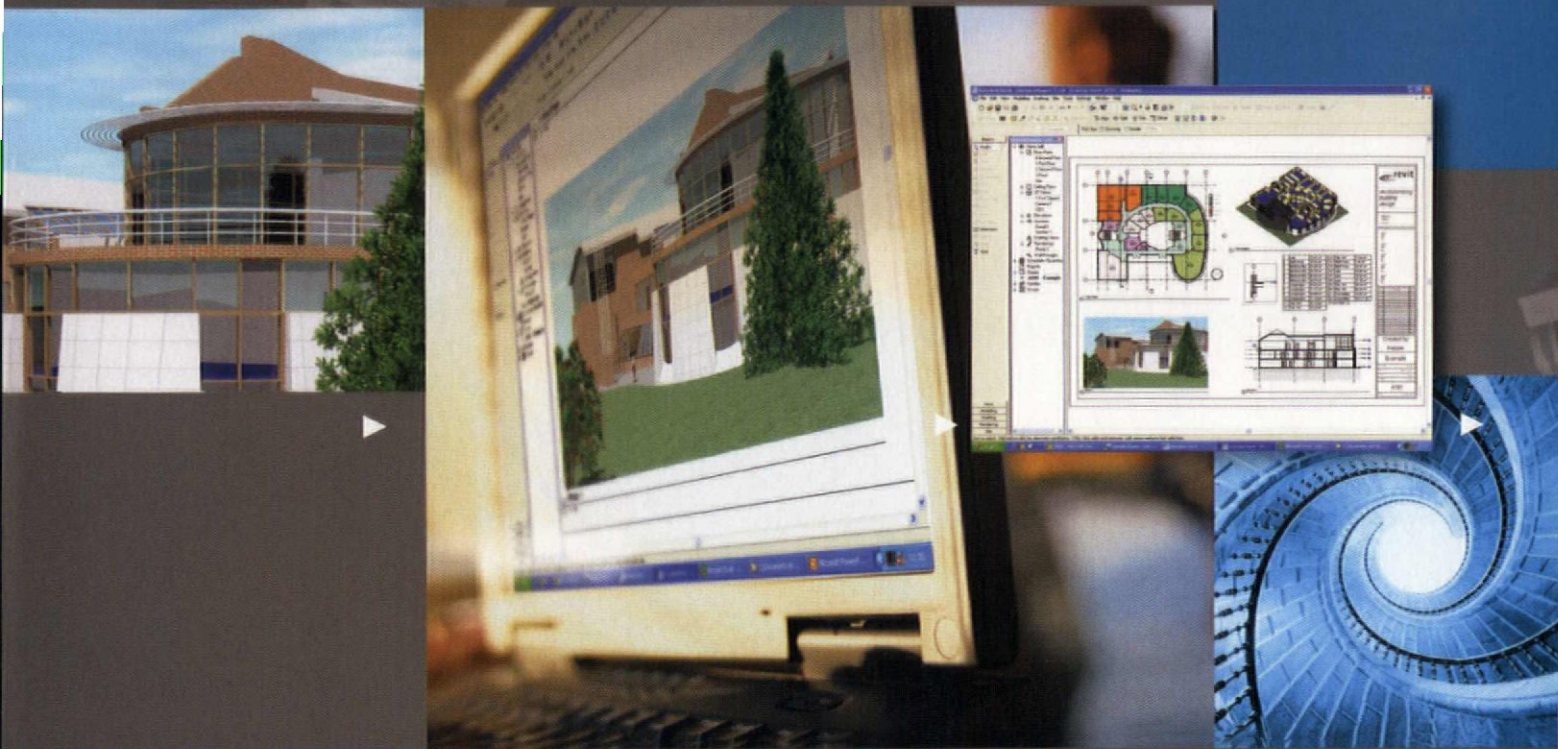
Real phone – probably needed for some years to come, just

in case. A real phone has to be attached to an adapter before it can talk on VOIP.

PSTN connectivity – the ability to phone to and from the public telephone network. Essential if you go seriously for VOIP.

VoWLAN (Voice Over Wireless Local Area Network) – an intra-office VOIP. The lower case 'o' adds computer street cred.

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Care to share?

The AJ's occasional agony uncle **Joe Croser** solves your IT dilemmas and outlines the benefits of data sharing

How can you protect your own interests when sharing your data?

I read your agony uncle article with interest, but confess to having more than a little scepticism regarding your claim that the largest gain to be had from computerising processes is through data sharing with fellow consultants.

Where is the line drawn between sharing CAD data and doing someone else's drawings for them, and how can you protect your own interests when sharing your data with another party? And assuming that one does share one's data, what is the best application to use for compatibility with others? Your comments are appreciated.

Name and address supplied

Joe replies: I understand your views, but I would argue against the idea that making your CAD data available to others is akin to doing their job for them. The benefits of data sharing are evident across a project as a whole because of improved coordination and a reduction in errors. This not only produces a better product but may help create a better team spirit on the project and better karma – the play-it-forward approach of investing now to reap rewards later.

What data can be shared?

When talking about sharing data, we must think about sharing all types of design information: CAD models, drawings, specifications, schedules and so on. Each different type of design information can be presented in more than one format and for the sake of this reply I am going to break them down into three distinct categories:

- **Digital reusable format** – in sharing your data so that others can reuse it when developing their own designs, you are reducing the possibility of people misreading your information during replication. If someone does not have to redraw your information then they will not redraw it incorrectly. The obvious example is CAD, where one consultant's CAD drawing can simply be incorporated, perhaps as an underlay, into the next consultant's drawing.

- **Digital rendition** – one of the side effects of working in CAD drawings with external reference attachments is that the owner of one drawing does not have full control over the way it looks at any one time. Because other people are modifying and adding to it, the file is in a fluid state. While this is actually an enabling feature for reduced duplication and increased coordination and efficiency, it can be a hindrance should you need to grab a quick print from the CAD drawing.

Creating a digital rendition of all drawings (especially in PDF format) effectively freezes a snapshot in time. This can then be used for reprints, as an archive record of released information, and for group commenting in the form of adding notes and bubbles to drawings during a review cycle.

- **Paper copy** – you can't ignore paper. I have yet to come across a paperless building site, and courts of law expect you to produce 'best information'. There is still no better information than paper in this arena – although cataloguing it digitally with renditions stored in a database would make search and retrieval of the key pieces a relatively simple task.

Protecting your interests

When you share data it can be difficult to protect your interests. You can take some obvious steps to boost your comfort levels:

- Password-protect your CAD files to prevent editing by someone else and to allow only referencing;
- Never, ever supply a CAD file with your own border and logo so as to stop your files being printed by a third party without you having checked the content;
- Use PDF files for sharing drawings rather than model files. That way what is printed is what you intended to be printed;
- Finally, distribute all data with the usual '...do not measure from this... supplied as is without warranty...' disclaimer.

How compatible is compatible?

You ask which is the best application for data compatibility. If you are sharing data you are going to reuse, the native file format is an unbeatable option. However, there are more AutoCAD and AutoCAD LT seats in existence than there are of most other CAD tools put together, so DWG is the obvious choice. Although we all drive varied applications, it is very likely that we will have to convert data to a format that is readable by everybody, and that is DWG.

Adobe's much-used PDF format is an obvious choice for digital renditions. More than 500 million copies of Adobe Acrobat Reader have been downloaded free from the Adobe website (www.adobe.com), and engineering documents are set to become a major focus in the future PDF development path with the next release of the Acrobat Professional range of products.

As for paper, well I think the pros and cons are quite obvious.



Adjudication stays on track after contract repudiation

Adjudication was back in the spotlight in June, when Connex South Eastern ('Connex SE') tried to use grounds not previously canvassed in front of the courts to kick into touch an adjudication brought by MJ Building Services Group.

Connex SE argued (among other things) that the adjudication provision did not survive the termination of a contract, and also that it was an abuse of process to start an adjudication more than a year after the contract had come to an end. Before the adjudication got under way, the parties agreed to ask the court whether Connex SE was right.

The facts concerned MJ's installation of CCTV systems at stations in Kent and Sussex. Two subsidiaries of Connex operated the railways in those counties – one was Connex SE. Despite uncertainty as to whom MJ's contract for the works was with, the installation seems to have got under way in a rather stop-start fashion. Then Connex SE decided it did not want to complete the CCTV works in its area. In November 2002 MJ wrote to Connex SE stating that it had repudiated its contract, and MJ accepted that repudiation.

A brief outline of how a contract can be brought to an end by repudiation may be helpful here. Repudiation happens when one

party clearly says that it is not going to perform its part of a bargain. The other party can elect to accept that pre-emptive breach. If it does, it has to communicate that acceptance clearly, in a similar way to clearly accepting contractual terms at the outset. Alternatively, the wronged party can opt to let matters continue, and wait and see if the other side's breach materialises.

MJ accepted the repudiation, so if there had been a contract with Connex SE, and if Connex SE's decision not to carry on the works was repudiatory, the contract was thereby brought to an end. In February 2004 MJ served a notice of adjudication on both subsidiaries for damages.

The court spent some time unravelling the contractual muddle. The judge, HHJ Havery QC, decided there had been a single contract between MJ and both subsidiaries.

He went on to reject Connex SE's argument that repudiation defeated the adjudication provisions. Connex SE said the purpose of adjudication was to relieve cash flow during the course of a contract, and that this problem simply did not arise when a contract had been repudiated. The judge observed that adjudications have been held to be valid when started after works have finished, drawing the inference that there is likewise no bar to starting an adjudication after repudiation. He also referred to the established principle in arbitration that an arbitration clause in a contract survives that contract being repudiated, and decided that this is equally applicable to adjudication.

But, said Connex SE, under Section 108 of the Housing Grants Act a party is able to give notice of an intention to refer a dispute to adjudication 'at any time'. That could not mean,

Connex SE argued, that notice could be given 100 years after a dispute arose. There must be some time limit on the right to refer a dispute. The right to refer should be construed, Connex SE said, as meaning during the currency of the contract. In other words, not a year or so after repudiation.

The way limitation works in practice is that a party considering launch-

ing a late claim will consider carefully whether it has any chance of getting round the limitation defences that the prospective defendant will put in its path. While it is for the defendant to say how and why the statutory limitation periods defeat the claim, no claimant will start a claim if they cannot see a way round the limitation problems. In light of this, the judge rejected this argument of Connex SE too. He said that even though there is no time limit for starting an adjudication, an adjudicator would have to take into account any valid limitation defence. It follows that a referral 100 years after a dispute arose would most likely meet a cast-iron limitation defence, and so would not happen in the first place.

So yet another inventive attempt to derail an adjudication failed, and MJ was able to take its dispute back to the adjudicator.

Sue Lindsey

'An arbitration clause survives a contract being repudiated; this is equally applicable to adjudication'

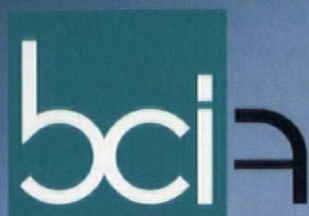
XP problems and Reid's demented little caterpillars

The best advice about the great Microsoft Windows XP upgrade – Service Pack 2 – seems to be to wait. One gloomy prediction is that one-tenth of small businesses will have problems with the upgrade. There are problems with AutoCADs 2000, 2002 and 2004 and you can check out these and other problem applications at <http://support.microsoft.com/default.aspx?kbid=842242>. It offers a variety of solutions, but Fred Langa (at www.langalist.com) is running practical advice on the installation (also advising people to wait) and reports that you can get it free on CD-ROM from Microsoft at <http://go.microsoft.com/?linkid=914701>.

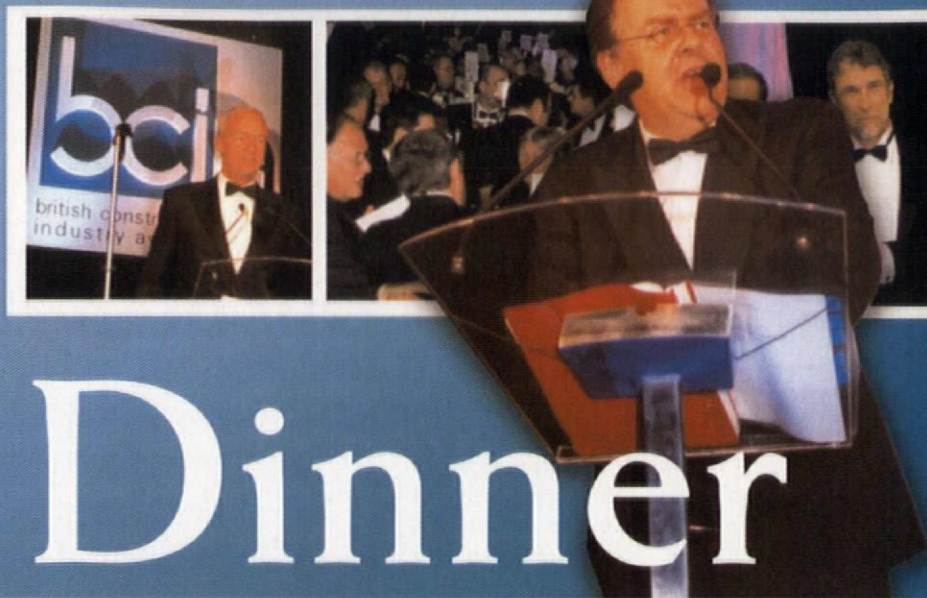
A while ago I took a look at Geoffrey Reid Associates' website and, apart from some niggles about not being able to vary the text size and the overly prolix nature of the text, it seemed good, lean, convincing stuff. The new site, of what is now snappily called Reid Architecture (at www.reidarchitecture.com), is a lot of fun. The practice is now in the top 10, so I guess it feels it can afford to relax a bit. But the text is still unalterably small and thus easily viewable only by people under the age of 45 – which is to say, very few clients.

Never mind, this is a visual site and navigated, as you eventually find out, by a demented multicoloured caterpillar that follows you around at a distance. Infuriated, you eventually try to ambush it. It expands a little, you rattle a bunch of mouse clicks at it and up comes a rather inelegant grid with the usual categories. Click on one of these and a new screen emerges with a coloured sketch on the left and on the right a zoomable image with a brief description and contact names. You have the option of looking at three different schemes per category and there is a nice, shambling shuffling of images when you do.

Only rival practices will hate it, but please don't copy. Doing visual humour calls for a very light touch, a self-confidence based on performance not hubris. Oh, and real web design talent. sutherland.lyall@btinternet.com



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Peter Eisenman's writings are like his designs: ordered and logical, but hard to understand and referring to very little beyond themselves. You won't find any ordinary things like clients or money or building regulations mentioned in these essays. For Eisenman, architecture is a game. Its object is not to produce useful things, but almost the opposite: to avoid all common concepts such as usefulness. It is not about people or cities or even buildings; it is about itself, its 'interiority' (nothing to do with real interiors).

As early as 1971, in 'Notes on a Conceptual Architecture', we find Eisenman claiming allegiance with artists like Donald Judd and Sol LeWitt, and imagining an architecture of 'formal universals', which, though meaningless in any ordinary, symbolic sense, might nevertheless 'provide references which are understood in the mind'. They would have to be manipulated, he says, by 'some form of transformational method', but the aim would always be 'to produce a structure for new meaning, without developing a new sign system'. This is the programme he has pursued more or less consistently ever since, and this book is the record of his progress up to 1988. (Why it ends in 1988 is not explained. Perhaps a second volume is envisaged.)

Dry and abstract it may be, but Eisenman's method has its attractions. By excluding the normal subject matter of architecture, he is free to concentrate on pure architectural form, penetrating its mysteries by subjecting it to every imaginable mode of transformation – division, duplication, subtraction, rotation, extension, etc. This procedure will sometimes refer to an arbitrary narrative or pattern, such as the processes of DNA or the plot of *Romeo and Juliet*, but it will never refer to function or type or any of the other things that architecture is normally thought to be 'about'.

Out of the ordinary

COLIN DAVIES

Eisenman Inside Out: Selected Writings 1963-1988

By Peter Eisenman. Yale University Press, 2004. 248pp. £22.50



Eisenman's installation, 'The Garden of Lost Footsteps', currently at Scarpa's Castelvécchio

Eisenman goes to a lot of trouble to explain how these processes operate in his own designs, but he also uses them as a tool to analyse the designs of others, from Alberti and Palladio to Le Corbusier and Mies. The verbal analyses are unreadably long and tedious, but the diagrams (here reproduced too small) are fascinating. In 'The Futility of Objects', for example, the front elevation of

Terragni's Giuliani Frigerio apartment block is subjected to a 15-stage transformation that reveals 'an original condition as inconsistent and shifting as quicksand'. This supposedly represents a new kind of composition, more like 'decomposition', echoing the rupture of history in the modern world.

History takes a peculiar form in Eisenman. It is never very detailed, and few examples

Peter Eisenman: The Garden of Lost Footsteps

At the Museo di Castelvécchio, Verona, until 3 October

What a contrast to have my first visit to Carlo Scarpa's Castelvécchio 'enlarged' by Peter Eisenman's temporary installation 'The Garden of Lost Footsteps', writes Christopher Platt. Five landscape bays disrupt the grass of the courtyard with a series of undulations and tilted paved planes, finally juxtaposed with red-painted steel sections. Fragments of these sections then reappear in the lower rooms of the building.

The accompanying pamphlet states: 'Eisenman intensifies the correspondences between interior and exterior, between

building and place. He thus repropounds the five ground-floor rooms on the lawn in the same dimensions and parallel to the body of the building, which become the same number of "piazze", slightly sunk into the ground. They are faced with sheet steel and hold differently inclined volumes – as if an earth tremor has taken place – containing an equivalent paving of smooth cement alternated with strips of Lessinia stone.'

There is, of course, also a video, where Eisenman goes into detail about this 'extraordinary tribute' to Scarpa. But the

installation itself is actually disruptive in the setting, and although the grassy eruptions are in themselves not uninteresting as landscape interventions, the ensemble draws attention away from the existing condition and towards itself in an aggressive way.

This is the crucial difference between the two architects' approaches. At the Castelvécchio, Scarpa finds a way to defer to the art without diluting his architectural intensity; indeed, the one requires the other. Eisenman, on the other hand, makes his own work the centre of attention.

Though cloaked as a tribute from one great architectural figure to another, the interventions – especially inside the

are furnished, but it has a definite shape and a slightly unreal clarity. It has been revised and refined over the years and various versions of it appear in this book. The basic idea is that a fundamental change occurred in the Renaissance, when architecture ceased to be just itself – architecture ‘as is’ – and started representing other things, mainly buildings from the past. The 20th-century Modern Movement set out to sweep away this old paradigm, but in fact merely continued it by substituting myths like function and zeitgeist for the myth of antiquity.

What is needed now, according to Eisenman, is an architecture that does without representation altogether, not as a revival of architecture ‘as is’, but as a reflection of the post-Holocaust condition of humanity. The influence of Jacques Derrida can be felt in the later versions of this history, which try to claim that architecture can be textual, like language. The argument is somewhat tortured, especially since in earlier essays Eisenman has convincingly demonstrated that architecture can never be a true language because it embodies what it represents.

But Eisenman’s arguments are not always tortured. Occasionally they achieve a satisfying clarity and succinctness. Several of these essays begin with a kind of theoretical ‘story so far’, skilfully summing up a difficult concept in a couple of pages. ‘In my Father’s House’ of 1980, for example, convincingly answers the old question ‘what is architecture?’ in just four short paragraphs. Unfortunately, it then launches into a long, obsessively detailed and boringly abstract analysis of seven houses by John Hejduk, without ever coming close to answering the burning question: what would they be like to live in?

Colin Davies is a professor at London Metropolitan University

Castelvecchio – are like the performance of a diva who sees opera as simply a vehicle to show off her own talent. The real reason for the work seems only to celebrate ‘Eisenman’s emerging themes over the last 20 years’.

You are left with the idea that the garden eruptions had less to do with Eisenman’s intellectual games than with Scarpa turning in his grave. It’s a pity that Eisenman didn’t realise that the greatest tribute he could have made to Scarpa would have been to whisper his message and not shout it. *Christopher Platt is an architect and teacher at Strathclyde University. There are more installations by Peter Eisenman at the Venice Biennale until 7 November*

Rudy Burckhardt

By Phillip Lopate. Abrams, 2004. 224pp. £45

One of the most photographed sights of New York – as familiar almost as the Chrysler or Empire State – must be D H Burnham & Co’s Flatiron at the intersection of Broadway and Fifth Avenue, writes Andrew Mead. Its prominent position, its jutting prow, the trees in nearby Madison Square that frame or veil the building if the person with the camera so desires, all helped to cement it as one of the symbols of the city.

Alfred Stieglitz and Edward Steichen took famous photos of the Flatiron in the early 1900s, both from ground level; but over 40 years later Rudy

Burckhardt gave the subject new life, finding an aerial vantage point directly opposite the thin end of the ‘wedge’ and shooting into the sun, so that the Flatiron seems to be reflected in a shining pool.

Along with the Flatiron, this collection includes photographs of ferns in Maine and interiors in Mexico, with trips to Tuscany and Trinidad in between; but New York was where Burckhardt (an émigré Swiss) spent most of his time, and it was a city for which he felt great affection – as the images in this book proclaim. While keeping a low profile himself, Burckhardt knew many leading figures in the post-war cultural scene, such as the Abstract Expressionist painters (we see Pollock and De Kooning here, both in action). But, in addition, he had a special rapport with place, with New York’s street life and architecture.

‘If Rudy had a political slant, it was in celebrating the democratic possibilities of shared urban spaces,’ says Phillip Lopate in his engaging introduction. Sometimes Burckhardt is down among the crowd, snapping oblivious passers-by, or (like Walker Evans before him) signs, posters, fascias; at others, as in the Flatiron photo or one of Astor Place, he is more distant and detached, so pedestrians are tiny figures dispersed by an unseen choreographer.

Burckhardt’s architectural shots, begun in the mid-1940s, shun streamlining, glamour and obvious modernity for something drab but fundamental: roofscapes of watertowers, blank brick walls with fading adverts, or, forsaking Manhattan, concrete-frame factories in Queens. Whenever Burckhardt approaches abstraction, he just holds back; it seems that human presence or its traces were always his concern.



Top: a view towards Manhattan from Brooklyn, taken by Burckhardt in 1953. Left: looking west at the junction of Fifth Avenue and 30th St, Manhattan, 1947



Innovative optimist

KATHY BATTISTA

Ron Arad

By Matthew Collings. Phaidon Press, 2004. £39.95

Ron Arad trained as an architect, but is best known for his furniture design. When it came to a monograph of his work, one might have expected something trendy and perhaps object-like in itself. The final result, published by Phaidon, is entirely different.

Phaidon largely relies on formulas for content and design, and its titles are normally produced in series. Arad's book seems to represent a new direction, in that its written content consists entirely of interviews.

Matthew Collings was perhaps an unlikely candidate to interview Arad, as he clearly knows very little about the worlds of design and architecture. At one point he asks what Vitra is, and the only female architect he can name is Zaha Hadid. But however unexpected the choice of Collings might seem, it works. He enters the conversation as an outsider to Arad's world, and thus places him in a wider context than that of design.

Collings is also refreshingly unpretentious and seems totally at ease with Arad, unafraid to ask what might be inane questions. The dynamic between them works, maybe in part because, while Collings is a well-known art critic and television personality, he's happy to take a backseat to Arad. In short, what might have been an experiment on the part of the publisher has paid off.

The book, like all of Phaidon's publications, is well designed and contains numerous colour reproductions of Arad's work. It is a great resource for anyone interested in design or architecture, covering Arad's practice from his student days at the Architectural Association and his earliest recycled furniture pieces, to his recent architectural proposals for public buildings.

The content is roughly chronological, which works if you read the book from cover to cover. It's not the easiest publication to dip into, however, partly because of the interview format and additionally because of its structure. Rather than being divided into, say, periods of time, the book is split into what seem to be totally random chapters, labelled with subheadings as disparate as 'Readymades peaking and waning', 'Shopping', 'Being a ruinist' and 'Not macho'. While these may be entertaining, they aren't very useful.

The sheer range of Arad's subject matter is what is most impressive, as well as his attitude towards work and life. Arad seems to have stumbled into design. Fed up with the monotony of working in an architectural office, he quit without having a secure income or plan. This kind of optimism and confidence is surely a component of his success, combined, of course, with a huge talent.

From small objects to his signature chairs and larger building projects, the abiding quality in his work is innovation. At first this included recycled objects ('readymades' as Arad terms them). Then he exploited the means of mass production by inventing a process to create two chairs out of one mould. Finally, in his architectural projects, Arad rethinks simple elements such as clothing rails, elevators and car parks.

Thus, the book follows his practice's evolution from handspun one-off functional objects into a global industry. However, Arad seems to take the same approach today as in his hippie 1970s. This publication echoes his way of encountering the world: unpretentious, and whimsical in places, but always compelling.

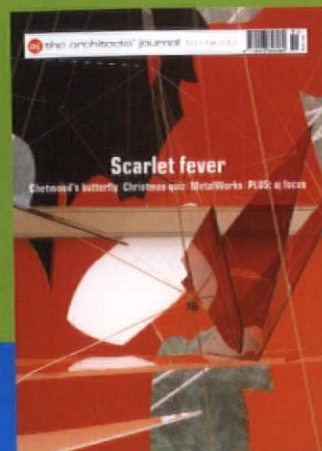
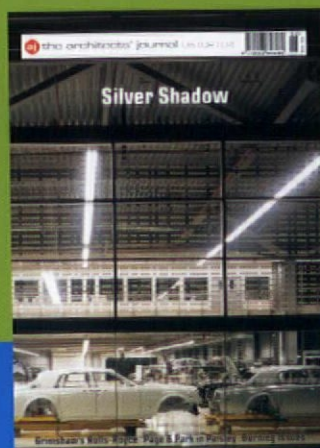
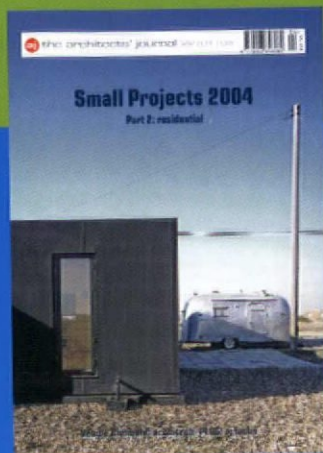
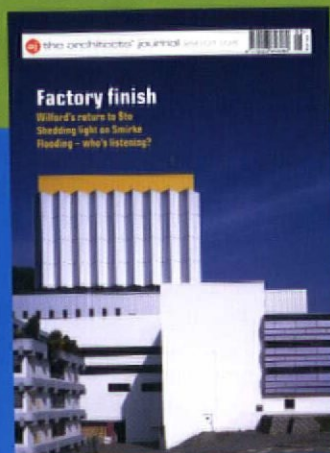
Kathy Battista is a writer and curator



Top: installation by Ron Arad at the Fondation Cartier, Paris, 1994. Above: Arad's studio

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Part E: Designing for Compliance Thursday 30 September. An AJ conference at the RIBA, 66 Portland Place, W1. Details 020 7505 6044 (www.partE-conference.co.uk).

David Adjaye: Length x Width x Height Until 24 October. An installation at Rivington Place, EC2. Details 020 7729 9616.

Designing for Change: The 2004 European Hotel Design Event Monday 25 October. At the Marriott hotel, Grosvenor Square. Details 01322 611394.

East

Rear View Mirror 18 September-7 November. 'Historical memory and contemporary culture' – an exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

East Midlands

RIBA CPD Event: Town Planning Update Wednesday 22 September, 13.45. At Highpoint, Glenfield Rd, Leicester. Details 01522 837480.

Modern Spaces – Historic Places 20-22 October. An EHTF conference at Lincoln. Details Samantha Shore 0117 9750459.

RIBA CPD Event: JCT Contracts Update Wednesday 27 October, 13.45. A seminar at NWSC Holme Pierrepont, Nottingham. Details 01522 837480.

Archigram Until 31 October. An exhibition curated by the Design Museum. At Baltic, Gateshead. Details 0191 478 1810.

North West

CUBE Retrospective 1998-2004 Until 26 September. An exhibition at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

South

Andrew Cross: An English Journey Until 30 October. Landscape-based video works at the John Hansard Gallery, Highfield, Southampton. Details 023 8059 2158.

South East

RIBA CPD Event: Woodland Enterprise Centre, Flimwell – Sustainable Construction Thursday 23 September, 15.00. Details 01892 515878.

RIBA CPD Event: SmartPractice – the New Planning System Explained Thursday 7 October, 16.00. With Wendy Shillam at the Copthorne Hotel, Gatwick. Details 01892 515878.

Wessex

Fire Alert Tuesday 12 October. A half-day Concrete Centre seminar at Bristol. Details 0700 4500 500. **Paul Winstanley/Graham Murrell** Until 14 November. Two exhibitions at the New Art Centre, Roche Court,

East Winterslow, Salisbury. Details 01980 862244.

John Wood and the Creation of Georgian Bath Until 6 February 2005. An exhibition at the Building of Bath Museum, Countess of Huntingdon's Chapel, Bath. Details 01225 333 895.

West Midlands

The ODA – In Action! Wednesday 13 October. A Construction Study Centre course at the Thistle Birmingham Edgbaston Hotel. Details 0121 434 3337.

Yorkshire

Aspects of Architecture 22 September-22 January. A photographic exhibition at the Graves Art Gallery, Sheffield. Details www.sheffieldgalleries.org.uk **Lime Week** 4-7 October.

A conservation studies course at the University of York. Details www.york.ac.uk/dpts/arch/ **Wolfgang Winter + Berthold Hörbelt** Until 31 October. 'Crate houses' etc at the Yorkshire Sculpture Park, Bretton Hall, nr Wakefield. Details 01924 832631.

Scotland

Patrick Geddes: The Regeneration of Edinburgh 16 September-22 October. An exhibition at the Matthew Gallery, 20 Chambers St, Edinburgh. Details 0131 650 2305. **Architecture in Scotland 2002-2004**

and exhibition at County Hall, Atlantic Wharf, Cardiff. Details Cherry Cronley 029 2063 0561.

RSAP Small Practice Surgery Series: Planning Applications – Achieving Success Thursday 30 September, 16.00. A seminar at St David's Visitor Centre, Pembroke. Details 029 2087 4753.

Northern Ireland

On the Waterfront: Regeneration of a City Friday 19 November. A BIAT conference at Waterfront Hall, Belfast. Details Adam Endacott 020 7278 2206.

International

Docomomo 8th International Conference 26-29 September. In New York, with associated technical seminars. Details www.docomomo2004.org

Lausanne Jardins 2004 Until 17 October. Various temporary gardens in and around Lausanne. Details www.lausannejardins.ch

Shrinking Cities Until 7 November. International exhibition at the KW Institute for Contemporary Art, Berlin. Details www.shrinkingcities.com.

Design etc, Open Borders Until 28 November. Eighty projects from young designers at Tri Postal, Lille. Details www.lille2004.com

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

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PERMANENT VACANCIES**Senior Healthcare Architect, London - to £48,000**

This design focused AJ top 100 practice seeks applications from experienced Senior Architects to co-ordinate a current portfolio healthcare project. The role will involve implementation of clinical design and integration of interior design concepts. The successful candidate will be a proven team leader with a track record of leading design teams working on large-scale projects. Healthcare experience desirable but not essential. AutoCAD skills essential. Ref: 10226

2 x Project Architect, London - to £38,000

Do you have first class design skills and sound strong job running capabilities? This large international design firm, with an outstanding reputation for good design, seeks applications from architects with proven design and management skills, to work on an exciting range of large-scale commercial projects. The successful candidate will have the capability to take quality design through to detailing and will have at least 3 years post Pill experience. A good level of AutoCAD ability is desirable, but cross-training from other CAD packages will be considered. Ref: 10216

Project Architect, London - to £36,000

Due to an expanding project portfolio this leading architecture practice is seeking applications from design led Architects to work on an exciting range of urban projects. You should have knowledge of current market best practice and will preferably have experience of education, hospitality or leisure projects. The successful candidate will have excellent interpersonal skills, at least 5 years post part III experience and be AutoCAD or Microstation literate. Ref: 10227

2 x Technical Architect/Architectural Technician, London to £30,000

This medium sized, highly successful practice seeks skilled, quick thinking technicians with a sound understanding of construction and Building Regulations. The role includes compiling tender packages and advising on working drawing and superstructure details for £multi-million high quality residential projects. Experience working on similar projects is preferred, but not essential, as is on site experience. AutoCAD proficiency is essential. Ref: 10214

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Architectural Technicians, Central London - to £21ph
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Technician Central London £to 28K

Forward thinking multi-disciplinary practice has secured some exciting residential schemes. They now need to bolster the team with a focused architect. Primarily you will be working on residential projects as part of a team within the Middlesex office; initially responsible for managing packages within the UK and therefore have a good solid residential background but this is not essential. AutoCAD literacy is required but cross training could be offered for the right candidate. The practice is based within a self-contained three-storey building enjoying modern facilities. Some UK travel will be required to their varied client locations. Generous package and benefits offered dependant on experience. Please contact Leigh Maltby, email:lmaltby@quayarchitecture.co.uk

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Architectural Technician / Assistant Architect - Hampshire - Circa £20k pa

We have an urgent requirement for a recent qualified Part 2 Architect or Technician (with 18mths experience) to work for a small friendly practice in the country. You will require a car and an understanding of AutoCAD or Vectorworks. The role will involve working on rural buildings and will offer excellent career progression. Ref AR3

Project Architect - Surrey - To £35k pa

Located in Surrey, this dynamic practice is looking for a Project Architect to coordinate a variety of Education and Leisure projects. Ideal candidates will have a minimum of 5 years experience of project management and proficiency on AutoCAD. Ref AR7

Contract**Landscape Architect - Middlesex - To £20/hr**

Our client is a small Landscape practice, a short commute from Central London. They have an immediate need for a Part 4 Landscape Architect to act as project leader for a variety of Education projects. Proficiency on AutoCAD and technical competence is essential. Two month contract. Ref AR5430

Space Planner - Central London - To £20/hr

An immediate contract opportunity exists for a talented and experienced Space Planner, within a leading Interior Design company that specialises in Commercial projects. Experience in project/moves management and AutoCAD is essential. Ref AR6433

Architectural Technician - Reading - To £19/hr

This is a superb opportunity to join the Reading branch of a large Residential specialist. Three months initial contract working on various Housing schemes using AutoCAD which could result in a long term opportunity for the right candidate. Substantial Residential experience is essential. Ref AR2

Nationwide**Architect/ Senior Technician - Milton Keynes - To £24/hr**

Located in Milton Keynes, this dynamic Architects office has an expanding portfolio of Education projects. Successful candidates will be Part 2/3 qualified, with a minimum of 2-3 years UK experience in a similar role. Experience of working on Schools, contract running and proficiency on AutoCAD is essential. Long term contract. Ref AR6421

Architect / Senior Architect - Cambridgeshire - To £30k pa

This nationwide consultancy is actively looking for 2 people to join their Cambridge team. If you have strong design/technical skills, proficiency on AutoCAD or Microstation and would like the opportunity to work on large scale Transport projects out of London, this is the job for you. Ref AR3

Assistant Architect / Technician - Bristol - c£25k pa

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people & practices

International architecture, planning and design consultancy **Llewelyn Davies** has announced the appointment of **Richard Nelson** as the practice's director of business development.

Project and cost management consultancy **Faithful & Gould** has appointed **David Pick** to the newly created strategic post of head of regeneration.

Hoopers has moved offices. Its new address is 5 Cromwell Court, Ipswich IP1 1XG.

Marcin Boldak has joined the growing **TPS Consult** civil engineering team as a graduate surveyor.

Gardiner & Theobald has opened a new office in Plymouth at 6 The Crescent, Plymouth, Devon PL1 3AB.

Broxburn-based ground engineering specialist **SeaMark Geotechnical** has rebranded as **Consolidate** in a move to emphasise its core areas of operation.

Anemos Associates, one of the UK's leading wind engineering consultancies, has merged with Canadian company **RWDI**, the world's largest provider of wind engineering services. The new UK consulting engineering firm, called **RWDI Anemos**, aims to offer unrivalled wind-engineering expertise and resources throughout Europe and the Middle East.

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

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Our client is expanding and is currently recruiting for a dynamic Architect to take on the role of Project Architect working on projects in a variety of sectors, primarily educational. Candidates must have 10-15 years experience, have the ability to take projects on from inception through to completion and be career focused. **Based: Berkshire Ref: 5257**

Project Architects

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This national practice currently require a number of Project Architects, from recently qualified to Architects with 10 years experience, to work on projects within the commercial sector to include hotels, offices, etc. On offer would be competitive salary, company pension, paid overtime and a bonus scheme. **Based: Somerset Ref: 5258**

Architect/Senior Technician

Pay: Based on Experience (Contract or Perm)

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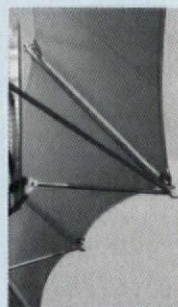
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This expanding branch office is seeking senior technicians for health, residential or hotel projects. You will have experience of team working on individual projects as they move through an office and then to site. You will be able to assist in the preparation of production information, along with having the skill to attend site and deal with all design matters as well as project management duties. To be considered you will need recognised qualifications along side a minimum of 4 years experience of producing construction details and other site information. Strong knowledge of building construction and AutoCAD is a must with awareness of contract administration being a bonus. This is an excellent opportunity for the ultimate Professional.

Architectural Technician - Leeds - Perm - £25K

This opportunity is with a well known practice based in the centre of Leeds. You will have previous experience in Commercial and Residential sectors with a solid knowledge of British Building Regulations. You'll have a minimum of 2 years experience and have excellent technical design skills. You'll have a high level of AutoCAD skill and be an excellent communicator at all levels.

Architectural Technician - Birmingham - Perm - £25K

This expanding practice is seeking an Architectural Technician to compliment their current team. You will be fully AutoCAD literate with good technical and detailing skills. The practice is multi disciplined in sectors of architecture.

Architectural Technician - Southampton - Perm - £25k.

My client is seeking a very technically orientated Technician with experience of developing Working Drawings and a good knowledge of the UK Building Regulations. You must be able to work on your own initiative without the need of supervision.

Architectural Technician / Technologist - Brighton - Perm - £30K+

An established private practice is seeking a number of technical staff to support their current international expansion. Dealing with a number of sectors you will be an all rounder and heavily practiced within the commercial architectural sectors. AutoCAD skill is essential along with a positive and professional approach to work. Some projects may involve some travel within Europe so commitment and flexibility are expected from each applicant.

Architectural Technician / Technologist - Bedford - Contract - £15-20ph

This established practice is seeking an architectural technologist to complement their existing team. You will be BIAT registered with ideally 8-10 years previous experience. Initially employed on a contract basis for 3 months there is every possibility that the role will become permanent for the right candidate. You will have a proven capability in concept design interpretation, construction techniques and detailing, technology, contemporary materials and components. This is an ideal role for a keen professional looking to work with a prestigious and well known organisation.

Architect & Technician - Ipswich - Perm - £30K+

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JEAN MONNET HOSPITAL

Entries are invited from multidisciplinary practices to design the new 300-bed, 35,000m² Jean Monnet hospital in Épinal, Vosges, France. Three to five firms are to be selected for the project as part of an urban renewal programme. Tel: +0033 3 29 68 70 02, fax: +0033 3 29 31 31 71. Applications must be received by 5 October.

OSLO PROMENADE PLANS

An open ideas and project competition is under way for a structure of urban squares, parks and a waterfront promenade in Bjørvika, Oslo. Tel: +0047 98 26 63 75, fax: +0047 22 82 51 10, email: jorleif.jorgenvag@pbe.oslo.kommune.no. Applications must be received by 5 November.

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An international design competition is under way to overhaul an Elizabethan theatre in the historic heart of Gdansk, Poland. The Theatrum Gedanense Foundation is looking to build an auditorium within a 17th-century building – a former fencing school – with a long tradition of hosting Shakespearean plays. Applications must be received by 15 November. For details, visit: www.teatr-szekspir.gda.pl



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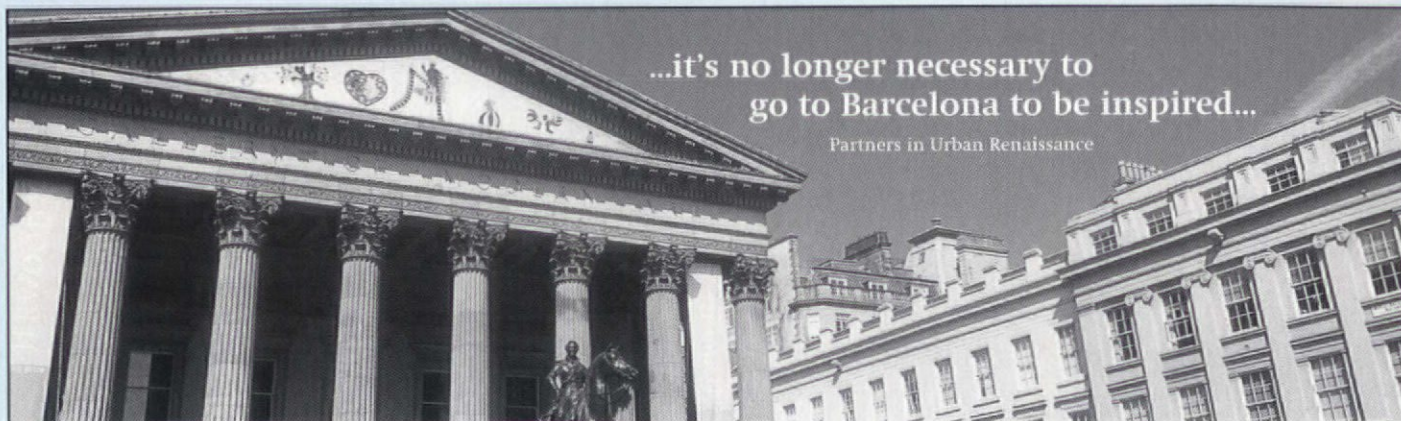
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TENDERS



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Expressions of Interest for Multi-Disciplinary Architectural Design Consultancy

The Council, acting in partnership with and on behalf of The University of Hull, has placed an OJEU advert for architectural and related design services to assist in a Heritage Lottery Fund application for the project.

The Centre will replace two existing archive buildings in a comprehensive new archive facility including a repository and spaces for public access and support staff. Excellent and sustainable design quality is a high priority.

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Please refer to the OJEU advert for further information and instructions - expressions of interest must be received in writing by noon on the 4th October 2004. Contact for other queries: Bob Rogers, Construction Procurement Unit, telephone 01482 612492.

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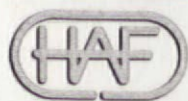
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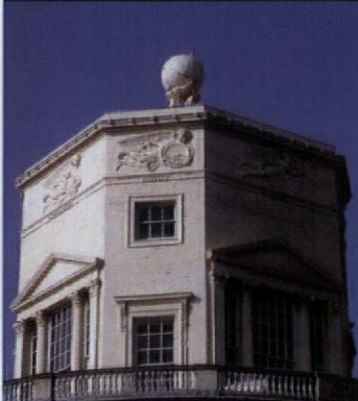
AJ ENQUIRY NO: 301



100% Design will be the platform for HAF to launch a variety of new designs and products. The focal point will be the launch of HAF Select, performance guaranteed complete door sets: ironmongery frame and door in a total package. Also featuring Real Bronze Lever Handles, lockable window fittings in stainless steel and bathroom accessory ranges.

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HMG Paints' Acrythane A211 high performance polyurethane topcoat is performing conservation duties on a historic building in Oxford. Sealing and protecting the original brass inscriptions which name the figures of Eight Winds that encircle the top of the eighteenth century Radcliffe Observatory, now used as a common room for 300 graduates by Green College.

OPTIMA PARTITIONING SYSTEMS

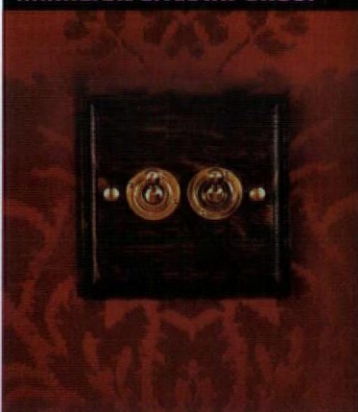
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Optima's £850,000 showpiece project at the Fenchurch Street headquarters of AIG (American International Group) has been awarded the prestigious Association of Interiors Specialists 2004 gold award for quality of installation. 13 floors were fitted with, Futurewall, Optima's latest fully demountable and relocatable partitioning bi-panel system.

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Hamilton Litestat offers the 'Woods' range of decorative electrical accessories. Each plate is handmade from sustainable timber and hand polished to enhance the grain. The range has the option of rockers, dimmers and dolly switches. They come in a range of finishes which includes: natural oak, dark oak finish, mahogany, cherrywood, ash, maple and walnut.

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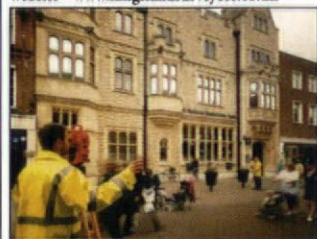
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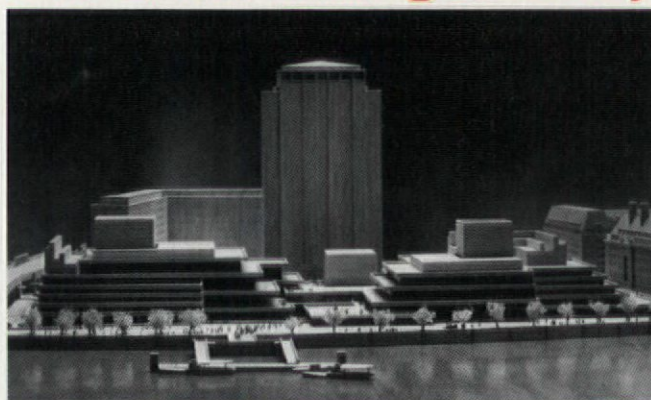
Gold performance

On the basis of his performance at the Venice Biennale last week, **Alejandro Zaero-Polo** of Foreign Office Architects (FOA) would make a creditable stand-in for **Lord Coe** in promoting the London 2012 Olympic bid, as he plugged the east London proposals and dealt deftly with tricky questions about local community involvement. He was speaking at the British Council/Architecture Foundation debate on 'Olympic cities – boost or bust', which was designed to shed light on what the Olympics really do for cities. 'We are sure there is no other bid in terms of architectural content that can compete with us!' claimed Zaero-Polo, as he provided tantalising glimpses of the London proposals ('which are, of course, still confidential'), including the concept of 100 bridges, which will be a major determinant of the urban form of the regenerated Lower Lea Valley. Images of athletic muscles suggested the source of inspiration for the architectural form of FOA's proposals. Zaero-Polo said he was aiming for a city that was more athletic, more exciting and more muscular. He suggested that this result can be created either with major new projects 'on anabolic steroids, or you can do it by breathing life into and building on to what is there'.

Manhattan project

By contrast, **Zaha Hadid** was taking the anabolic steroid route – her project for the Olympic Village in New York was 'like pencils dropped from space' – such is their impact that they create a dent in the ground around the base of the building. She described an urban model that works for the 'dynamic of the event and continues to work afterwards' – the projects will be funded by private developers who will need to sell them after the Games. **Jon Jerde**, who designed the Los Angeles Olympics in 1984, then set out the commercial realities of running the Games. 'At the time no city in the world wanted the Olympics. Montreal had gone bust, Munich

the ones that got away



Astragal's 'The Ones That Got Away' competition features schemes that, for better or worse, stayed on the drawing board. Can you identify this project and its architect? Post your entry, to arrive by first thing Monday morning, to AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry out of the hat wins a bottle of champagne. Last issue's winner (AJ 9.9.04) was Ian Theobald of Chichester, West Sussex. The never-built scheme was Albert Speer's The Great Dome for Berlin.

had terrorists and Moscow lacked participants. Neither the city of LA nor the state of California would put up any money. We couldn't build any new buildings because of the budget constraints.' Jerde developed a structural and graphics theme of 'cardboard and string'. He rented all the available temporary scaffolding from Seattle to San Diego, and painted it in the Olympic colours. The day the Games were over, all traces of the Olympics were removed. 'There's a memory, but no built legacy.'

Sporting chance

It was left to **Charles Jencks** to point out that it was Barcelona in 1992 that set the pattern for the modern Olympic city (that is, to say, one that wins a bid); the Games are seen as a tool for regeneration and accelerated change. While the speakers described their own subject areas well enough, there was little of the promised debate on whether this is what really happens. The only contentious note came from **Charlotte Robinson**, the director of Spacestudios, which leases accommodation for artists in London's East End. She said that it was important to remember that there is a thriving community in the area. 'The current feeling is that they are being ignored.

Already businesses are moving away because of the uncertainty and the prospect of the disruption of construction.' Zaero-Polo's polished political response neither denied nor accepted Robinson's statement, but gave the impression that something was being done. Hadid was more robust: 'There is no point in regeneration if these places stay exactly the same. The whole point of inserting new activities is to improve their well-being.' The debate never quite took off, and, as the assembled biennialists withdrew to the magnificent Cini Foundation gardens for a glass or two of Prosecco, they were little wiser as to whether, should London win the Olympic bid on 6 July next year, the capital will be boosted or busted.

Party time

One of the best biennale parties was **Chris Wilkinson's** brunch in the elegant gardens of the Palazzo Soderini. The food was excellent – especially the peach risotto and home-made ice-cream – and the garden was graced by **Andrea Rose**, director of visual arts at the British Council, **Marjorie Allthorpe Guyton**, who does the same at Arts Council England, public relations diva **Erica Bolton** and **Charles Jencks** (it's that

man again). Water sculptor **Bill Pye**, who had masterminded the stunning display in the Italian Pavilion where Wilkinson Eyre images were reflected on a table of water, admired the 17th-century fountain that was the focus of the palazzo's garden.

Shark bite

For the first time ever, St Mark's Square was closed to the public for the star-studded premiere of *Shark Tale* by **Steven Spielberg**, part of the Venice Film Festival (which overlapped with the biennale). The film was shown on a giant inflatable screen, while the square was lit by lamps on massive space-beam structures, and the whole thing was put up and taken down in a day. It reminded your correspondent of the Instant City project by Archigram in 1968, designed by one **Peter Cook**, this year's curator of the British Pavilion.

French lesson

Peter Murray's Wordsearch dinner at Harry's Dolci produced a catholic turn-out, including **Eva Jiricna**, **Alejandro Zaero-Polo**, **Farshid Moussavi**, New South Wales government architect (yes, they still have one!) **Chris Johnson**, the last biennale curator **Deyan Sudjic** and British Land's **John Ritblat**. Ritblat rather upset **Jude Kelly**, leader of the cultural programme for London 2012, when he suggested he would prefer the Olympics to be held in Paris. 'You'll be able to get there in a couple of hours by then,' said Ritblat. This must also work the other way round...

Below stairs

Just as well that **Will Alsop** missed Venice this year. He would have been less than pleased that his Greater Middlehaven masterplan project was placed in what can only be described as a *posizione insultando*. It was the last project in the Arsenale, underneath the wings of one of the odd sculptural elements designed to display models. If you imagine looking at a model in an understairs cupboard, you've got the picture.

astragal in venice

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AJ ENQUIRY NO: 201

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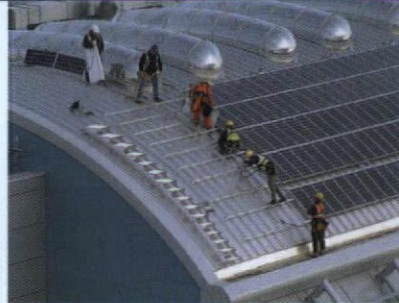
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With its stunning curves and a combination of 1,000m² of Kalzip standing-seam photovoltaic panels, roof lights and a glazed front elevation, it's little wonder that the new £12 million Devonshire Building at the University of Newcastle upon Tyne has picked up a string of design and sustainability accolades, including a BREEAM 'Excellent' rating and two awards from the Royal Institution of Chartered Surveyors (RICS) North East.



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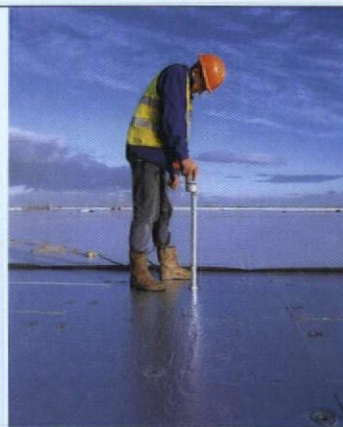


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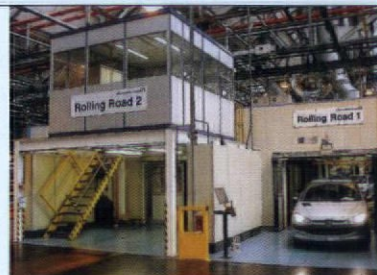
The Met Office's new £80 million headquarters building at Exeter will rely on drywall systems from Lafarge Plasterboard, whatever the weather. The company's products have been used throughout the complex to create dramatic design features, for partitions, wall linings, ceilings, and fire-resistant column and beam encasements. Approximately 100,000m² of board have been installed, together with a range of metal stud configurations, in the construction of 22 different partition specifications.



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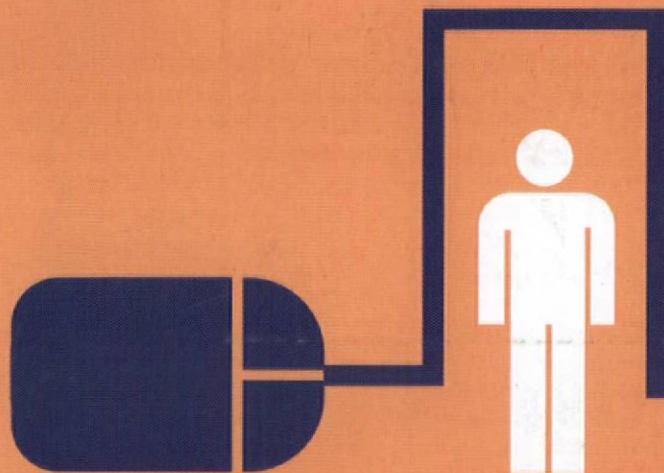
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