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SAMI RINTALA/
ELEMENT HOUSE



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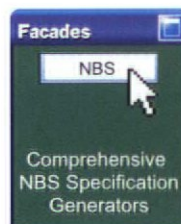
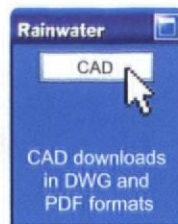
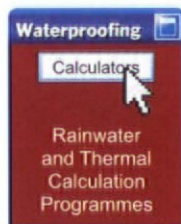
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151 Rosebery Avenue,
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Editorial enquiries
Angela Newton/Anna Robertson
020 7505 6700
Editorial fax
020 7505 6701
Email
firstname.surname@emap.com

Editor
Isabel Allen
News editor
Ed Dorrell (020 7505 6715)
Senior reporter
Richard Waite (020 7505 6636)
Reporter
Richard Vaughan (020 7505 6770)
Working details editor
Susan Dawson (015242 21692)
Reviews editor
Andrew Mead (020 7505 6717)
Technical editor
Hattie Hartman (020 7505 6711)
Art editor
Sarah Douglas (020 7505 6705)
Assistant art editor
Eriko Shimazaki (020 7505 6704)
Chief sub-editor
Angus Montgomery (020 7505 6708)
Sub-editor
Katie Bacon (020 7505 6707)
Editorial assistant
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Editor, AJ Specification / Online
Ruth Slavid (020 7505 6703)
Assistant editor, AJ Specification
Will Hunter (020 7505 6716)
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Terry Roll (020 7505 6737)
Advertisement production
Sarah Mierny (020 7505 6741)

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THE ART/ARCHITECTURE HYBRID SEEMS TO THRIVE ONLY ON FOREIGN SOIL

By Isabel Allen

Element House, this week's Building Study, is by a Norwegian architect for a Korean client; an instance of a certain kind of art/architecture hybrid which appears to thrive on foreign soil. Initiatives such as Percent for Art have nurtured the British belief that art and architecture are additive as opposed to symbiotic. Perhaps the most absurd manifestation of this view is the public arts strategy devised by Cywaith Cymru for the Richard Rogers Partnership's National Assembly for Wales. Cywaith Cymru's insistence that artists and architects worked together in a seamless collaboration is belied by comments such as the deadpan assertion that 'Martin Richman was appointed to work on adding colour to the new building'. Adding colour? To Richard Rogers?

It is hard to imagine a more successful public artwork than RRP's timber-clad 'tree trunk' or 'bell' at the heart of the Welsh Assembly, which directs the eye to the overarching canopy of the

undulating roof. Or a more poetic symbolic gesture than the circular roof light at the top of the bell, and the shaft of light which permeates the assembly chamber below.

Yet it is brutally undermined by the circular artwork positioned directly below it. Entitled *Heart of Wales* (lest there be any misunderstanding) Alex Beleschenko's domed glass mosaic draws the eye downwards; an insistent challenge to the natural inclination to look up towards the light. As a final irony, visitors are asked not to stand on the art. The Welsh Assembly marks the culmination of a career dedicated to creating an architectural expression to democratic ideals. It is designed to be egalitarian and accessible and robust. Yet it says 'keep away' when you get to its heart.

Art and architecture are forced into an unseemly tussle; a natural consequence of the national belief that architecture is a canvas for art rather than art in itself.

CONTRIBUTORS



Andrew Salmon, who writes the *Building Study* on Element House in Korea, is a Seoul-based journalist who writes for *The Times* and the *South China Morning Post*

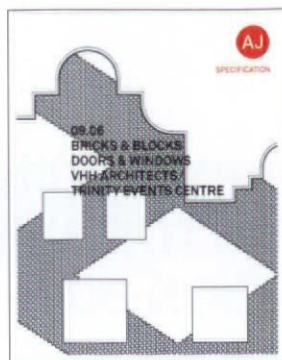


Park Wan-soon, who photographs the *Building Study* on pages 27-37, is a freelance photographer in Seoul who has collaborated with a number of architectural magazines



Pedro Roos, whose drawing is featured on page 58, is a partner in Paul Davis and Partners, having previously been a partner in Studio KrugerRoos in South Africa

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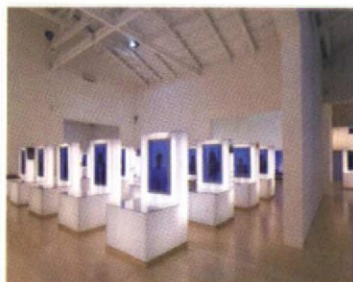
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 - Six breaking stories in a daily email alert



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- *CTM Architects* – architects
- *Duffy Mitchell O'Donoghue* – architects and technical staff
- *London Borough of Tower Hamlets* – development design officer
- *Oxford Brookes University* – professor in sustainable design
- *JGP Architects* – project architect

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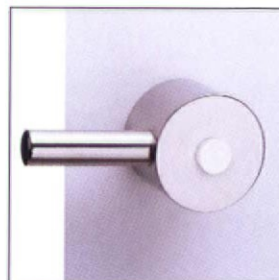
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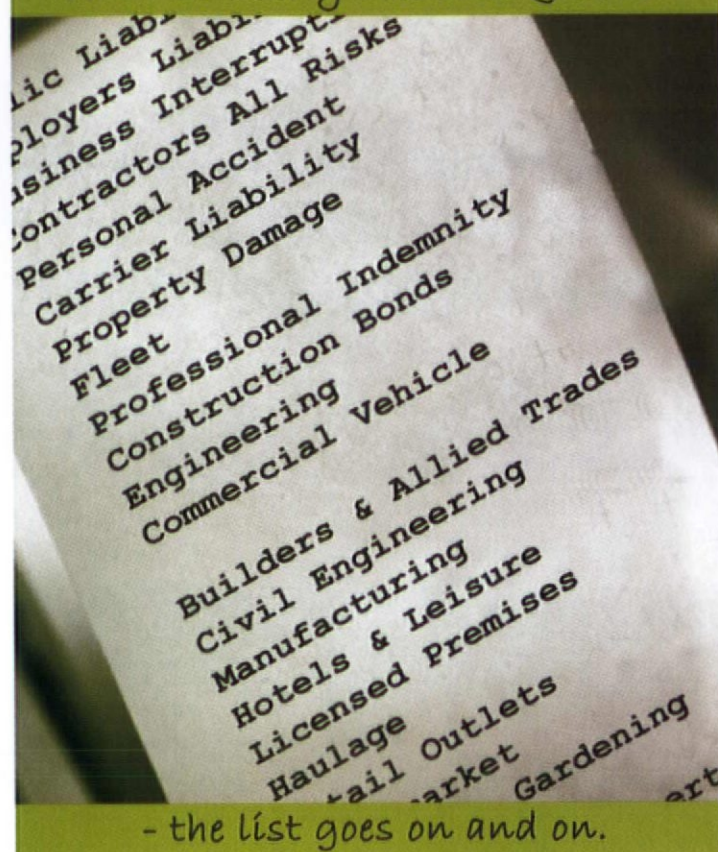


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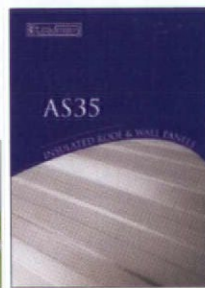
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FRIDAY 15 SEPTEMBER

- Fury over ARB's postal-vote bid to increase retention fee
- Argent's King's Cross scheme could face potential judicial review
- HOK's Scottish scheme gets green light despite A+DS mauling
- PRP bags first major international competition win in Moscow (left)



TUESDAY 19 SEPTEMBER

- Martha Schwartz's extraordinary plans to transform Spaghetti Junction dropped
- EH in last-minute dash to recommend rejection for Viñoly's 'walkie-talkie'
- Conflict of interest claim rejected as 3XN's Fourth Grace saga rumbles on
- First-ever Span Housing exhibition to make appearance at the RIBA (above)

WEDNESDAY 20 SEPTEMBER

- EH's finances under threat as Comprehensive Spending Review nears (see pages 12-13)
- Burd Haward scheme for Camden's Delancey Street picks up planning (right)
- Fatboy Slim steps in to row over seafront building for Brighton
- Major doubt emerges for future of Spence and Techniker bridge in Sunderland (see page 16)



THURSDAY 14 SEPTEMBER

- CABE slams RMJM's Liverpool waterfront skyscraper scheme
- Canterbury Cathedral to hold crisis talks over future as building crumbles
- International architecture charity forced out of war-torn northern Sri Lanka
- Aedas design director Richard Hyams in shock departure



MONDAY 18 SEPTEMBER

- Boffin James Dyson heads for conservation row with Wilkinson Eyre in Bath (above)
- SOM's £1.5 billion university masterplan for Wye binned
- Icons come under the microscope as the Gherkin goes on sale
- Sydney Opera House in search for missing competition-entry designs

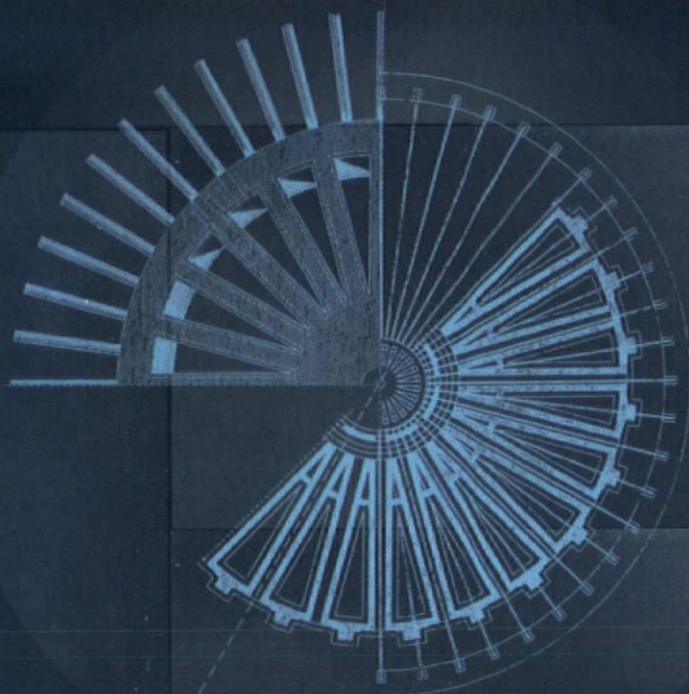



Fig. 2.

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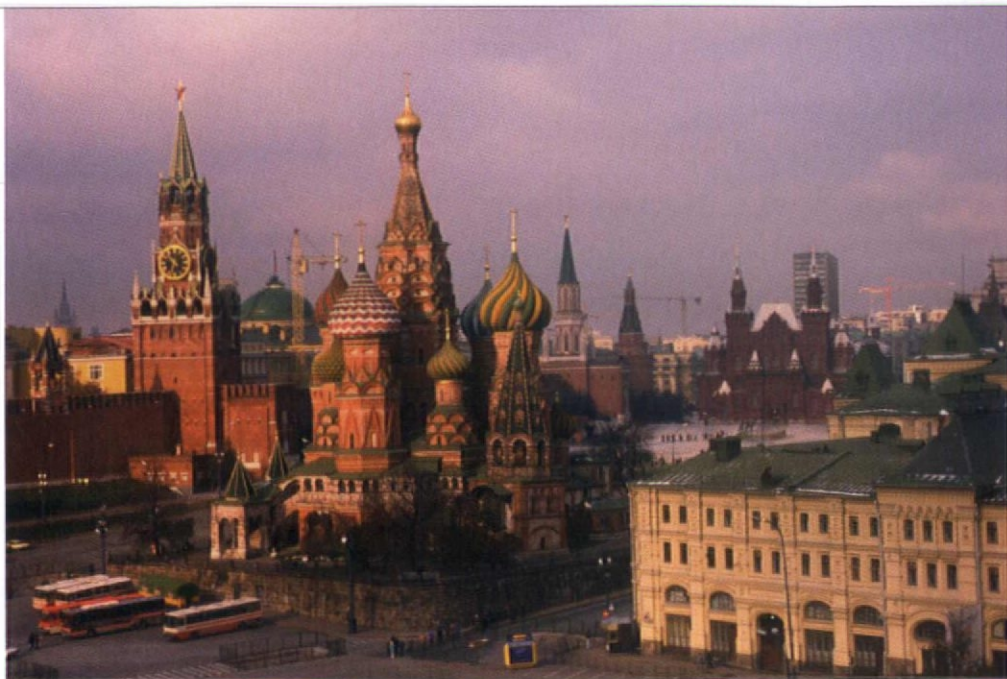
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Image: Roundhouse. Designer: Dockray, Robert Benson (1849).
RIBA Library Photographs Collection
Design: Why Not Associates



NEWSCAST

BRITISH FIRMS IN MOSCOW BRIBERY

By Ed Dorrell

Two major British commercial practices currently working in Moscow have admitted privately to the AJ that bribes have been used on their schemes to help win listed-building consent.

Both practices, who cannot be exposed for legal reasons, are household names in the world of architecture.

The pair have admitted that they knew that 'brown envelopes' had been handed to Muscovite officials to ease the process of winning planning permission.

The admission comes at a time when the dynamics of conservation and development in the Russian capital have reached a crisis level. Many in Moscow are now claiming that the entire historic fabric of the city is in serious danger of demolition.

The most threatened buildings are those that were built during the Communist era, including some stunning examples of the Modern Movement.

The extent of the uneasy atmosphere in Moscow is illustrated by the fact that the head of Moskomnaslediye – the city government body that looks after historic buildings – now has bodyguards because his predecessor had faced so many death threats.

While the bribing of officials is far from unheard of, it will come as a shock to many that British practices are so brazen about it.

Both offices said that they have not actively handed over bribes, but had been made aware that either planning agents or contractors had produced backhanders.

'I am certainly aware that it has happened on our projects,' one senior architect told the AJ. 'I'm not entirely comfortable about it, but it's just something that happens in Moscow.'

One outcome of the illegal demolition of buildings in Russia in recent years has been the birth of an embryonic conservation movement, often led by foreigners.

Edmund Harris, who helps run the Moscow Architecture Preservation Society, is one such activist.

'In short, brown envelopes are the favoured method,' he told the AJ.

'You sound out the various government officials in the departments that are supposed to look after historic buildings and "come to an agreement", as the euphemistic Russian phrase has it.

'The actual tactics employed on the ground vary somewhat. One of the most popular ways of disposing of inconveniently placed historic buildings is for documents to be magically produced, saying that the building is a dangerous structure and as such has to be demolished.

'Too many perfectly sound structures have been lost this way. A slightly more subtle way of doing it is for the building suddenly to be wholly or partially "delisted", so that either the entire building, or else everything apart from the facade, can be demolished with impunity,' Harris added.



PETER MACDIARMID/REUTERS

1.

A HERITAGE FACING HARD TIMES

By Ed Dorrell

The Treasury's latest statement on the forthcoming Comprehensive Spending Review (CSR) is the sort of government document which requires a strong coffee and a large handful of Pro Plus to get to the end of.

Stuffed with management speak and phrases like 'a more strategic approach to asset management and investment decisions', the statement is, nevertheless, extremely important in the long term.

After all the CSR, which will take place in the first half of next year, will dictate spending priorities across every aspect of government for years to come.

The good, hard-working staffers of English Heritage (EH) are in no doubt as to its importance. Senior bods are, according to reports, locked

in a series of talks with their Department of Culture, Media and Sport (DCMS) bosses to attempt to protect their ever-endangered financial resources.

And it appears that things aren't going as well as they might. At least one senior member of staff has been overheard on the London party circuit referring to Culture Secretary Tessa Jowell as 'Tosser Jowell'.

Highbrow stuff eh? But if rumours that the DCMS has asked EH to carry out a comprehensive study on itself, to discover where yet more costs may be saved, do turn out to be true, then it would seem an understandable response.

The sensitive souls of EH will also have been frustrated by additional rumours that any budget cuts that may come into effect would be the consequence

of a need to direct funding towards the London 2012 Olympics.

Quite how these rumoured cuts will eventually manifest themselves is yet to be seen, but the simple fact is that this is not the first time EH has had to deal with streamlining itself as the government's enthusiasm for its activities wanes.

Some three years ago EH was forced to go through a swingeing round of redundancies followed by a complete restructuring, especially of its London operation. Since then, as if to punish rather than reward this painful process, its funding has been consistently increased below the rate of inflation.

To say that the conservation quango has had a very tough time of it lately would be no exaggeration.



2.

1. Culture Secretary Tessa Jowell, allegedly known as 'Tosser' to senior EH staffers
2. English Heritage boss Simon Thurley – an advocate of 'constructive conservation'

Despite this painful process and the lack of rewards, the organisation's chief executive, Simon Thurley, has apparently remained willing to roll over whenever his bosses in government have clicked their fingers.

He has even invented a new catchphrase – 'constructive conservation' – in a bid to spin his way into the government's good books. This New Labour-style approach has also seen Thurley turning up at such un-EH places as MIPIM, the development industry's annual bunfight in Cannes, in order to meet, greet and schmooze any fat-cat developer flitting around.

The business of EH, he regularly argues, is not to object to all proposals but instead to highlight to the property business how 'historic

built environment' can be used 'constructively' in new schemes.

This has undoubtedly impressed some of the big cheeses in the development world. EH is no longer an organisation they unquestioningly hate. It's just a shame the same can't be said for its government masters.

And at the centre of the looming financial crisis at EH is a quite bizarre predicament. The DCMS – the very same department that is holding the purse-strings tight – also looks increasingly likely to hand more statutory power to EH in the forthcoming Heritage White Paper (if it is ever published).

If these reforms actually do make it onto the statute books, EH will have the power to grant or refuse listing status. In addition, its officers will also

hold more authority over the buildings once they are listed. One would have thought that these extra responsibilities would be accompanied by more government cash. But this looks increasingly unlikely.

As one veteran EH-watcher put it, 'if these new jobs and tasks are handed over without any extra money – or even a cut – then there will be problems elsewhere.'

Obviously it does not take a vast leap of imagination to agree that EH's business will have to be trimmed in other areas. Another round of redundancies, anyone?

Another long-term observer said it was impossible not to feel sorry for EH in its current situation. 'The fact is that EH is very concerned about the Treasury's forthcoming CSR,' he said.

'They've had a hard time recently, and they have to face the fact that they don't have as much cash as they'd want.'

'It can hardly be surprising that people in EH are getting pissed off with the way this is all being handled'.

The irony of this situation, for the very many architects who have regular dealings with EH staffers, is that just as the watchdog has finally evolved into an organisation that it is possible for the profession to have civil relations with, the government appears to be losing yet more interest in it. What a shame.

SHEPPARD ROBSON ADDS TO NASH

Sheppard Robson has released these images of its competition-winning designs for a major new building at the London Business School. The firm saw off a host of heavyweight contenders – including Foster and Partners, Allies and Morrison, Hopkins Architects and Arup Associates – to secure the deal. The designs for the building will link with the existing John Nash-designed terrace, creating a focal point for the campus. The 6,000m² structure will occupy the cloistered courtyard with a series of spaces, bridging two buildings to create an 'amphitheatre of business'. Central to the design is a triple-height forum – a tiered space that 'steps up' to three storeys of lecture theatres to the north of the site. To the south will be a ground-level courtyard overlooked by offices and seminar rooms. Using bridge technology, three glass-and-steel 'bridges' will span the central forum creating a staggered roofline, which will, the designers say, 'infuse the internal space with a variety of light during the day and night'. The project, which the practice claims will be 'experienced from the inside out', is expected to be submitted for planning in 2007, with completion set for 2011.

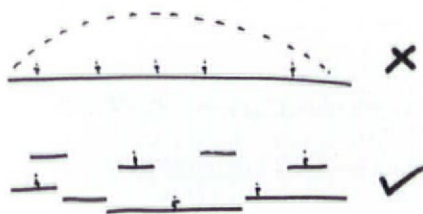
By Richard Vaughan



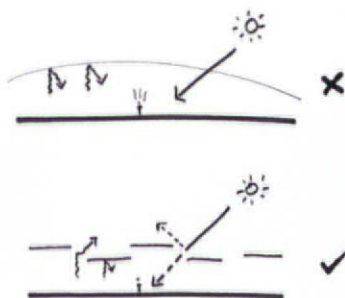
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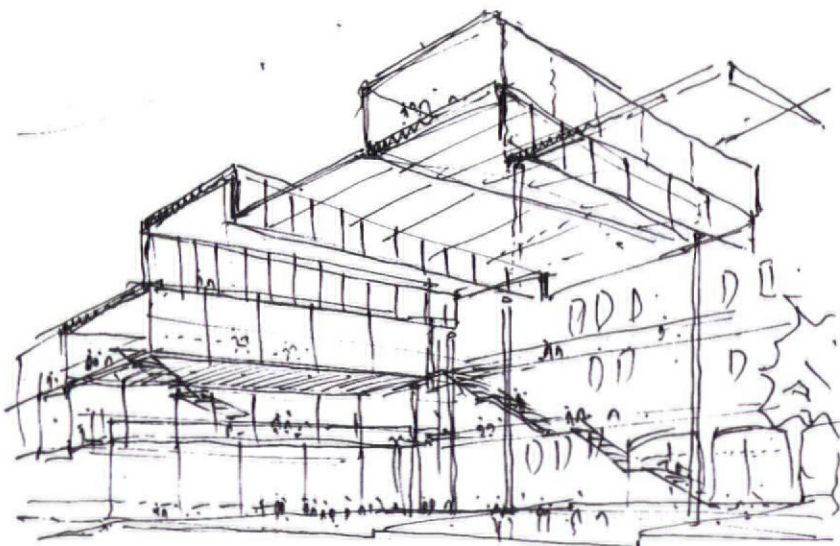
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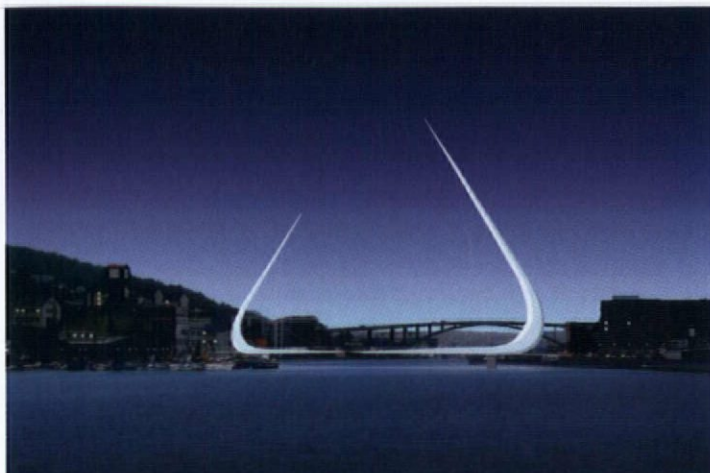
1. The new London Business School building, arranged over three storeys, is intended to be 'experienced from the inside out'

2, 3 & 4. Concept sketches showing how the staggered roofline controls heat and light and maximises user views and movement

5. Bridging technology is used for the glass-and-steel staggered roof which spans the central forum



5.



Spence and Techniker have also worked together on this competition entry for a bridge in Bergen, Norway

WHERE IS WEAR BRIDGE?

By Richard Waite

Spence Associates' competition-winning River Wear bridge scheme appears to have been put on hold amid a smokescreen of funding and technical issues.

A year after Spence and engineer Techniker won the high-profile contest, the crossing seems no nearer being built and speculation is mounting that Sunderland City Council cannot afford the project.

Just months after the competition win, the authority asked the design team to try to cut the cost of the £43 million scheme so it could reassess the budget together with partners Sunderland arc and One NorthEast.

But with no obvious movement from the council since last December it seems the project, if not dead, is certainly dormant.

The veil of secrecy surrounding the crossing is fuelling the interest of gossipmongers who have been following the saga since it was first thrust into the spotlight.

Back in March 2004 there was much media coverage of the appointment of Frank Gehry to design the 'badly needed' fourth bridge over the Wear.

However the 'iconic' designs were never made public, and Gehry found himself in a six-way contest.

If you believe the rumours, when it came to picking a winner Sunderland arc was convinced it had managed to bag Gehry's scheme – the odds-on favourite to win.

But the chosen designs actually belonged to Stephen Spence and Techniker – designs which have never been released.

The delays have frustrated the pair, as have insinuations of technical problems.

A council spokesman said Techniker was told 'to develop some of the technical aspects of the design.'

Yet suggestions that the designs were technically defective have been strongly denied. A Techniker spokesman said: 'An exercise such as reducing costs requires technical investigation but there has never been any "technical issue".'

Despite rumours about whether Sunderland has the money for the crossing, the authority is maintaining that the route of 'a bridge' is safeguarded in the revised unitary development plan.

Meanwhile Spence and Techniker are holding their breath that their scheme doesn't go down the river like Gehry's.

THE STORY OF THE BRIDGE

March 2004

Frank Gehry agrees to design an 'iconic' fourth bridge over the River Wear for Sunderland city council.

April 2004

Gehry's plans for the River Wear bridge are placed on the back-burner by the council.

January 2005

The RIBA launches a competition calling for expressions of interest to design the River Wear bridge.

April 2005

A shortlist of six design teams is announced, which includes Wilkinson Eyre and, of course, Frank Gehry and Spence Associates.

September 2005

Spence Associates is announced as the competition winner (ajplus 22.09.05) along with engineer Techniker.

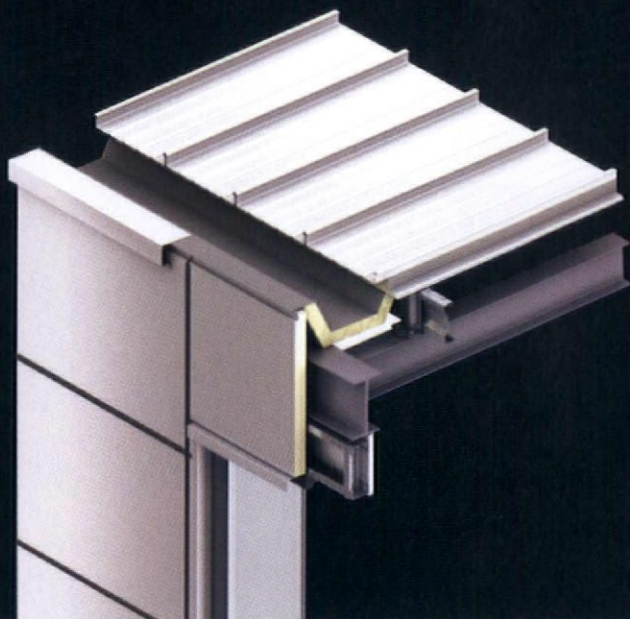
September 2006

Sunderland City Council remains tight-lipped over the future of the long-awaited fourth River Wear bridge, but insists that the scheme is not dead.



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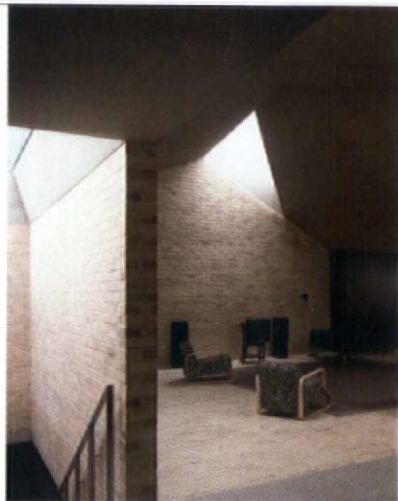
2.

1. Light House, by Gianni Botsford Architects
2. Esher House, by Wilkinson King Architects
3. Holly Barn, by Knox Bhavan Architects



DENNIS GILBERT/VIEW

3.



IOANA MARTINESCU

4.



HÉLÈNE BINET

5.

FIVE STRIVE TO LAND MANSER

The shortlist for this year's Manser Medal, sponsored by RobinEllis, can be exclusively revealed this week. The winner of the award, which is for the best one-off house or major extension designed by an architect in the UK, will be announced at the Stirling Prize ceremony on 14 October televised by Channel 4. The list includes one of the projects shortlisted for the Stirling Prize: Brick House by Caruso St John Architects. The jury is chaired by Michael Manser.

The full shortlist is:

- Holly Barn, by Knox Bhavan Architects
- Wrap House, by Alison Brooks Architects
- Brick House, by Caruso St John Architects
- Light House, by Gianni Botsford Architects
- Esher House, by Wilkinson King Architects

Previous winners of the Manser Medal, which is now part of the AJ portfolio, include Anderson House, by Jamie Fobert Architects; Brooke Coombes House, by Burd Haward Architects; the Stealth House, by Robert Dye Associates; and the Black House, by Mole Architects.

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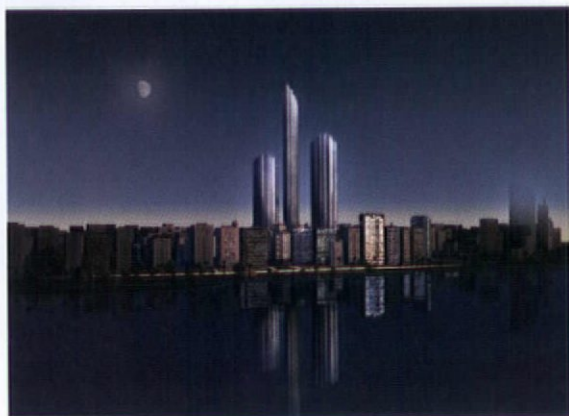
CRISTOBAL PALMA

6.

4 & 5. Brick House, by Caruso St John Architects
6. Wrap House, by Alison Brooks Architects



1.



2.

FOSTER ADDS MARKET VALUE

Enabling work has started on Foster and Partners' new \$1.4 billion (£0.7 billion) Central Market scheme in Abu Dhabi. Described as a 'city in microcosm', the 5.7ha mixed-use office, residential and retail development will transform the historic market in the capital of the United Arab Emirates. At the heart of the proposal, which features a cluster of three towers, will be a new 'souk' – a reinterpretation of the traditional Arabian marketplace. This maze of streets, courtyards and balconies will boast flexible sliding roofs and walls, creating a home for both luxury shops and smaller craft-based stalls. A spokesman for Fosters said the design avoids 'the generic feel of the universal shopping mall' by fusing the 'local vernacular with global aspirations'. Backed by Middle East property developer ALDAR, the first phase of the scheme is expected to complete in mid-2008.

By Richard Waite

1. The scheme in Abu Dhabi will reinterpret the 'souk' marketplace
2. The 'city in microcosm' will feature a trio of towers

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'The bible for Conran and me was Sigfried Giedion's Mechanisation Takes Command. Alice Rawsthorn preferred Vogue'

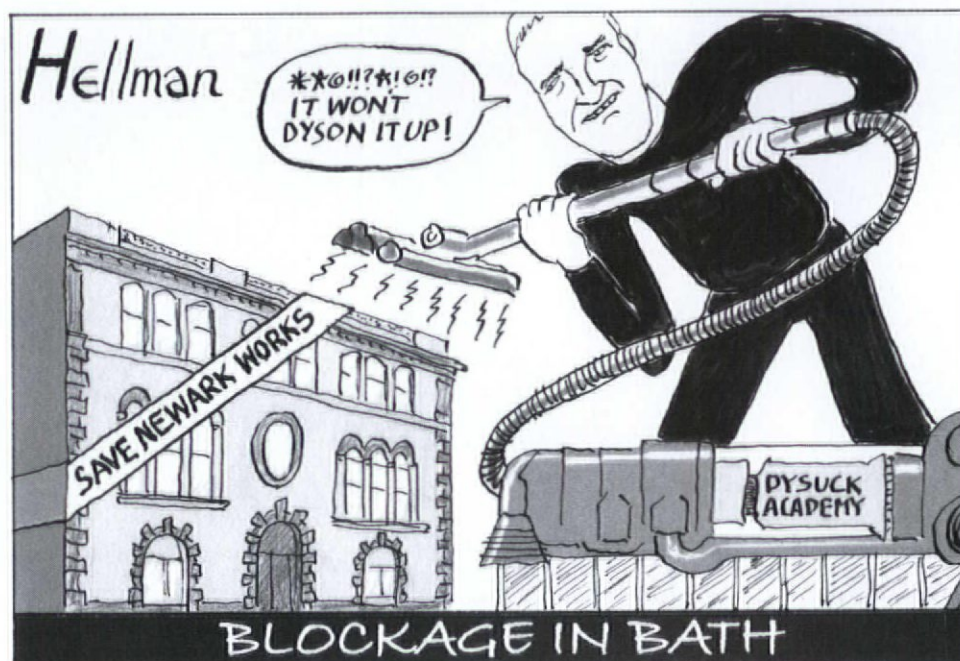
Stephen Bayley on running the Design Museum. *Independent*, 18.09.06

'For all his fame as an inventor, Leonardo made no contribution to the history of technology. For blue-sky thinking, he has no peer'

Tom Lubbock on the V&A's new Leonardo exhibition. *Independent*, 18.09.06

'I'm forever amazed that a better way to teach has not been found. It's our own sick theatre, comic and tragic'

Philp Nobel on architecture crits. www.metropolismag.com, 11.09.06



WWW.LOUTSHELLMAN.CO.UK

DOUBLE ACT

Last week's RIBA regional awards in **Will Alsop's** Blizard Building near Whitechapel were attended by a gaggle of big names. The arrival of biennale head honcho **Jeremy Till** was certainly a surprise so soon after his Italian job. But the low-light of an otherwise upbeat evening had to be the 'turn' by **Max Hutchinson** and radio's 'London-to-the-core (blimey)' **Robert Elms**. The mismatched pair tried to recreate the on-air banter they apparently wow listeners with. But the bizarre, self-generated debate was just embarrassing. *Newsnight's* **Stephanie Flanders** described it as akin to that of **Flanagan and Allen**. In fairness it was more **Cannon and Ball**. If their regular broadcasts are anything like this, it's unlikely Astragal will be tuning in.

COOK'S CULINARY CRISIS

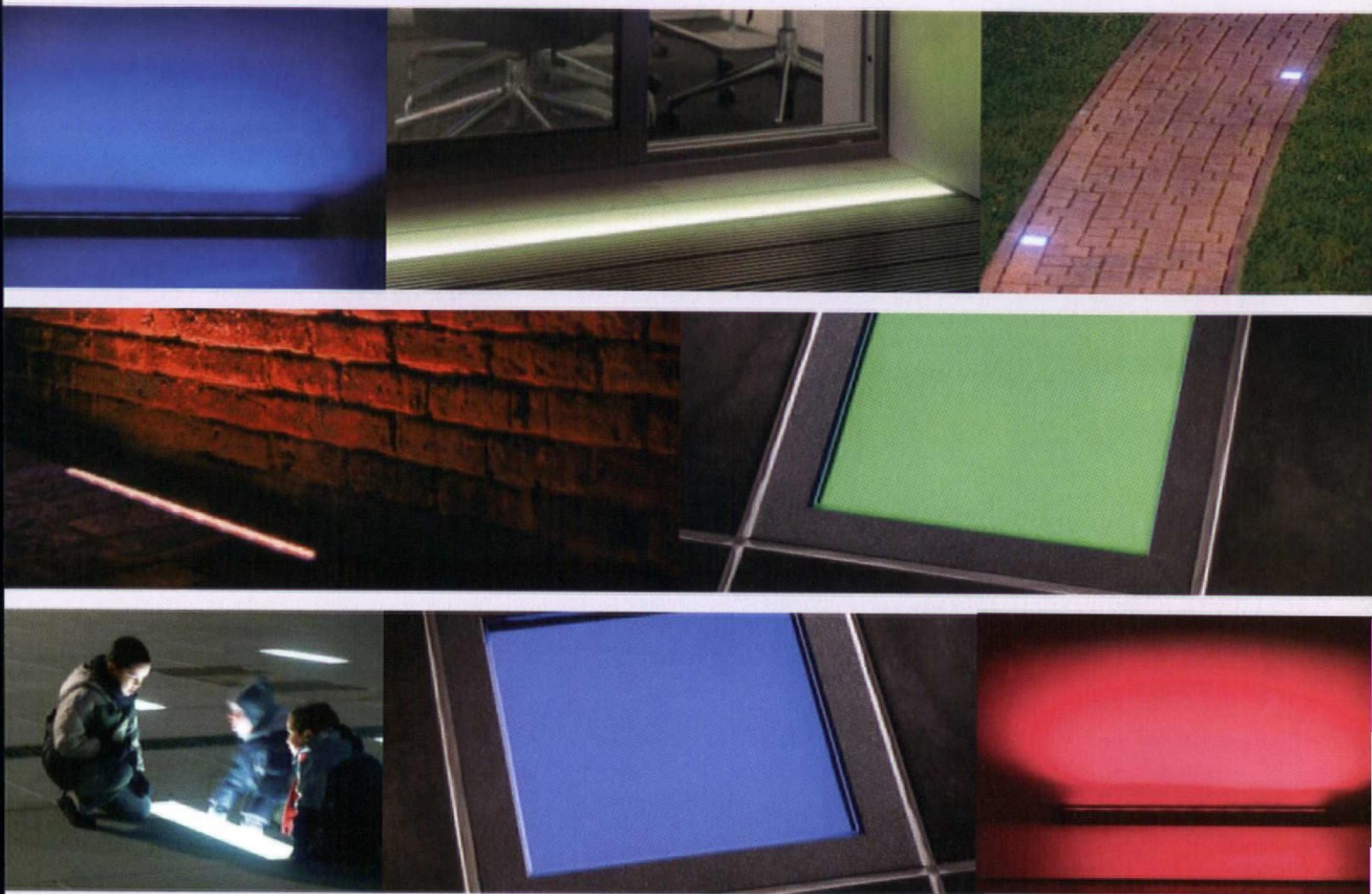
Astragal's stomach is still churning from the rather suspicious moussaka-cum-lasagna dished up in Venice at the launch of **Jeremy Till's** British Pavilion – it took a lot of Bellinis to wash that taste out. But it seems Astragal wasn't the only one to suffer a gastronomic disaster while in the supposed culinary hotspot of Italy. HOK's latest recruit **Peter Cook** had obviously reached desperate measures after a five-day diet of mediocre canapés. He was spotted on the flight back to London greedily tucking in to Cup-a-Soup and Pringles. *Buon appetito!*

THE SPICE IS RIGHT

Astragal was suitably wine-d and dined last week at RMJM's lavish 50th-anniversary bash

at the Design Museum. Skulking around the party with the likes of **Paul Stallan** and **Tony Kettle**, Astragal spotted our old friend **Deyan Sudjic**, who was muttering to anyone who'd listen about the Polish competition he helped to bring down earlier this year. But the most enjoyable thing about the evening was without doubt the free cocktails. Astragal's favourite was called something like a 'Golden Spice' (Astragal's memory is hazy...) which was, frankly, lethal. Two shots of vodka, two of Bacardi, a minimal spurt of ginger beer and a dash of angostura bitters: believe Astragal when he tells you, three of these and you really feel it.

For loads more gossip from all the best parties visit www.ajplus.co.uk/astragal



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PUTTING THE DAMPENER ON COR-TEN OBSESSION

Some 20 years ago my late father, Peter Falconer, and I wrote articles for the AJ pointing out the folly of attempting to avoid condensation to profiled metal roofs and cladding by ventilation or vapour-control layers.

I must express amazement at the section shown for the self-supporting profiled Cor-ten panels in the Working Detail on Ian Ritchie's Courtyard Theatre (AJ 07.09.06). I can only assume that the inside of the profiles will run with condensation. Although this may not degrade the Cor-ten, one has to hope the fixing bolts and insulation panels will withstand near 100 per cent humidity. And where does the condensation go except into the floor?

What is it with architects and Cor-ten? I have never been able to understand the fascination with rusting metal. Perhaps in their efforts to cover every niche market, a manufacturer – probably Saab – can produce an architect's Cor-ten car, which will have a nice satisfying rusty patina but be stubbornly resistant to biodegradation.

Richard Falconer, Painswick, Gloucestershire

LOST GEM CARDROSS BROUGHT BACK TO THE FORE

I thoroughly enjoyed last week's issue on Cardross, especially Christine Sullivan's beautiful pictures (AJ 14.09.06). Many thanks for producing yet another excellent article filling in the gaps in my patchy architectural education.

Tom Bennett, Croydon

ASTRAGAL'S THIRST IS NOT JUST FOR GOSSIP

Given Astragal's drinking habits – four days in Venice subsisting solely on Bellinis before getting stuck straight in to the rather dangerous-sounding RMJM cocktail party (www.ajplus.co.uk/stragal) – I would speculate that it must be fairly easy to unmask the notorious gossip.

I shall be spending the next architectural bash scanning the room for a ruddy-faced old sot knocking back the free booze like there's no tomorrow before lurching in to a waiting taxi. Oh, hang on...

Peter Yates, by email

AJ TAKES UK ARCHITECTURE TO ASIA

Following the success of the UK Architecture stand at MIPIIM in Cannes, the AJ is running a UK Architecture stand at MIPIIM Asia, which takes place on 27-29 September in Hong Kong. The initiative aims to showcase UK practices, including Paul Davis and Partners and Piercy Conner, to international clients. The stand is sponsored by Gardiner and Theobald and Buro Happold. MIPIIM Asia is a new property market show covering the Asia pacific region. UK Architecture will be on stand H2 F31.

OFFERING A HELPING HAND TO SMALLER PRACTICES

Dilemma is too strong a word, but the situation is intriguing: what to do with the arrival of domestic extension and refurbishment projects which are too small for our office to take on?

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Mark Dyson, Enclosure Architects, London

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Discover how architects can add value to a site through creative thinking at the planning stage, and how this can help you to grow. Planners needn't be the enemy: key figures including **Peter Bishop** of London Borough of Camden and **Paul Henry** of DP9 Planning Consultants will disclose the planning issues faced by small practices.

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maintaining budget targets, building team value in the office and resolving disputes.

Share the experiences of seasoned campaigners including **Roger Zogolovitch** AZ Urban Studio, **Peter Murray** Wordsearch, and **Carolyn Larkin** Caro Communications. Interrogate successful practices about their game plans, including **AHMM**, **Jane Duncan Architects**, **Assael Architects**, **Proctor and Matthews** and **Jamie Fobert Architects**.

The day's campaign will climax with presentations from three practices demonstrating what value they would add if they were commissioned to complete a Maggie's Cancer Caring Centre. Judged by a panel including **Richard Rogers** and Maggie's chief executive **Laura Lee**, the victor receives a first prize of £2,000.

More information about the value of attending Guerrilla Tactics, contact corinne.rose@inst.riba.org at the RIBA. Further details about the conference at www.architecture.com

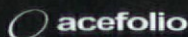
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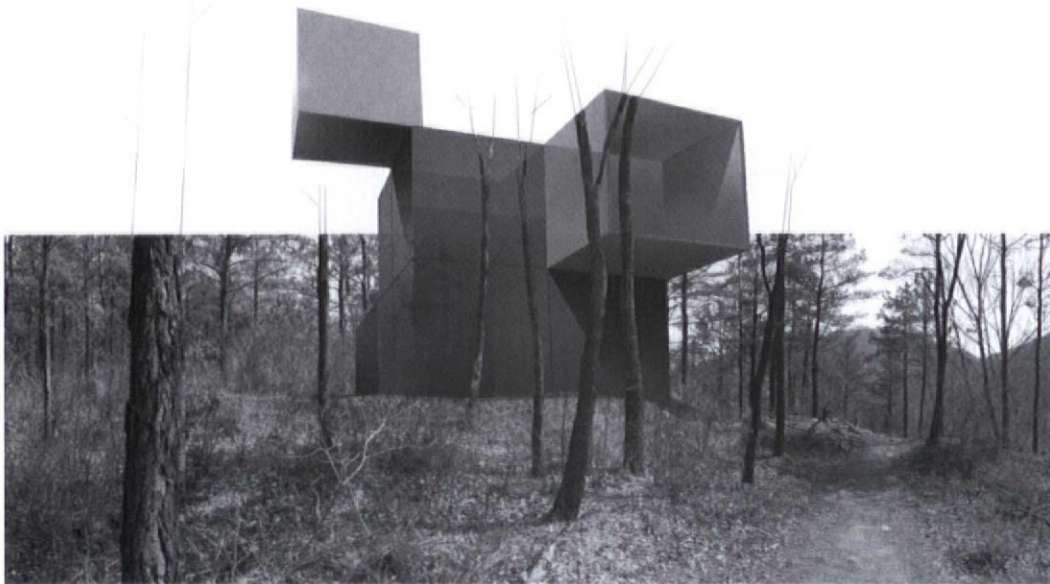


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SAMI RINTALA/ ELEMENT HOUSE



1. Rintala's initial concept for his building in a Korean 'art park'

THE METAL IS NOT OUT OF PLACE: IT IS THE COLOUR OF AUTUMN LEAVES WHICH KOREANS ADMIRE SO MUCH

By Andrew Salmon. Photography by Park Wan-soon

Sami Rintala is a Finnish architect and artist who has gained a reputation for his installations at biennales and other international venues. In 1999, with his then collaborator Marco Casagrande, he came second in the Architectural Review's annual ar+d awards for emerging architects. Their prize-winning work consisted of three old hay barns mounted on 10m-high legs, taken on a slow journey from rural Finland to the city in a critical comment on the desertion of the countryside. Since then Rintala, who is a self-proclaimed romantic, has realised a number of small-scale schemes, which 'search for beauty' and show an appreciation of nature. He teaches at both the Bergen and Oslo schools of architecture in Norway, and is based in Oslo.

Drive 25km south, down the eight-lane highway that leads out of the gigantic urban sprawl of Seoul, and you will reach the dormitory town of Anyang, meaning – in a reference to Buddhist thought – 'perfect bliss'.

However, anyone expecting this settlement of 630,000 souls to offer any kind of escape from the stresses and strains of the world's third-largest urban conurbation will be disappointed. There is no gentle, slow-paced rural life here. A bustling city in its own right, Anyang shares many of the capital's least-attractive architectural features – notably its seemingly endless columns of identical apartment blocks marching into the distance.

Fortunately, it also shares Seoul's most attractive topographical leitmotif – a backdrop of forested, granite-peaked mountains. It is to the mountains that Koreans routinely go to escape their largely faceless cities. And it was in a recreational

park, set in a valley at the foot of a mountain on the outskirts of Anyang, that Finnish architect Sami Rintala was invited, in late 2005, to create a structure that would be, in the words of Anyang City Hall, 'a unique, conceptual piece of architecture that symbolises elements of nature'.

The setting for Rintala's design is Anyang Art Park, a part of the larger Anyang Resort. The resort is essentially a 1.5km-long river valley at the foot of the city's Mount Samsung (named after semi-legendary Buddhist monks – not the modern conglomerate). The area's mountainside temples, pagodas and natural springs have been drawing pilgrims for centuries. In more recent times, its commercial outlets and artistic installations seem to attract two very distinct generations of Korean leisure seekers.

On the one hand are stream-side, open-air restaurants with floor seating, selling *pindaetok* (vegetable pancakes), *boshintang* (dog stew), *makkoli* (milky white rice beer) and *soju* (grain spirit). Speakers blare jaunty foxtrot music. The patrons are largely 40- and 50-somethings, attired in uniform designer hiking kits, who appeared on a recent Saturday afternoon to have imbibed deeply.

On the other hand are the funky modern restaurants, bars and terraced cafés, serving barbecued meats, designer coffees and branded lagers. Music is modern pop, while the crowd comprises fashionably attired 20- and 30-something Koreans whose culture, in the shape of movies like Cannes-winner *Oldboy*, and whose consumer products, in the form of hi-tech devices like Samsung cellphones, are sweeping Asia in a so-called 'Korean Wave'.



2. The most striking feature from the outside is the precarious-looking cabin at the top



4. The Element House sits in the furthestmost part of the forest

Flights of utilitarian black metal steps lead to the upper storeys. Inside the wooden cabins, large glass windows frame views of the forest beyond. In the 'attic' – which is reached by climbing the stairs through the space where the roof would have been, had the installation been an actual house – a sign warns visitors that the room, set on the very edge of the 'roof', should not hold more than five persons. Indeed, when standing at the far end, next to the window, there is perceptible sway in the structure.

Perhaps the most impressive element of the design, from the inside, is the way in which it frames the sky – the eye is drawn upward by the stairs. For this reason the Korean name (*Haneul Jarak Ddang* or Land on the Edge of the Sky) is slightly more appropriate than the English name Element House.

Despite its Scandinavian DNA, the building speaks volumes to locals. 'It's a mysterious structure. People will think, "What's inside?"', says Shim Myeong-suk, an Anyang housewife visiting for the first time. 'There is an echo when you talk inside – it is very impressive. Every step you take, you feel you are reaching closer to the sky.'

Her analysis would please Rintala, who says: 'The project wishes to create an inner world where memories and even dreams may have their moment. It is for passers-by who wish to halt, rest and make their own understanding and use of a simple space made of matter and light.'

Even so, there is a drawback: the interior is empty, and has a somewhat unfinished feel. As Ms Shim notes, from the outside the

structure promises mystery, but it does not altogether deliver that promise when the viewer steps inside.

Rintala's intention was that 'each small space should include a possible suggestion for use and the presence of one basic element (fire, water, air and earth)' – but this has not been realised completely. 'I would like to have worked further with the smaller spaces to be more precise with the use of the house,' he admits. 'I travelled to the site with my own team to articulate these rooms, but we had to focus on the general structure instead,' he adds.

Even so, its sponsors clearly think that Element House is a success. 'Visitors enjoy the oddness in the seemingly unbalanced structure of Element House,' says Lee Yun-jong, a coordinator with the city's Anyang Art Project. 'It is used as a rest stop for hikers. And the attic is especially popular, with its beautiful view through the glass.'

But, this is the Republic of Korea. It just leaves me wondering if such an art-led project could find so ready a home in the UK.



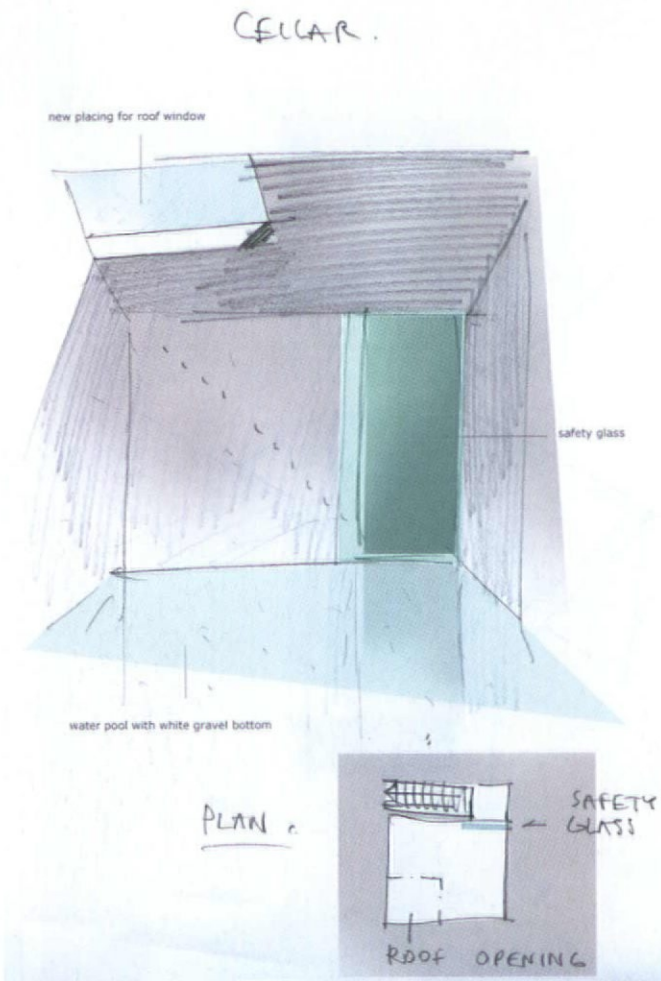
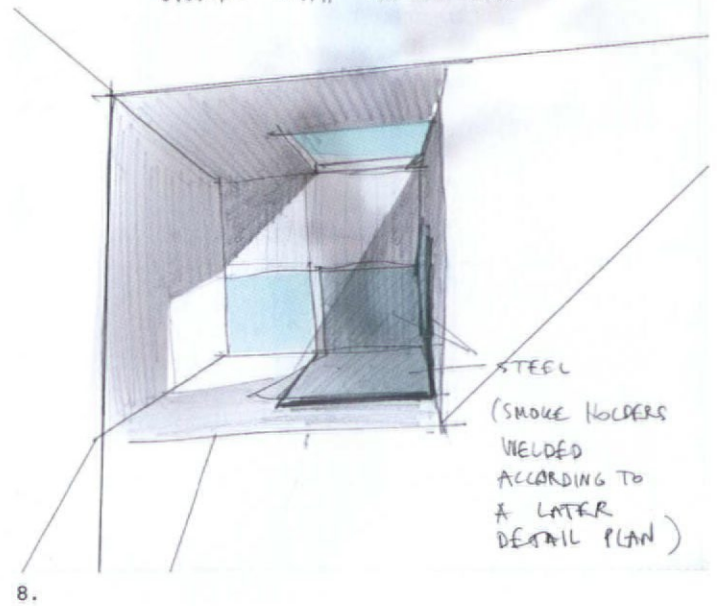
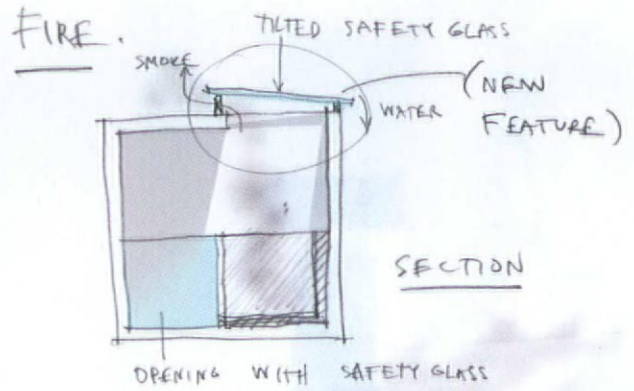
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5. The fall of light in the interior
 6. Rintala plays with the contrast of timber and Cor-ten steel in his choice of materials for the building

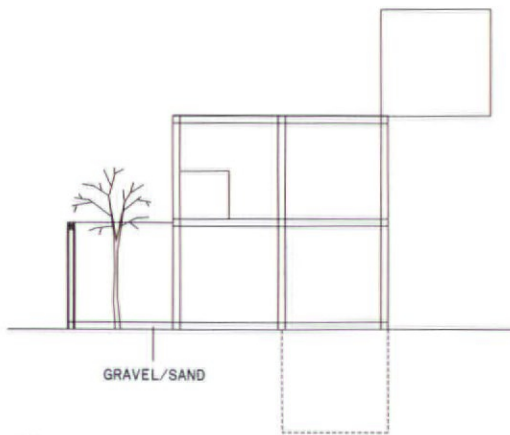


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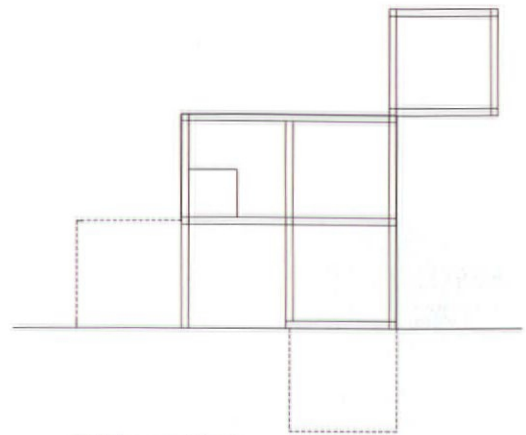




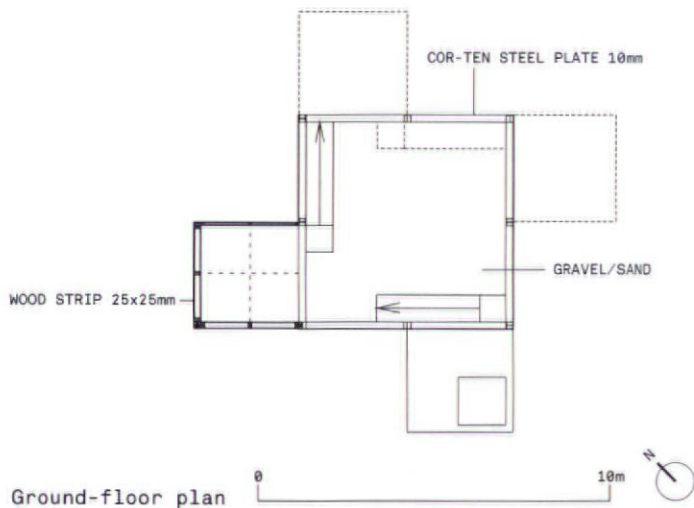
7 & 8. Rintala's early sketches focused on the way light would enter the Element House



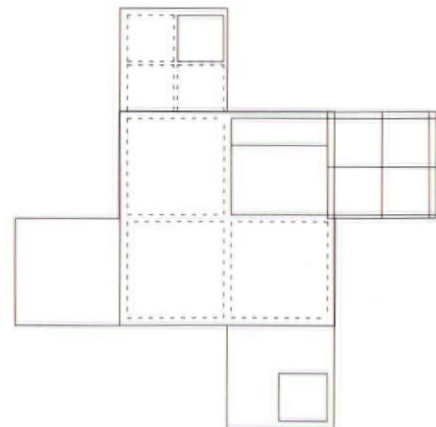
Garden section



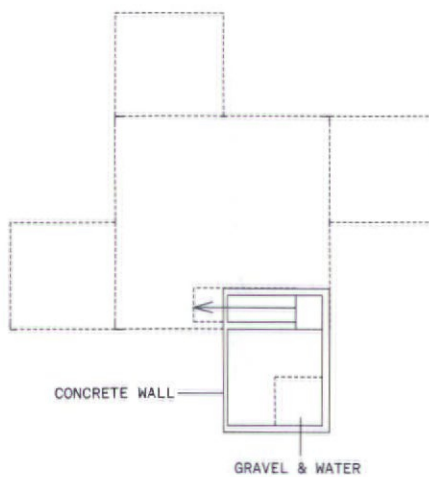
Attic section



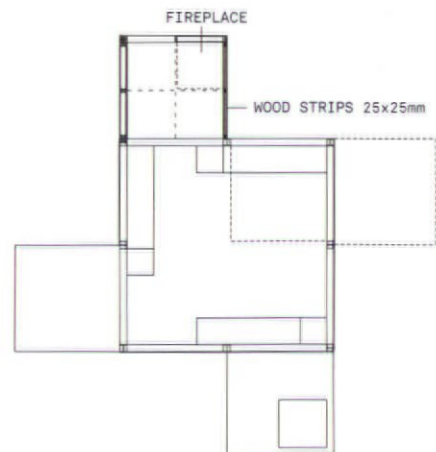
Ground-floor plan



Attic plan



Cellar plan



First-floor plan



9.



10.



11.

9. The floor of white pebbles in the main structure
10 & 11. A simple staircase climbs up to the attic

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GRIMSHAW'S NEW SYSTEM HAS ENABLED A VIRTUAL WORKING WORLD

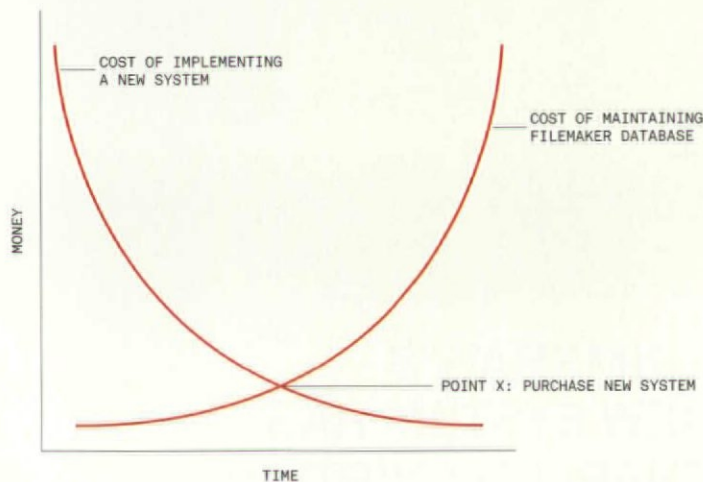
By Hattie Hartman

Major change within an organisation is stressful, not least when it affects the way every member of staff accesses information. Grimshaw Architects spent four years laying the groundwork for a new knowledge-management system, which has been in place since February 2005. The practice has 150 people across three offices in London, Melbourne and New York. The new system enables a virtual working world, so information can be accessed regardless of where the user or the information is physically located. A single information-management system across the three offices enhances efficiency. This may sound obvious in today's increasingly global computer-dominated world, but to put things in perspective as recently as three years ago something as basic as the employee telephone list was updated, printed and manually distributed around Grimshaw's London office on a weekly basis.

The story of how Grimshaw managed its changeover from Filemaker to Union Square Workspace reveals extensive research and a systematic decision-making process. Such a change represents a significant commitment of time and resources, and it's important to get it right. Grimshaw handles all of its IT needs in-house, with two people in the London office responsible for the day-to-day, and Robin Williamson (business systems manager, now based in Melbourne) and Jim Rea in London keeping an eye on the three- to five-year horizon. Rea notes that 'a high standard of architecture requires a high standard of IT, and that will be the case for ever more'. The recent change was driven by a desire to minimise replication of information and facilitate its 'capture,

storage, and retrieval'. Two critical concerns were the desire for a practice-wide 'contacts' database and the need to handle an escalating volume of emails. The cost of maintaining databases, which involved duplication, was mounting. Also, the amount of material requiring nightly back-up had become extremely cumbersome, and the only solution within the current configuration was the purchase of an expensive new system, which was projected to last about a year.

Grimshaw's initial step in 2001 was the establishment of a first-generation intranet, which created a centralised pool of information for the practice's architects: this included items such as company induction and practice notes, as well as routine administrative tasks. For the next step, a move requiring the approval of the practice's board of directors, Williamson and Rea were looking for an industry-standard web-based customisable intranet and extranet system, and they consulted throughout the practice to 'tease the critical concepts out' and develop a matrix of what was required. A change in accounting software was not included, though a link for importing timesheets was. Other concerns included providing a document audit trail for all files, in order to be able to access a 'versioning' history. With one click, this would reveal who had opened, read, forwarded or edited a file, all in chronological order, facilitating the retrieval of file information after an event. There was also a need for 'supersession', to retain as much knowledge as possible when a person leaves the practice.



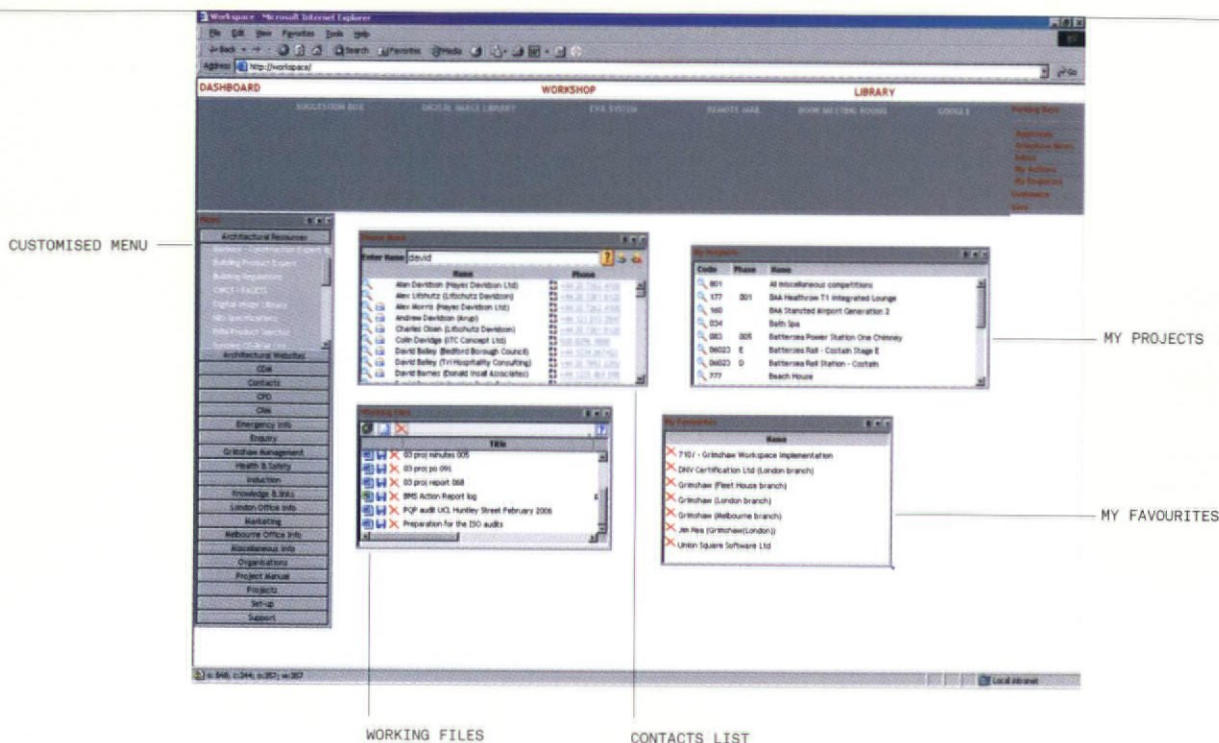
1. Grimshaw analysis showing when to purchase a new system

To obtain board approval, Williamson and Rea submitted 'non-technical, easily understood, succinct and practical reports'. Will Yandell, founding director of Union Square Software, reiterates this, noting that one of the biggest challenges in dealing with architectural practices is that people in a senior position often do not properly understand IT and may think that their internal IT manager should be able to solve the problems without buying in external software. He uses the analogy of buying a suit, explaining that most men, if given the choice, would opt for an off-the-shelf number rather than a bespoke suit, but would then need to have the jacket fitted, the lapels changed, and the length of the trousers adjusted to suit their particular needs. And so it is with IT software.

In the case of Grimshaw, the practice was prepared to purchase external software, but the challenge was how to choose a package from the multitude on the market. Visiting trade conventions and web research revealed a choice of about 180 different products. In addition to evaluating which products best met their requirements, Rea felt it was essential to look at a firm's staying power within the market, noting that because of competition and consolidation perhaps only 10 per cent would remain after three years. The field was narrowed to a list of 12 products, and each company, after submitting a thick document outlining how its product matched Grimshaw's requirements, made a one-hour presentation. At that point, four firms were shortlisted for half-day presentations, which were made to three architects,

the finance director, Williamson and Rea. To Williamson's surprise, the decision was unanimous for Union Square Software's Workspace, a specialist product for architects, engineers and the construction industry. A key factor which influenced the final decision was human relationships. Rea explains that the human factor in IT is absolutely critical, because the work environment is highly stressful. 'You have to be able to turn off the old and turn on the new system simultaneously,' he notes. There is little margin for error when amalgamating data, and no down time, because the system is used daily.

Once Workspace was on board, the team then had to make decisions that were right for the culture of the office. There was a temptation to go for a paperless office, but in the end they opted for a 'less paper' office. As many documents as possible are now scanned at reception. Although architects do their own scanning, all centralised paperwork for the finance department or human resources is scanned at reception. Rea explains that Workspace is 'really only a platform for our data,' a way of storing, sharing and mining information, and disseminating it to a large number of people. An important advantage is that it is stored in an industry-standard database (SQL server), which is a big plus because it is not proprietary. Rea notes that this new way of disseminating information, along with voice over internet protocol, will enable people to access data remotely from home or other locations such as airport transit lounges or client premises, which he sees as a big trend in the future.



2. A typical Grimshaw desktop

Although Workspace was adapted to suit the practice's needs, customisation was kept to a minimum to avoid complications with upgrades. Yandell explains that Workspace spent about a day and a half each month at Grimshaw's office over the course of a year to complete the transition. He observes that the Grimshaw office culture allowed more freedom in the way in which certain tasks were performed than in other offices he has experienced. Workspace was implemented progressively in different modules, in phases. The core implementation included a contacts database, basic project information and electronic timesheets. Most recently, in July, the practice adopted electronic drawing issues, resulting in major savings in time and costs.

Rea says the technical problems are less important because, one way or another, they can be solved, and noted that the human factor is by far the hardest. People generally, including architects, find it very difficult to deal with fast-paced change. No one will adopt a new system unless it is better, which means some combination of easier, faster and cheaper. 'Give me a technical problem any day,' says Rea. 'I work in a technical field and I am a technical person, but at the end of the day, I work with people. I fix problems for people. I don't fix computers.' The day Grimshaw introduced the new desktop, all employees were served a full cream tea to bid farewell to the old and welcome the new system.

The market for intranet data-management systems for architects and their consultant teams is evolving rapidly. Daniel Logiudice of Cubic Interactive, which developed Rapport 3 after

several years of working with Allies and Morrison and Broadway Malayan, sees a trend of smaller practices (10 to 15) adopting knowledge management systems to improve their efficiency and to track their profit margins more effectively. Software is constantly evolving to meet new needs, and what applies now may be superseded in 12 to 18 months. Most of the players in the UK market are new since 2000. Yandell explains that he developed Workspace in his bedroom five years ago. He now has a staff of 30, which services 25,000 seats (licences), including 10,000 for Tesco's construction-management business. The classic Workspace client has about 100 users (although they range from 10 to 1,000) and about a quarter are architects, the remainder being consulting engineers, contractors and project managers.

Yandell explains that the biggest challenge facing his sector is education: 'People can't get their heads around what is on offer.' A significant amount of his time is spent giving free CPD seminars to architects. Once a quarter, Williamson presents the Grimshaw experience to prospective Workspace clients. The RIBA's recent change in CPD requirements has increased emphasis on 'practice information', including data management. This should mean more work for Union Square and greater efficiency for architects, especially those who follow in Grimshaw's footsteps and assess their needs carefully before taking the plunge.

Coming soon in the AJ's Technical and Practice section: 'Data management for small to medium practices: What are the options?'



NEW HORIZONS IN THE WORLD OF SEARCH ENGINES

We all use Google to search the web. Life-changing though it has been, a raft of new-style search engines is now emerging. One direction was suggested when Google recently achieved a patent for a voice-activated search engine – no relation to the Scottish talking search engine Speegle.

Cast around and think of Apple's Spotlight, which made it into OS X 10.4, Microsoft's Live Search, which may be featured in the forthcoming Vista, the free downloadable Blinkx and Linux's Beagle. And there is Frode Hegland of UC's interaction centre and his Liquid Information, which can be downloaded at www.hyperwords.net.

What this and most of the aforesaid search engines do is to make every word in a document a hyperword that can also pull up background context. Discussed for decades, the idea has been realised by fast computers. Oh, and there is a bunch of researchers working on image search engines that are based on you sketching what you want to find. Try googling 'webcrawling using sketches'. Or, look up 'retrievr' and check out Princeton's 3D model search at <http://shape.cs.princeton.edu/search.html>. Fun. You just do a rough sketch and up it comes. Possibly. Soon.

GOING ON STRIKE

The court takes an active role in managing cases, and has many powers on which to call, including putting a stop to cases if necessary, writes *Sue Lindsey*. It can strike out a claim or a defence, leaving the remaining party in effect unopposed. This can be done either on the basis of various grounds spelt out in the rules, or by the court under its inherent jurisdiction.

This power can sit uncomfortably with a party's right to have a fair hearing. As a result, the power to strike out is used infrequently. The court often finds a lesser order to make. For example, a delay that is in breach of the court's orders might be met by a suspension of interest on a claim for the period of delay.

But, at the extreme, there remain circumstances in which a strike out is the only answer. The facts in one recent case where the court struck out a defence were certainly at the limits. The extremity of the facts and the way in which the court considered the tests are perhaps illustrative of how unusual it is now to strike out a case. Also notable is the caution exercised by the judge through inviting the Attorney General to appoint an advocate to achieve a better balance in representation, the defendant having opted to act in person.

The parties, who were two individuals, were arguing over a series of loans related to the

property owned by the claimant. Proceedings were slow, with much reformulation of both claim and defence. About six years into the action, the claimant was murdered. The defendant was initially convicted of his manslaughter, but that was overturned on appeal. However, for the purposes of the ongoing civil action (which was continued by the claimant's representative), the judge held that the defendant was responsible for the claimant's murder, the motive being to put a stop to the civil proceedings on terms favourable to the defendant.

The claimant's representative applied to strike out the defence and for there to be judgment for the claimant. They argued that the issues turned on the credibility of claimant and defendant, but the claimant was no longer there to give evidence.

In striking out the defence and preventing the defendant from arguing the case, the judge acknowledged that this was a draconian step only appropriate in extreme circumstances and as a last resort. He concluded that the defendant had jeopardised a fair trial in such a way that there were no counterbalancing measures that could ensure a just result. So, there was nothing short of a strike out that could achieve justice. Furthermore, the order was necessary as there was no

greater challenge to the administration of justice than murdering the opposing party in order to gain an advantage. As to the human-rights point, the judge said, in concluding, that a strike out was the only appropriate order, he had balanced the personal right of the defendant to a fair hearing against the same right that had been the claimant's, in the general interest of the community.

There is no upbeat conclusion to be drawn from this case, other than perhaps a hope that such litigation, reaching such depths, remains exceptionally rare.

Sue Lindsey is a barrister at Crown Office Chambers in London. Visit www.crownofficechambers.com

EXHIBITION

By Andrew Mead

10th Architecture Biennale
at the Arsenale and the
Giardini della Biennale,
Venice, until 19 November



1. City density models in the Corderie exhibition

At the last Venice Architecture Biennale in 2004 there was a profusion of 'object' buildings – blobby, folded, warped – which often seemed forgetful of their site or their urban role. This year's event, 'Cities, Architecture and Society', curated by Ricky Burdett, is meant to refute such self-absorption and remind architects of their larger duties.

And in that it succeeds – but at a cost. The 300m-long Corderie, the voluminous ex-roped sheds at the Arsenale, are awash with images and data, but there is nothing physical, material or three-dimensional to give a real sense of how architecture can contribute to the city; not a single model. Along with the 'object' buildings have gone buildings themselves – or so it can seem.

With an expectation that 75 per cent of the world's

population will live in cities by 2050, half of it in southern Asia and coastal China, Burdett's show features 16 cities from four continents in a mix of maps, diagrams, photographs and film – and some rather tentative 'soundscapes' issuing from cylinders overhead.

A recent show at the Canadian Centre for Architecture, 'Sense of the City', tried to convey the role of senses other than sight in experiencing cities, but reviewers complained that it was 'not nearly noisy, stinky or gooey enough' (AJ 04.05.06). The same could be said of these Corderie presentations, though the calm helps one focus on the fundamental issues that they touch on – local/global, urban/suburban, social justice, etc.

Clearly, when it comes to designing such a large-scale

exhibition there must be a degree of uniformity, but the installation here tends to blur differences between the chosen cities and the problems they face: one malign high-rise morphs into the next. Some sections are more thorough than others: Berlin is treated quite cursorily; Shanghai (appropriately) sprawls.

The accompanying texts don't always help. Each city has its epithet (Tokyo is 'City of Flux'), which can seem a bit pat, and to read that Barcelona 'has reinvented itself as a dynamic, accessible and tolerant city', or that Turin's 'industrial work culture has been creatively adapted to suit contemporary working practices', smacks more of a marketing brochure than acute analysis. And current projects simply don't have the impact

they should, being left in two dimensions. How this exhibition would benefit from the kind of models that Diener & Diener do so well, which don't dramatise a single building but show its contribution to a larger urban form.

Apart from specific images in these presentations (there are some very striking photos, often quite dystopian), the most arresting moment at the Corderie comes when the show briefly turns three-dimensional, expressing degrees of density in the various cities in the form of tall polystyrene models, which look like eroded skyscrapers. Burdett spoke beforehand of 'trying to make something beautiful out of data', and in this room he does.

Burdett's exhibition continues in the sprawling Italian pavilion at the Biennale



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- 2. Inside the German pavilion
- 3. A department store aesthetic: the Spanish installation
- 4. Terunobu Fujimori's exhibit in the Japanese pavilion
- 5. Pier Luigi Nervi's Palazzo del Lavoro under construction
- 6. One of Kim Seung-hoy's boxes in the Republic of Korea's pavilion

Gardens, with displays meant to 'reflect state-of-the-art urban research today'. ETH Studio Basel's 'urban portrait' of Switzerland masses a multitude of tiny photographs and diagrams on a continuous folded wall – a partly rhetorical effort, given how much is simply too high to be seen.

With the Shrinking Cities project (an excerpt from a larger show eventually coming to the UK), there's a reminder that, in Detroit or the former Eastern Germany, it's not *sprawl* that's the problem.

Alongside the Berlage Institute and Venice's IUAV, there's 'Babylon:don' from Nigel Coates and the RCA – less facile than it first appears, but is this really 'state of the art'? And OMA/AMO takes on Lagos and the Arabian Coast, which makes one wonder how

Koolhaas would have curated the whole show – I doubt that the texts would be bland.

Also in this section is a miscellany of images from a special issue of *C Photo Magazine*, which – given the number of photographs there are at the Corderie – reminds us how central they have been in mediating urban experience. Amid all the 'facts', they offer a *subjective* take on things, with which we might identify or not, though their role is never thoroughly examined here. Another subjectivity – the transformation or recollection of cities in novels and memoirs – is missing entirely.

At one of the *Architectural Review's* late night biennale 'crits', Brian Hatton spoke of the 'problem in representing' cities, and asked: 'If we can't represent them can we design

them?' That's a problem this biennale doesn't solve.

In some ways, Burdett's exhibition works better as a book. It's easier to absorb the data and compare/contrast; each city comes with an essay by an insider (Deyan Sudjic on London); and over a dozen or more practitioners contribute – Chipperfield, Foster, Jacques Herzog, Koolhaas, Krier. 'The architect ought to resume the role of connecting those parts of society that are no longer together,' says Fuksas.

Burdett's catalogue essay ends with what reads like a prelude to the 'Agenda for Cities in the 21st Century', which he plans to deliver at the end of the biennale. Cities should foster tolerance, justice and social integration; be dense and compact; be well governed; and 'inspire their citizens with

beautiful, accessible architecture and public spaces'. Well, yes... but how to make this into a meaningful agenda, not a list of hopeful platitudes?

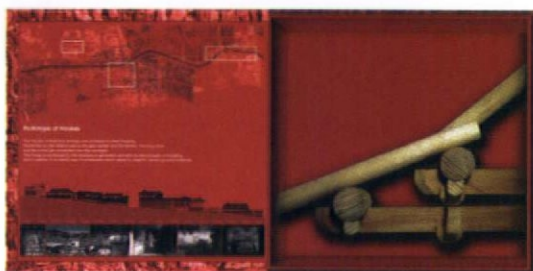
It's strange that the dearth of materiality and the three-dimensional in Burdett's show recurs in many of the national displays at the Biennale Gardens. The projects in the Spanish pavilion are mostly just images in an installation that would not be out of place in a high-end department store. The Dutch pavilion also only shows images, but to more effect, presenting a century of Amsterdam's development in some splendid, varied drawings – a large Berlage perspective of Amsterdam South, for instance. In the neighbouring Belgian pavilion, curated by Label Architecture, is a surprisingly engaging trio of videos on the



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theme of 'The Beauty of the Ordinary'. Making effective use of both scored and ambient sound, and with quite long static shots, they subtly reframe (or reinvigorate) the everyday, and the small accompanying paperback of essays is worthwhile too.

At first sight, apart from a temporary construction giving access to the roof, there's no obvious architecture in the German pavilion, but this show, 'Convertible City', is among the best. Its theme is converting or transforming what already exists (the Smithsons' 'as found') with ingenious, often small-scale interventions, and the architecture isn't missing, but concealed beneath the surface of two elegant tables. Each scheme, presented in both two and three dimensions, is revealed when you prise open

the successive pairs of heavy, hinged flaps that flank each table; and despite the relative miniaturisation, there's enough to give a sense of each project in turn. But the pavilion's big central hall goes for nothing.

It's hard to argue with the concept behind the British pavilion, curated by Jeremy Till. The choice of Sheffield – 'a classic graveyard of failed Modernist dreams', with 'an extraordinary urban quality almost despite architecture' – and decision to present it at four different scales, from the intimate 1:1 to the global 1:10,000,000, make perfect sense; especially now that some promising schemes by Mecanoo and Sauerbruch Hutton are in the offing to supply interest at 1:100. There's quite a gap between intention and realisation, though, especially

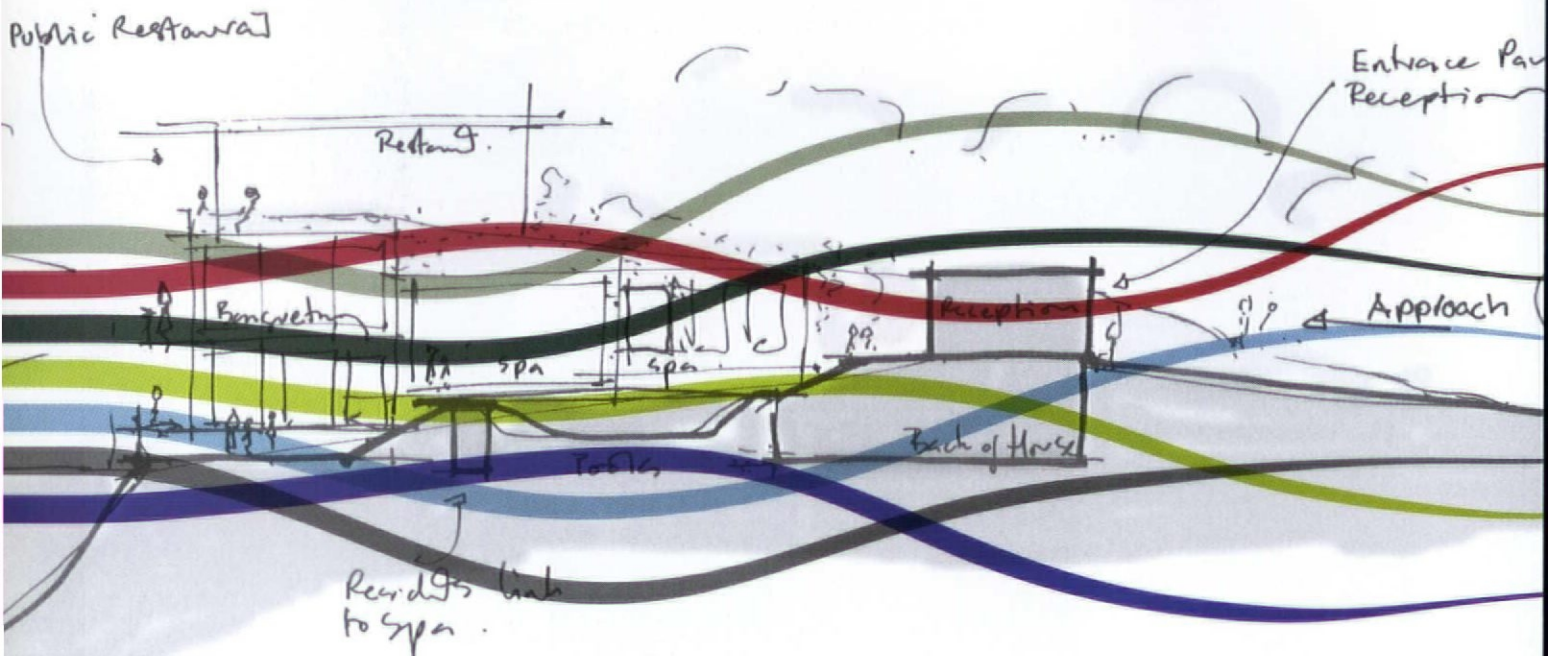
at the heart of the pavilion. Like the German one, it has a large central hall, and Till wanted to avoid the usual 'sumptuous model' there that makes visitors just 'passive observers'. But the opportunity for audience participation that he's put in its place is trivial; it's a void where the show needed substance (ajplus 08.09.06).

As usual, the biennale provides some unexpected pleasures: a recreation of Frederick Kiesler's floating, De Stijl structure, *City in Space*, in the Austrian pavilion; the MAXXI display, which includes two vivid photo sequences of Nervi buildings under construction, all their structural virtuosity on show. But, given the focus on images and data in so much of the event, it's texture, patina and materiality that really make a mark.

Three instances of this all happen to be Asian. Terunobu Fujimori's architecture in the Japanese pavilion is organic, quirky, playful and sometimes poetic. Kim Seung-hoy's *Constellation Time Layer* in the Republic of Korea's pavilion is a collection of around 100 small square boxes which evoke the city and its architecture, old and new, in exquisite albums of photos, material samples, and tiny models. And tucked away out of sight at the very end of the Arsenale is the Chinese *Tiles Garden* – a gently sloping landscape of 60,000 recycled greyish roof tiles supported on a bamboo frame, with an L-shaped bamboo walkway leading to its centre.

From this 2006 biennale, I fancy that these three exhibits will linger in the memory as long as the statistics.

18th October 2006, RIBA, London W1



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A copy of the Feasibility Study Brief and the Council's Pre Qualification Questionnaire (PQQ) will be issued following Monday 9 October.

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Experienced Project Architect and Technician required to run a variety of projects in a small, friendly design environment.

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Marie Twitchett, JGP Architects, 2 Felton St, Cambridge CB1 2EE
or e-mail to: info@jgparchitects.co.uk

Allies and Morrison Architects

3D Artists/ Illustrators required

Allies and Morrison architects are looking for talented artists to work within their new 3D department. Candidates of all levels from management to junior artists will be considered.

Successful applicants should demonstrate an ability to create compelling and emotive images using a variety of graphic styles. Good modelling and rendering skills are also required.

Architectural background is an advantage although not essential.

Preferred software skills include 3D Studio MAX, Rhino, Microstation, Vray, Maxwell Render, Photoshop and Illustrator.

Please send your CV and examples of your work with a covering letter to:
Thomas Horsley, Allies and Morrison, 85 Southwark Street, London SE1 0HX.
email: thorsley@alliesandmorrison.co.uk

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Architectural Technician/Technologist

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Location - Bolton

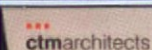
Our Client, a multi-disciplinary practice in Construction Design comprising of Architects, Structural Engineers, Service Engineers and Quantity Surveyors, currently seek an Architectural Technician/Technician to complement their already successful team working on a range of local education projects. Perfect candidates will be AutoCAD literate with an up-to-date knowledge of U.K Building Regs.

Senior Architectural Technician

Salary - To £33,000pa

Location - Liverpool

This well renowned practice based in Merseyside, currently seek a permanent Senior Architectural Technician to work on large Commercial, Industrial and Residential projects. The successful candidate must be fully conversant with U.K Building Regs and have a keen eye for detail. There is no preference as to CAD system as they offer a full cross-training programme.



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Technical Illustrators Wanted

Due to a variety of new property developments in construction, our client requires technical illustrations for promotional material. A variety of styles are needed, from sleek 3D modelling to hand rendered watercolours and everything in-between. Please e-mail or post samples with availability and rates to the details below.

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YOU WILL BE RESPONSIBLE FOR: ■ providing academic leadership in sustainable design for the Department of Architecture and specifically for the OISD Architecture research unit ■ seeking and obtaining research funding ■ providing academic leadership for, and contributing to the delivery of, the master's programme in Energy Efficient and Sustainable Building (EESB) ■ providing sustainable design input into undergraduate/postgraduate programmes and studios and supervising PhD theses and master's dissertations

YOU SHOULD HAVE: ■ a degree in architecture, engineering or related field ■ a substantial national/international publication record of either authored papers or built projects ■ experience of research leadership in sustainable design ■ an established record of obtaining research funding ■ experience of teaching in higher education in architecture or sustainable design

Closing date: 10 October 2006

Ref: 009/15861/BC

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INVERNESS AIRPORT
BUSINESS PARK

Appointment of Architect

An Architect is sort to develop a Master Plan for Inverness Airport Business Park, a public/ private joint venture between Moray Estates Development Company, Highlands and Islands Airports Ltd, Highlands and Islands Enterprise and the Highland Council.

Inverness Airport is the business and tourism gateway for the Highlands and Islands. It has grown by 85% since 2000 and will handle a record 800,000 passengers this year. It provides more than 330 scheduled flights a week and is a busy hub for UK and international executive jet traffic.

IABP is the principle location in the Highlands to develop business accommodation with good transport links. When fully developed the 250 hectare IABP site is forecast to accommodate up to 5,000 jobs in a high amenity mix of designated office, light industrial, logistics, hotel and conferencing accommodation. It sits directly adjacent to the new 10,000 person settlement proposed at Tornagrain now being master planned by Duany Plater-Zyberg.

Any architect seeking an opportunity to be involved with this project should contact Ian Thorburn at Inverness Airport Business Park Limited by 17:00 on the 6th October 2006, for further information and a tender brief.

Ian Thorburn, Inverness Airport Business Park
Inverness Airport, Inverness IV2 7JB

Tel: 01667 464233, Fax: 01667 464210, E-mail: ian.thorburn@iabp.co.uk

Tower Hamlets is a distinctive, unique London Borough that is home to a diverse, vibrant, multicultural community. As part of an exciting regeneration programme, we aim to improve the quality of life for all who live and work in the area. It's also an ideal opportunity to further your career.

Development and Renewal Directorate

Over the next 10 years the Mayor of London has identified more opportunities for growth, homes and employment in Tower Hamlets than anywhere else in London.

Development Design and Conservation Officer

£30,594 - £38,088

Ref: DEV/610

The Development, Design and Conservation Team, in which this post is based, is at the forefront in guiding the change. The Council has put in place a "front loaded" approach to major development proposals and is already busy working with the development industry before an application is submitted, as well as producing and implementing a number of key masterplans and other development tools.

The majority of this work involves major change, much of which will impact on the Borough's heritage of Thames riverside, 50 Conservation Areas, over 2,000 Listed buildings and two World Heritage sites, including the Tower of London and Tower Bridge.

To help guide this change we need a qualified Urban Designer/Conservation Planner with experience of the historic environment to advise on development. You are an energetic, committed and tenacious professional who will be excited to be at the forefront of development, reconciling the need for wide-reaching change with the presentation and enhancement of our historic environment in areas such as:

- pre-application guidance on development;
- negotiation on major development proposals;
- guiding our masterplan process;
- undertaking character appraisals of Conservation Areas;
- formulate and implement Conservation Area management plans.

For further details regarding the post, please contact Mark Hutton - Team leader Development, Design and Conservation on 020 7364 5372.

Closing date: 6 October 2006.

For an online application pack please visit

www.towerhamlets.gov.uk

email recruitment@towerhamlets.gov.uk call 020 7364 5011

(24-hour recruitment line) or textphone 020 7364 4489.

Please quote the relevant reference number.

We shall ensure fairness and equal opportunities throughout our workforce and in service delivery.

We welcome applications from suitably skilled candidates regardless of ethnicity, gender, disability, sexuality, religion or age.

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ARCHITECT

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We can't explain all the features of this interesting role in a short advertisement, so we have prepared a full information pack. What we can say is that it will never be dull, there will be considerable autonomy and that working in a school is a fulfilling experience. Consideration will be given to applications from persons seeking to combine this role with other responsibilities.

A competitive salary will be paid commensurate with qualifications and experience.

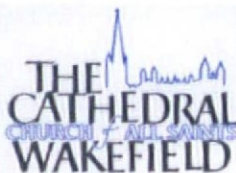
Closing Date for Applications: 26 Sept 2006

Interview Date week of: 9 October 2006

For further details and an application pack, please call 020 8457 5213 or email gillian@kingalfred.org.uk

All members of the King Alfred School community are committed to safeguarding and promoting the welfare of children.

This post is exempt from the Rehabilitation of Offenders Act 1974. The successful applicant will be asked to consent to disclosure by the Criminal Records Bureau of any criminal record and inclusion in List 99.



CATHEDRAL ARCHITECT

Wakefield Cathedral

The Chapter of Wakefield Cathedral are about to embark on a substantial programme of re-ordering and other works.

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The post is governed by the Cathedrals Measure 1999 and the Care of Cathedrals Measure 1990

Architects must show experience of work with Grade I Listed Buildings

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The Reverend Canon Peter Yannozi
Cathedral Office
Wakefield Cathedral
Northgate
WF1 1HG

Completed applications must be received by Friday 13th October 2006. Interviews will be held early in November.

It is intended that the new appointment will run from 1st January 2007.

marks barfield
architects



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Marks Barfield Architects, creators and designers of the London Eye, are looking for an experienced Practice Manager to help deliver exceptional projects to its clients, and develop the management and administrative systems for its own future success.

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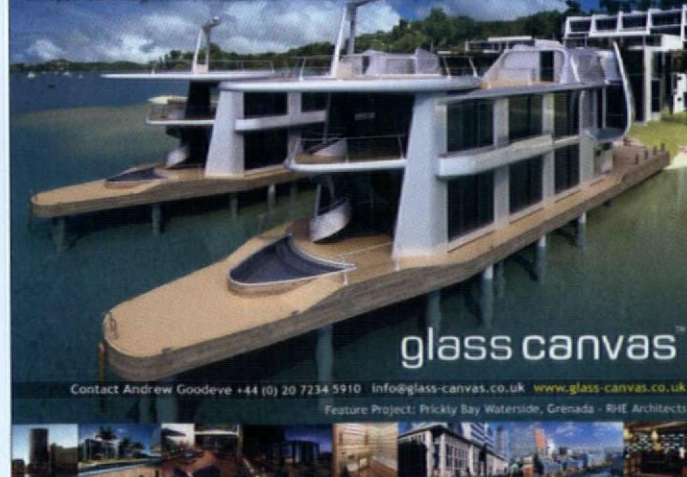
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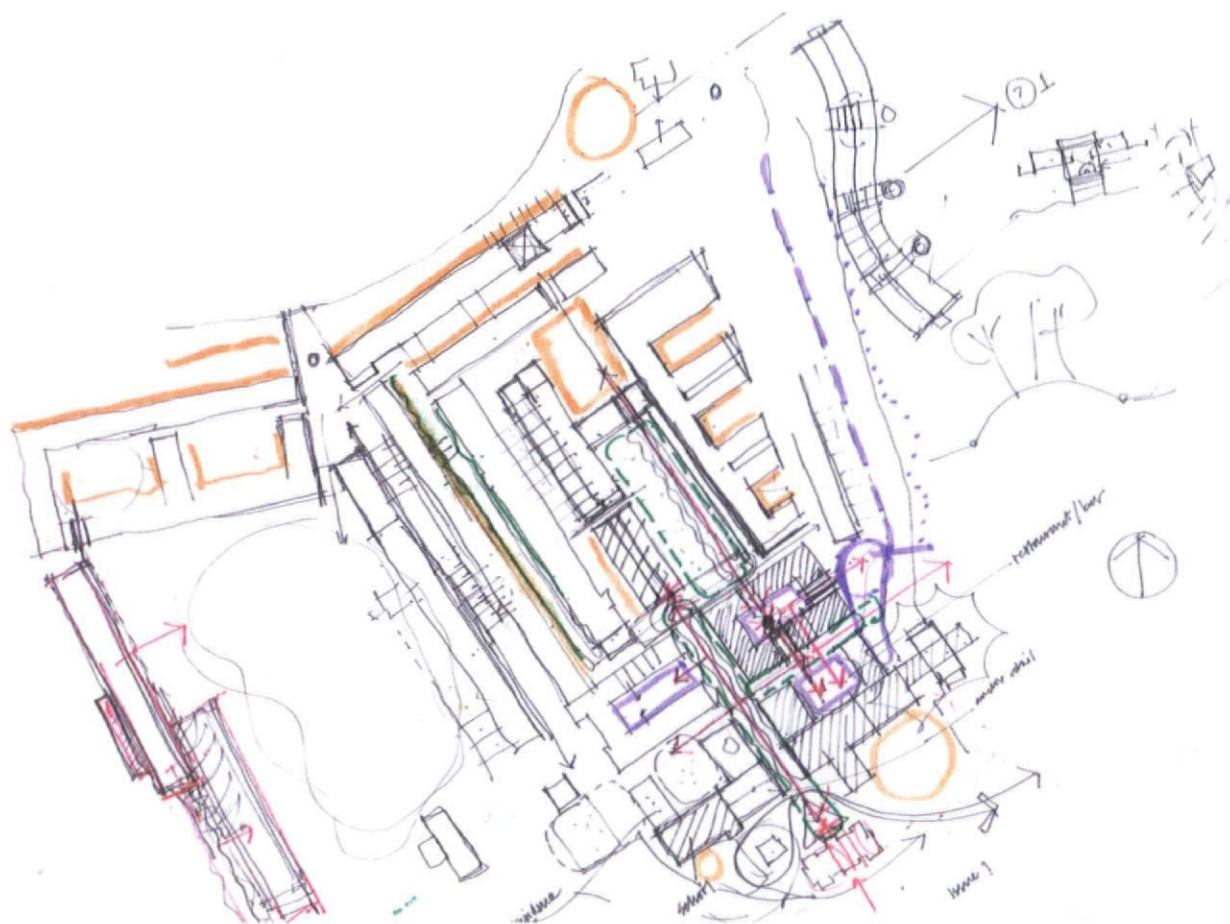


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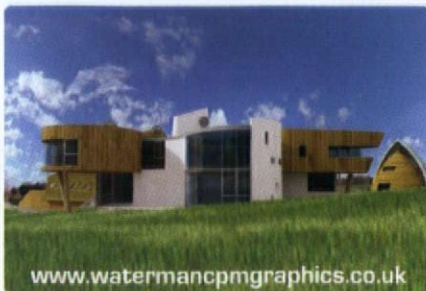
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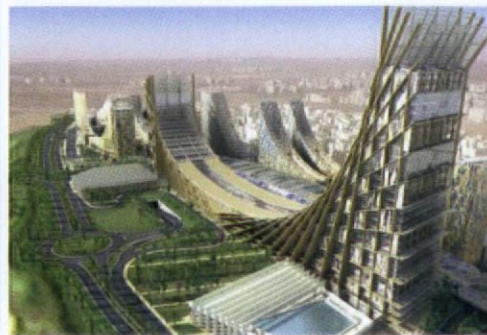
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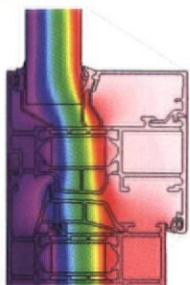
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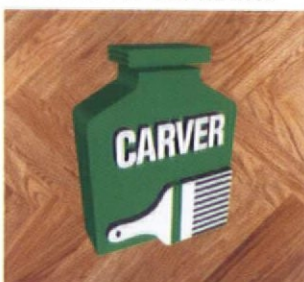
ILEVEL TRUS JOIST



AJ ENQUIRY 207

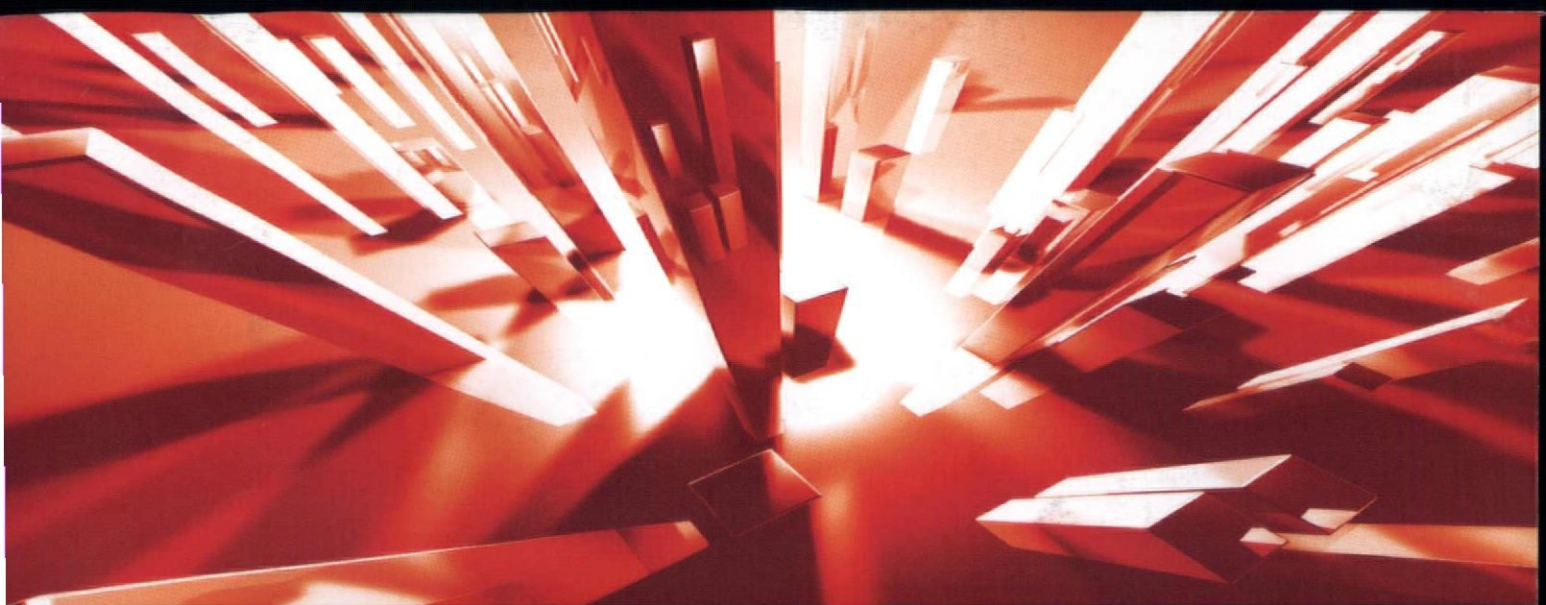
The first company to meet the North American Sustainable Forestry Initiative's (SFI) Chain of Custody System, Ilevel now supplies I-joists in the UK that are 100 per cent certified. This system allows buyers to identify the amount of timber that comes from sustainable sources. Call 01785 255146 for information.

LANARD WOODFLOORS



AJ ENQUIRY 208

Carver, Italy's largest producer of wood-flooring products, is now available in the UK. The range includes adhesives, lacquers, oils and maintenance products. Water-based products are compliant with EU emission standards. For stockists, contact Carver@lahard.com or Lahard Woodfloors on 0208 848 0015.



strategic views - urban planning - public consultation - visualisation - 3D GIS - height restrictions - emergency planning - animations - environmental studies



London



Sheffield



Bristol



Newcastle



Torquay



Canterbury



Swindon

What do we do?

At Zmapping we produce geographically accurate digital 3D models of the existing built environment. We have a number of sites in our library including London, Bristol, Birmingham, Bath, Leeds, Sheffield, Swindon, the Thames Gateway and the 2012 Olympic Games site as well as many more UK cities.

How does it work?

You can open our models in any CAD program, locate your site, delete buildings and drop in your own environment.

What does that mean for you?

You can rotate around your site, verify views from nearby streets, check sunlight and shadows, create renderings, animations and real-time versions.

What should you do next?

Log onto www.zmapping.com or call us for an informal chat about your requirements on **020 7190 3306**.

Prices start from £450. Conditions apply.

Zmapping

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

3D MAPPING OF THE BUILT ENVIRONMENT