

17.04.08

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AJ

SADDAM'S ARCHITECT

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in exchange for his freedom – page 30*



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Editorial enquiries/fax

020 7728 4574 / 020 7391 3435

E firstname.surname@emap.com

T 020 7728 plus extension below

Editor Kieran Long

Editorial administrator Shumi Bose (4574)

Editor, online and special projects Ruth Slavid (4572)

News editor Max Thompson (4564)

Senior reporter / Northern correspondent

Richard Waite (07918 650875)

Reporter Richard Vaughan (4566)

Features editor Jaffer Kolb (4571)

Technical editor Hattie Hartman (4569)

Senior editor, The Critics Christine Murray (4565)

Features writer James Pallister (4568)

Contributing editors Susan Dawson, Patrick Lynch,

Ian Martin, Andrew Mead

Editorial assistant Kaye Alexander (4574)

Editor, AJ Specification Tally Wade (4567)

Art editor Cecilia Lindgren (4580)

Deputy art editor Eriko Shimazaki (4578)

Managing editor Angus Montgomery (4579)

Sub-editor Isla McMillan (4577)

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Recruitment Kyra Willis (3827)

Group sales manager Midge Myatt (01902 851645)

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PROFESSIONAL INDEMNITY INSURANCE SET TO SOAR

Small practices fear rising costs could put them out of business

Architects should brace themselves for a 'significant' leap in the costs of Professional Indemnity (PI) insurance from the end of next year, a leading insurance broker has warned.

Paul Berg of Griffiths & Armour said that architects 'were burying their heads in the sand' if they did not start to prepare for a hardening insurance market and an uncertain future – caused in part by the credit crunch.

Other sources indicated that PI cover could double or even treble, meaning that a practice with a fee turnover of £1-2 million might see its annual PII premiums rise from £20,000 to nearly £40,000.

But one small London-based firm, which currently pays £7,000 a year said a tripling of PI, 'would possibly put us out of business'.

And Moritz May of London-, Berlin- and Kiev-based M2R

told the AJ: 'Our business will definitely be affected. Doubling of PI would be hard, but trebling would be very bad news.'

Berg said that as capital becomes less widely available, the big insurers are likely to suffer significant financial exposure 'through a combination of increased claims, an erosion of balance-sheet strength and reduced investment income'.

To guard against a similar scenario to 2001, when around 60 insurance companies and syndicates withdrew from the PI market, those insurers could either raise premiums or lower the extent of the coverage. In 2001 insurers were faced with a combination of 'inadequate levels of premium, deteriorating claims experience and diminishing investment returns', said Berg. This led to a hike in costs that took four years and a strengthening economy to recover from.

Berg warned that practices shouldn't look to decreasing premiums to control costs. While premiums may seem expendable in a tight market, historically more claims are filed when construction activity is reduced.

'Any significant saving in cost at this point is likely to come at a price,' he said. 'There is potential for difficulties after claims are notified leaving a practice potentially exposed to uninsured liabilities.'

Adrian Dobson, the RIBA's director of practice, agreed the premiums were likely to go up. He said: 'Premiums have been going down over the last three or four years – so the only place for them to go is back up.'

A full copy of Griffiths & Armour's appraisal of the potential impact of the credit crunch is available on www.architectsjournal.co.uk.

AJ News Desk

FIRMS BATTLE FOR LORD'S

Marylebone Cricket Club (MCC) has drawn up a stellar shortlist of architects to design the masterplan for the £200 million redevelopment of Lord's Cricket Ground in north-west London.

Herzog & de Meuron, Dixon Jones, BDP, David Chipperfield Architects and Hopkins Architects will be asked to respond to a masterplan brief for the scheme, which will increase the capacity of the international stadium and improve cricketing facilities.

Architecture Foundation director Rowan Moore, who will assist MCC with the selection, said: 'Lord's is a special place, and

it has also proved over the years how outstanding new architecture can enhance its character. With this exceptional list of architects, its traditions of intelligent commissioning will become even stronger in the future.'

The MCC is also looking into the possibility of utilising a Victorian underground tunnel built in 1897 to allow spectators to walk straight in to newly designed stands.

The judging panel will include Ricky Burdett and Tate director Nicholas Serota. A winner is expected to be announced early in the summer.

Richard Vaughan

POSSIBLE OLYMPICS NO-SHOW 'NOT POLITICAL', SAYS HERZOG

Jacques Herzog has revealed that he is 'not sure' if either he or practice partner Pierre de Meuron will attend the Beijing Olympic Games opening ceremony in August.

The event is to be held in the Herzog & de Meuron-designed main stadium – the centrepiece of the summer extravaganza.

But, speaking at the Architecture Foundation's Real Architecture Spring Talk last week (see *The Critics* on pages 50–51), the 58-year-old architect claimed a no-show should not be taken as a sign of solidarity with the Games' detractors.

Herzog said: 'We are not sure [if we will attend], but it will not be for political reasons.

'We said "yes" to the design,

and to now say, "Oh, we didn't know what the Chinese are about, we don't like that, we cannot go" is so contradictory.'

The architect also dismissed reports that Chinese artist Ai Weiwei, with whom Herzog & de Meuron collaborated on the design of the main stadium, has distanced himself from the scheme.

'Ai Weiwei loves the building – he's so proud of it,' claimed Herzog.

'He says he does not want to go to the opening ceremonies of the Olympics because he's disgusted by the government and the Chinese regime, but he was the one who wanted us badly to do this design team. He loves the design.' *Max Thompson*

BEIJING STATION SOON TO OPEN

Work has nearly finished on Terry Farrell and Partners' new Beijing South station in China. The station, which will complete in June, in time for the Olympics, will be the starting point for the Beijing-Shanghai high-speed railway.



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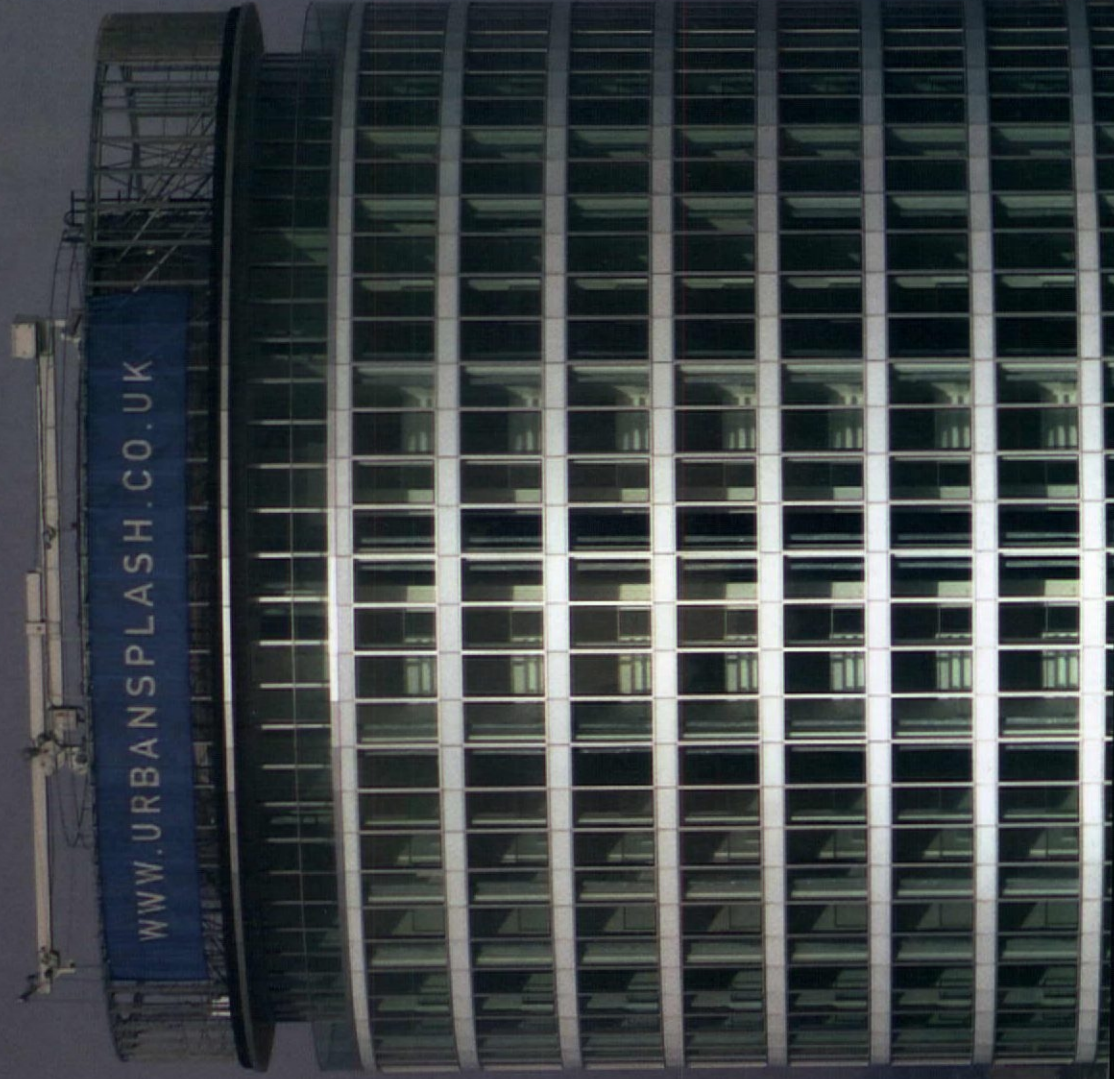
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ROTUNDA REFURBISHED

This is Glenn Howells Architects' overhaul of central Birmingham's famous Rotunda building for developer Urban Splash. The 81m-tall, 19-storey tower – designed by James Roberts and opened in 1965 – was stripped back to its core and refurbished to house 234 new flats. It officially opens on 13 May. *Max Thompson*





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Left South-west elevation

Below West elevation

Bottom left East elevation

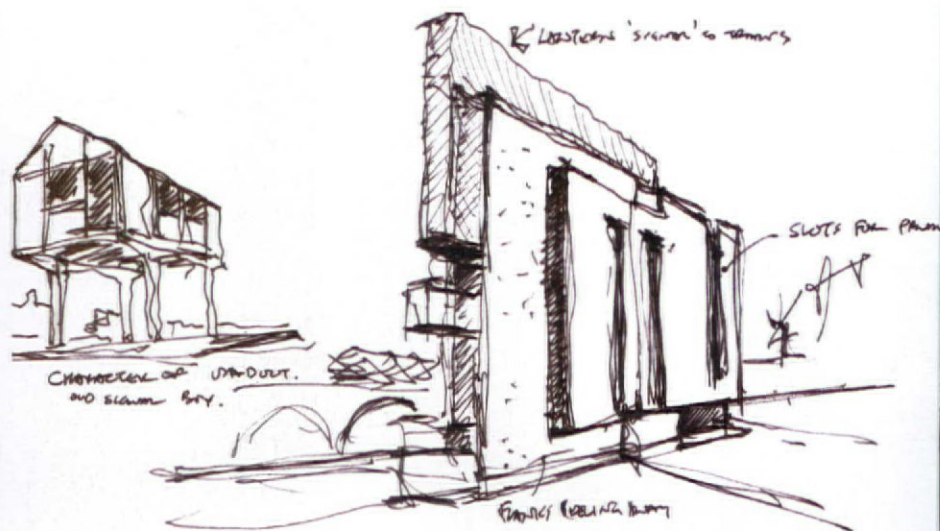
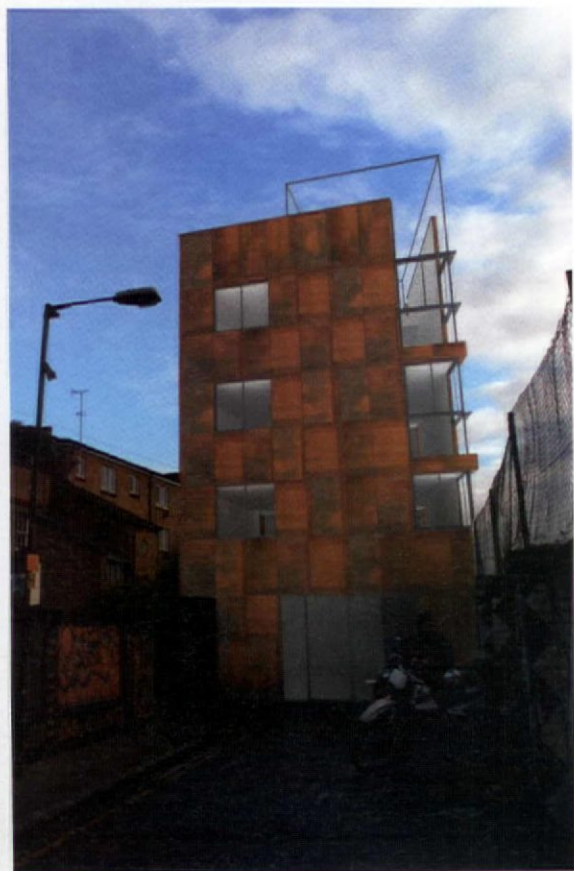
Bottom Sketch showing how the scheme is designed to

evoke memories of a disused signal box, with a glass 'lantern' running along the top and hanging over the building's edge



TRENTHAM UNVEILS EAST LONDON WEDGE

London-based Michael Trentham Architects has submitted plans to Tower Hamlets Council for this mixed-use scheme off Brick Lane in East London. The wedge-shaped, Cor-ten-clad building, which includes five two-bedroom flats, will be squeezed in beside the a railway viaduct in the Fournier Street Conservation area. *James McLachlan*



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ARCHITECT NAMED AS FUTURE LEADER

Sheppard Robson's Alex Solk was this year's highest placed architect in the construction industry's Future Leaders competition, held in conjunction with the AJ.

Solk, 29, an associate at the firm's Manchester office, was one

of three leading professionals, all under 40, to be handed a 'highly commended' award at the event on 28 March at Tate Modern after impressing the judges – AJ editor Kieran Long, RIBA young practitioners panel chair Pascale

Scheurer and Hunter & Partners' Sue Magyar – with his problem solving and leadership skills.

Solk said: 'It was tough. I entered to challenge myself in the tasks, to recognise what I have learned in the industry to date, and to get my ideas down on paper on how I think the industry should develop in the future.'

Solk has worked on the MediaCity:UK scheme in Salford, the new home of BBC North, as well as the Strathclyde Institute of Pharmacy of Biomedical Science.

Others to be highly commended were Thomas Wallbank, a cost manager from consultancy Turner & Townsend and Alistair Hitchcock, a civil engineer from the Mott MacDonald Group. The overall winner of the 2008 Future Leaders competition was Catherine Tallis a project manager from Mace.



Sheppard Robson's Alex Solk

LEACH RHODES WALKER TO BUY ITSELF OUT AFTER PARENT COMPANY GOES INTO ADMINISTRATION

Salford-based Leach Rhodes Walker (LRW) is to buy itself out from its parent company the Erinaceous Group which went into administration this week.

A deal is expected 'within days' to rescue the architectural arm of Erinaceous, which collapsed on Monday (14 April) with debts of more than £200 million.

Rumours that the practice was either going to be sold off or be subject to a management buyout (MBO) have been circulating for months (AJ online 01.10.07) and

re-emerged recently when the firm took down its Erinaceous sign from the front of its offices.

LRW became the only architectural practice within the behemoth Erinaceous machine, which employed 5,000 people, when it was bought by the self-branded 'one-stop shop for property support services' in September 2005.

However, despite claims the takeover would 'bring significant opportunities for both LRW's business and its employees',

shares in Erinaceous plummeted by 99 per cent and the architect subsequently began looking at how to extricate itself.

A spokesman for the practice confirmed the MBO was imminent.

He said: 'LRW is in the final stages of tying up a management buyout. The deal is expected to be complete in the coming days and the clients have been spoken to and given their unanimous backing to the venture.'

Richard Waite

THIS WEEK ON THE WEB

COVENT GARDEN TEAM APPOINTED

Foster + Partners and Neil Tomlinson Architects have been appointed by Covent Garden Market Authority to revamp New Covent Garden Market in central London. The two practices have been selected as part of a design team which has been tasked with modernising the market's 30-year-old infrastructure. Plans are expected to be submitted in the summer.

RITCHIE DUMPED FROM POTTERS FIELDS


Ian Ritchie Architects has been officially ditched from the Potters Fields site on London's South Bank. The news follows last month's revelation in the AJ that Ritchie's original scheme was facing the chop following the inking of a new deal between Southwark Council and Berkeley Homes.

CHANGES TO NORWICH FORUM OPPOSED


Campaign group the Norwich Society has condemned 'the piecemeal development' of Hopkins Architects' Forum digital hub building in the city (*below*). Despite the protests the city council is expected to approve new plans by Norwich-based LSI Architects to remodel the facade of the 2001 project, reconfigure the interior and add a new entrance on the south side of the building.



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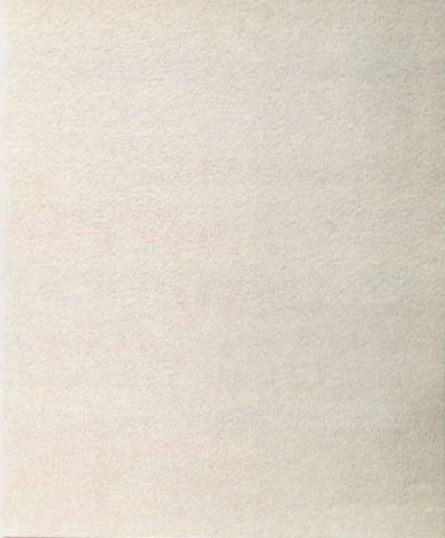


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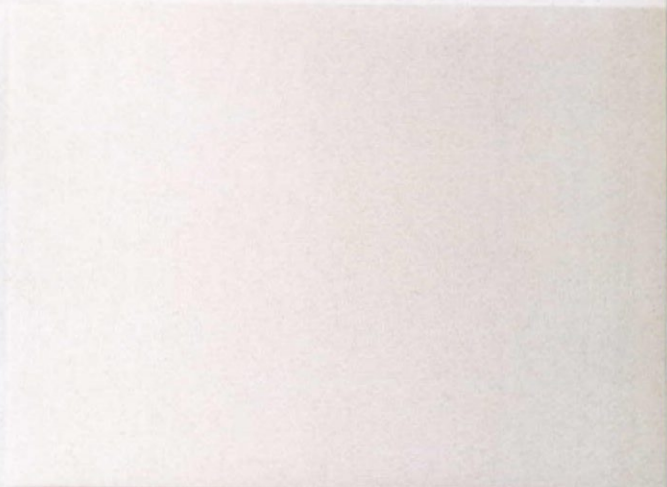


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THE REGENERATORS #2

MICHAEL LYONS

'IT'S NOT JUST ABOUT A LOAD OF HOUSES'

Michael Lyons, chairman of the English Cities Fund, talks to *Richard Vaughan* about 'changing the nature of places'

Formed in 2001 as a result of the findings of Richard Rogers' Urban Task Force, the English Cities Fund (ECF) is a partnership between Legal & General, English Partnerships (EP) and Muse Developments that aims to attract institutional investment into long-term urban regeneration

Is the ECF involved in schemes that EP should be working on anyway?

We do not use public money. We're there to show that you can get market value by changing the nature of places and demonstrating a track record that institutional investors will feel confident to buy into.

Why then does EP need to be involved? Couldn't the private sector do this off its own back? Richard Rogers and his Urban Task Force identified that there wasn't institutional investment for urban regeneration. So it is absolutely right for organisations like ours to see whether more

can be done. The difference between us and a council which just tries to bring in investment is that we do the hardest part – we put in the first tranche of risk money.

Secondly – and the St Paul's Square scheme in Liverpool (*see box, facing page*) is a perfect example – everyone looked at us and said, 'Why did you need EP to come and do this? It's a no-brainer isn't it?' Well, it is a no-brainer now, but back in 2001 when we first discussed this, nobody believed you could build, rent and sell A-grade office accommodation in that area.

Is there a danger that this could be seen as EP working in disguise?

Let me acknowledge, and let's be very clear: EP went out, advertised for partners, and put its money in at risk. I don't want to knock that at all, and this wouldn't have been possible if EP hadn't done so. I'm also clear that EP shouldn't replace private

money with public money – that's a good rule to follow.

Which architects do you admire?

We are in a very interesting age for quality architecture. But two that stand out for me are Daniel Libeskind and Frank Gehry. I think Libeskind's Imperial War Museum North in Salford is a great defining building. And Gehry's Guggenheim in Bilbao is the kind that can change the way you think about a place.

What is the ECF's projected lifespan?

Well, we are not actively searching for sites. We have a portfolio (*see box*), which is as much as we are likely to deliver in our lifespan. We have an agreed end date of 2011 and it is for the partners to agree if we can go beyond that.

Richard Rogers has been critical of the way the Thames Gateway is being developed.

What are your thoughts?

Everyone recognises the importance of the Thames Gateway. But at the moment it is too fragmented and there are too many voices. That is something we witnessed with Canning Town in East London (*see box*). It is about trying to get the number of units needed as well as the quality. The real challenge is for the Thames Gateway to offer unequivocal improvement to the quality of people's lives in East London. It's not just about getting a load of houses down there.

Are you concerned about the current market conditions?

The ECF is conservatively steered. Should we carry on past our lifespan, we will be able to refinance our loan with the banks. We will remain conservative and we'll watch developments very carefully. We owe it to those that invest in us – if we're reckless then we let down a lot of people.



ECF'S MIXED-USE SCHEMES

- **Merchant Gate, Wakefield, by Carey Jones** 70,000m² including 350 homes
- **Clayton Brook, Manchester, by Acanthus Ferguson Mann and Sheppard Robson** 90,000m² including 400 homes
- **Chapel Street, Salford, by Urban Initiatives and Glenn Howells** 210,000m² including 800 homes
- **St Paul's Square, Liverpool, by RHWL Architects** 165,000m² including 285 homes
- **Canning Town, London, by Arup, CZWG and Project Orange** 105,500m² including 970 homes
- **Millbay, Plymouth, by Acanthus Ferguson Mann** 164,000m² including 1,391 homes

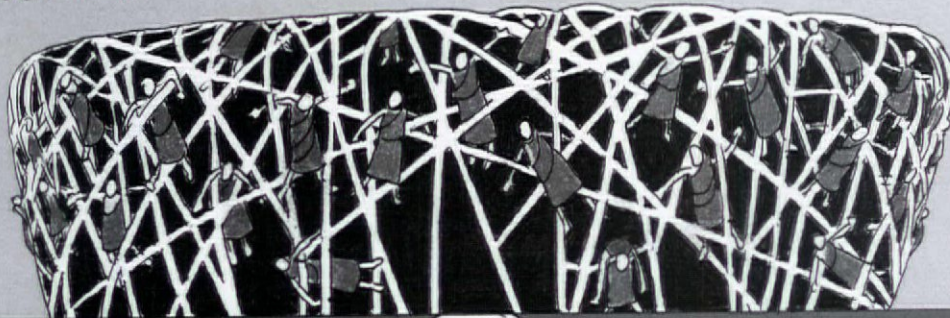
LYONS' CAREER SO FAR

- 1985-1990** Chief executive of Wolverhampton Borough Council
- 1990-1994** Chief executive of Nottinghamshire County Council
- 1994-2001** Chief executive of Birmingham City Council
- 2001-2006** Professor of public policy at Birmingham University
- 2007** Published the Lyons Review – *Placeshaping: A Shared Ambition for the Future of Local Government*
- 2001-Present** Non-executive director at Mouchel
- 2001-Present** Chairman of the English Cities Fund
- 2007-Present** Chairman of the BBC Trust

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GLOBAL ICON

SUPER GRAN

It was nice to see Merseyside gran **Dot Reid**, 71, pick up her catapult and go off into battle with unstoppable supermarket Goliath Tesco this week. The aggrieved pensioner is unhappy with plans to demolish her home in Kirkby to make way for the new Tesco-backed Everton stadium proposals. So she has taken the fight to the supermarket's own doorstep by applying for planning permission to flatten Tesco boss **Terry Leahy's** house in Cuffley, Hertfordshire. Reid has paid £265 to submit plans to turn Leahy Towers, worth £1.2 million, into a 'nice park'. Money well spent if you ask Astragal...

LOVE TRAIN

Artist **Jeff Koons** has revealed his plans to create a 21m working replica of a steam train, which will dangle from a 50m crane outside the Los Angeles County Museum of Art. Koons became rather excited when discussing

the project with *Apollo* magazine. 'It will perform three times a day for approximately five minutes,' he said. What will this performance entail, Astragal wonders? 'Starting off – Chuff! Chuff! – and building momentum until it's going at full speed – a speed that you will feel connected to physically,' explained Koons. Blimey. 'It accelerates faster and faster until it reaches an orgasmic plateau – Whoo! Whoo! – then loses its speed as those last drippages of steam come out.' Ugh. Too much information.

BRUSH WITH DANGER

In the run-up to the London Mayoral election on 1 May, current City Hall incumbent **Ken Livingstone** appears to be losing support among the artistic community of Shoreditch, East London, over the redevelopment of the former Bishopsgate goods yard. Artists such as **Cornelia Parker** and **Brad Lahore** are up in arms over plans for a 25-storey tower on Bethnal Green Road,

recently granted planning permission. 'The approval of this block is an appalling outcome and marks the end of the Shoreditch we have all come to know and love,' Lahore told *The Art Newspaper*. 'We are watching you.' Better mind your back, Ken.

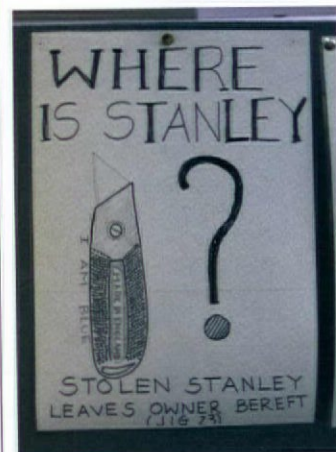
KNIFE ON THE EDGE

Astragal was taking a quick peek around Cambridge University's architecture department the other day when he made a startling discovery. As **Meredith Bowles** of Mole Architects showed him the department's new extension, Astragal chanced upon a

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'Wanted' poster (pictured below). It seems this 'Stanley' character has been kidnapped! Someone should inform the authorities...



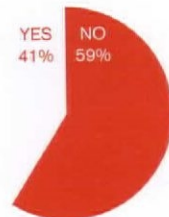
THIS WEEK'S ONLINE POLL

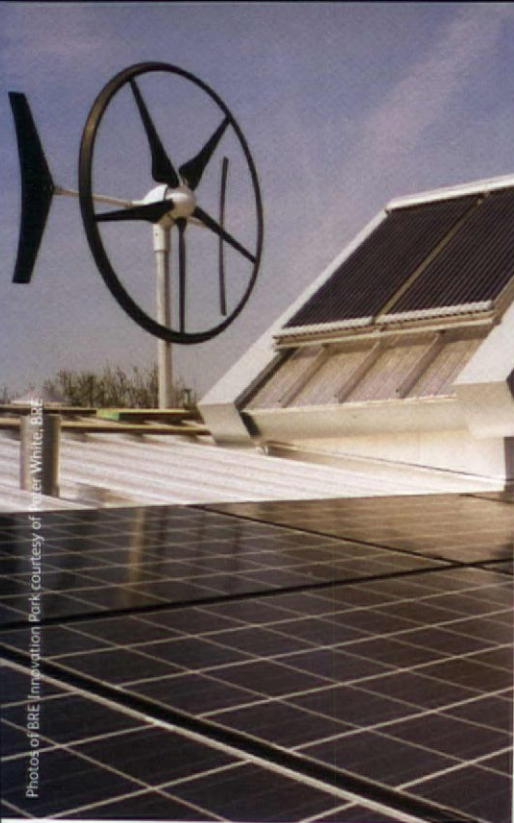
Will Building Schools for the Future result in good school design? (see right for result)

Next week's question: Can you afford to pay more for your Professional Indemnity (PI) insurance?

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YES 41% NO 59%





Photos of BRE Innovation Park courtesy of Peter White, BRE

Laying the foundation for greener homes

The foundation for a more environmentally friendly future for housing was laid by the Department for Communities and Local Government with the launch of the *Code for Sustainable Homes*. The Code is the national standard for the design and construction of sustainable new homes.

Code homes are more environmentally friendly. They are built using materials from sustainable sources and are more energy and water efficient. They also include features that encourage owners to live more sustainable lifestyles.

Why we need the Code

Buildings make a huge contribution to carbon dioxide emissions: In 2004, 27 percent of the UK's carbon dioxide emissions came from the domestic housing stock. If we are to meet our climate change target of cutting our carbon dioxide emissions by 60 percent by 2050, we need to make new housing more sustainable.

This is all the more important because at the same time we have started an ambitious building programme to tackle the national housing shortage.

For industry members, adopting the Code is an important step towards our target that all new homes built from 2016 must be zero carbon. Under the Code, which replaces the EcoHomes standard in England, a home is star-rated from levels 1 to 6 with a 6 star rating incorporating the zero carbon standard within the highest sustainability rating a home can achieve.

Designing in sustainability

The rating a home receives depends on how it measures up against the nine sustainability categories within the Code: Energy and water efficiency, materials, surface water runoff, waste, pollution, health and wellbeing, management and ecology.

From April this year, all new social housing must be built to a minimum Code level 3. Although the Code is voluntary for the private sector, the Government is making it mandatory for all new homes to be rated against the Code from 1st May 2008. Homes built to the Code will have to have a Code certificate included in the HIP, and homes built to minimum Building Regulations must have a nil-rated certificate of non-assessment in the HIP which the Government will be making freely available via the internet.

Building to the Code means that sustainability is designed in. It all adds up to a blueprint for our housing stock becoming more environmentally friendly in the future.



Communities and Local Government is responsible for the Code for Sustainable Homes. For a longer version of this article please visit www.communities.gov.uk/thecode

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Educational advance



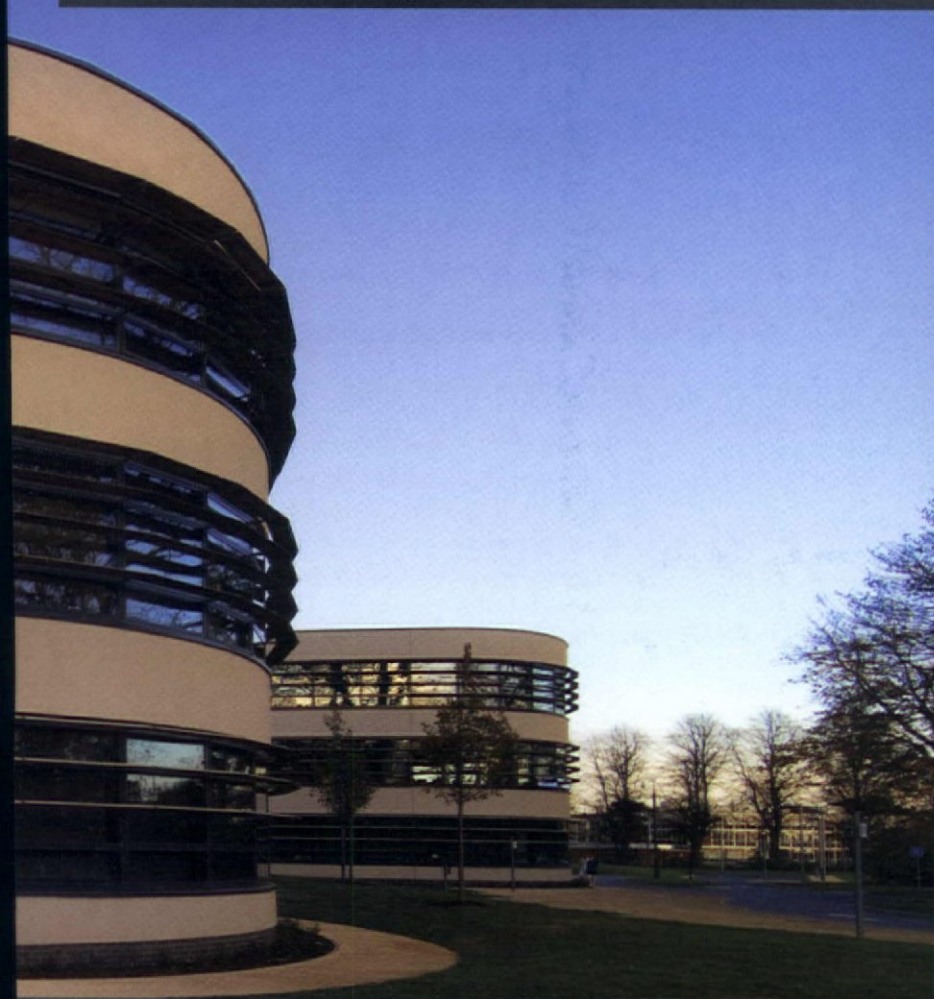
The bespoke unitised façade on the Thomas Deacon Academy involved close collaboration between the architects, Foster + Partners and Schüco. The system had to allow the building to be cooled and ventilated naturally in line with Building Bulletins and Part L guidelines, which met Schüco's Energy² concept: Saving Energy, Generating Energy. Visual continuity between opening and fixed lights was required and actuators were also concealed within the transoms. Integral bracketry allowed external brise soleil to be installed on the chosen faceted sections. The resulting engineered solution provides a practical, cost-effective template for future Academy buildings.

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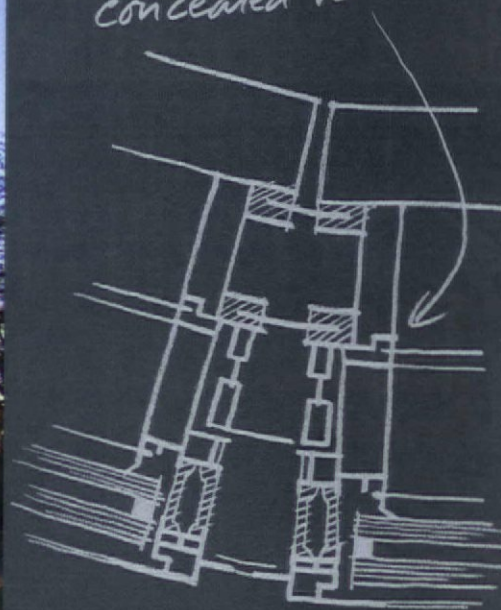
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Leader & Comment



Leader Rifat Chadirji managed to keep his integrity despite working for a dictatorship, says **Kieran Long**

Would you work for a dictator? It's not a conundrum that most architects will have to face, unless you count that back extension for the city trader who's selling options on Zimbabwe Dollars under the desk.

Iraqi architect Rifat Chadirji had no choice but to work for Saddam Hussein, as Denise Scott Brown tells us on p34. But he steeled himself, compromised with the system and bought himself his freedom.

Perhaps one of the questions left at the end of the interview is why he never built again. Looking at his work, you can see a regional modernism, a strangely beautiful, contextual architecture of powerful character. His work, filled with ambiguity, is not like Albert Speer's, which made a powerful

stripped Classicism indivisible from the national romantic side of Nazi identity. It would be difficult to dismiss Chadirji's work as that of a populist propagandist.

The icon-mongers of contemporary architecture usually celebrate how the forms they invent can be appropriated as symbols, claiming that this makes the buildings democratic. Foster's Gherkin, Libeskind's Jewish Museum, Koolhaas' Casa da Música, even mini-icons like Glenn Howells' visitor centre at Windsor Great Park are remade into logos, adverts, trinkets and gifts, their very silhouettes taken and made into other things.

Because these buildings float free of referents, because they look nothing like any office/museum/concert hall has looked before,

they are theoretically open to as many interpretations as there are members of the public. Perhaps, then, Jacques Herzog is right to say that his Beijing Olympic stadium cannot be appropriated for one particular ideological end (see *The Critics*, p50-52). But then he faces a double bind. The stadium cannot therefore become a place of genuine publicness either. It is merely a spectacular phenomenon, properly alive for the 16 days of the Olympics and thereafter a neutral place, a context-less and apolitical icon.

The astonishing thing about Chadirji's life is that despite the turbulent climate in which he practised, he produced an architecture of historical quality. Will Herzog et al be able to say the same? kieran.long@emap.com



Opinion We need to see eco-towns as an opportunity, not react with knee-jerk fear, says **Sunand Prasad**

The eco-town programme is a once-in-a-generation chance to make viable and popular towns and places in balance with the natural environment. The programme's relative separation from existing urban contexts is exactly what makes it so valuable. It offers the chance to see what can be done away from entrenched relations, connections, attitudes, power structures and historic fabric. Today words like 'experimentation' and 'laboratories' have taken on sinister meanings in social and architectural contexts because they imply something being done to someone or to a population. The way to recover the progressive and optimistic tenor that such terms once had is to build democratic accountability and consent into the programme.

The spleen being vented about eco-towns says a lot about the political culture that surrounds them. Local residents, up in arms about the possibility that there may be an eco-town coming to a brownfield near them, simply don't believe the government's assertions that issues of traffic and other local infrastructure will be solved, or that anyone even cares about solving them. Their basic reflex is to fear that quality of life will be harmed. Anthony Henman, father of tennis

The programme's separation from urban contexts makes it valuable

star Tim, talks of being horrified by '20,000 people being dumped on our doorstep', in an eco-town planned near his home in Weston-on-the-Green, Oxfordshire.

At least the local people have plausible causes for concern, though I believe they can be resolved. Some of the press coverage, however, is based on the old trick of making a straw man and knocking it down. For example the claim that eco towns are being put forward as an answer to our need for a large amount of housing. No they are not, and anyone, including the government, can do the

maths. If 10 eco-towns are built to house between 5,000 and 20,000 people each that is probably 100,000 to 150,000 people in total, i.e 3-5 per cent of the government's aim for 3 million new homes to be built by 2020. The claim that building eco-towns mean pouring resources into building artificial new settlements instead of improving existing ones is also misguided. Where is the incompatibility between the two?

We know that we have to eliminate reliance on fossil fuels and stop putting greenhouse gases into the air. We know that this can only be achieved through action on many interconnected fronts that ranges across most human activity. Many of us also believe that the eco-town programme is an opportunity to improve the quality of life rather than a threat to it. That opportunity depends to a considerable extent on the organisation and design of the places in which we live and work and the connections between them. Eco-towns offer a chance to think through many aspects of future settlements in order to help improve all towns.

Sunand Prasad is RIBA president and a member of the government's eco-town advisory panel



Opinion The Building Schools for the Future programme will ensure that school design will keep getting better and better, says *Tim Byles*

After being chief executive of Partnerships for Schools for more than a year, I have come to learn that it often depends on which way the wind is blowing: some weeks the Building Schools for the Future (BSF) programme, which we are charged with delivering, is criticised for taking too long, and in others – like last week, with the AJ article 'BSF – Building Schools too Fast' (AJ 10.04.08) – we are taken to task for encouraging the local authorities delivering BSF to make it happen as soon as they can.

Getting schools built or refurbished on time and on budget does not have to be at the expense of good design. Indeed, good design, which provides safe, inspirational, welcoming and adaptable internal and external spaces, is at the heart of BSF.

We can apply the lessons from the 12 BSF schools open nationwide to the future projects

The Local Education Partnership (LEP), the public-private partnership model created as the delivery vehicle for BSF, has come under fire again. There is a misconception that the contract's 'exclusivity' period – usually for 10 years – means that design quality is sacrificed for speed and savings once the ink is dry on the agreement. In fact, stitched into the fabric of each LEP is the need for it to deliver continuous improvements, year on year. If these improvements are not forthcoming, then the exclusivity – and hence the contract – is in jeopardy. In this way, commercial imperatives become much more closely aligned with public-sector needs.

The competition to select the right private-sector partner takes into account not just the quality of sample schemes, but also evidence of how the design team can deliver – and



Wilkinson Eyre's Bristol Metropolitan College, delivered under the BSF programme, which opens later this month

sustain – the same level of quality throughout the lifetime of the contract. Improvement is measured by a series of Key Performance Indicators (KPIs). These ensure that the design for each and every school in a BSF scheme has to be as good as, if not better than, the sample schemes which provide the initial benchmark.

KPIs and Design Quality Indicators (DQI) play a vital role in driving up design quality. The DQI process helps key stakeholders have a say at important stages of the process; provides a 'checklist' of issues to address; offers a subjective view of the design; and checks that all fundamental issues are specified in the brief.

The BSF programme is an iterative programme, and we are constantly improving the processes. Now that around a quarter of the secondary schools in England are identified within the scope of an LEP, we can apply the lessons from the early waves – and the 12 BSF schools open nationwide – to the remaining schools yet to be scoped.

One of the most important lessons we have learned is that to get good buildings you need to ask for good buildings – and that means having an informed and design-aware client team. CABE enablers already ensure that client design advisers help schools to be

informed clients. From wave five of BSF onwards, every local authority will be given the opportunity to work with the Sorrell Foundation's Joinedupdesign for BSF programme to help schools and architects forge better relationships and glean a better understanding of each other's requirements. Our productive working relationship with CABE is developing as the programme matures and will, I am sure, lead to further refinements to the design review process.

To call the design teams for non-sample BSF projects the 'B team' is to fail to recognise not only that BSF needs architects with a range of skills and experience, but also that we need to offer more architects the opportunity to be involved in BSF. Let's not forget that BSF is about more than new builds – refurbishments make up more than half of the BSF projects nationwide. Remodelling existing schools is a different challenge.

Buildings can delight, inspire, create a sense of place and instill pride in the community. We want BSF to do all of this – and with the support of the design community I am sure this vision can become a reality. *Tim Byles is chief executive of Partnerships for Schools*

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Sam Jacob. Travelling to Qatar for a taste of Italy. From pantiled protrusions to gondolas

We meet at Starbucks, where a sign reads 'Geography is a Flavour'. The outlet is in a shopping mall called Villagio, in the shadow of the 318m-tall Aspire Tower, which looks like a gigantic vase on the skyline of Doha, Qatar. We're meeting an engineer and the mall manager, who are taking us to see a potential site for a high-end fashion store.

We are led through a grand barrel-vaulted hall as though we are on our way to meet a Roman emperor, except one side has been slashed open to reveal an industrial-fluorescent Carrefour hypermarché so deep we can't see its end. Ahead, a giant arch frames a view into an Italianate scene under a painted sky.

The name Villagio suggests an Italianified term for a type of settlement and reveals this mall's particular geographic flavour.

Both Italian-ness and village-ness are exotic concepts in the nomadic-to-metropolis accelerated curve of Doha's urbanism.

Italian-ness is expressed externally in the terracotta render and pantiled protrusions. Inside, we walk through an indoor Tuscan-esque town and into a pseudo-Venice full of balconies that no Juliet will appear from – unless she's been working in the stock room – and thence to a Venetian wing complete with a mini-canal and motionless gondolas.

The engineer opens a door and we step into the building site of an extension.

We're in a street that seems to be modelled on Milan's Galleria Vittorio Emanuele II. Though it seems to have become bent. Along its length it transforms from almost complete to skeletal steel structure as though it were a

diagram explaining mall construction principles.

This is soon to become Villagio's luxury-brand wing. The manager tells us that tenants already confirmed include Prada and Dolce & Gabbana. Perhaps their leases were laced with the irony of the prospect of finding themselves in an artificial Milan – like captive animals in simulations of their habitat.

Strange things happen in deserts. Things like fairytale banishments, Biblical flight and atomic testing. Deserts are places of mysticism, of the secret, lonely and desperate. So it's odd that amongst this emptiness there are so many projects that replicate the essential sites of Western civilisation. Villagio joins Las Vegas' Venetian and Bellagio developments as Renaissance replicas, Lyon is to be franchised to Dubai – with the emirate planning to build a version of the French city by 2012. London Bridge sits over an artificial lake in Lake Havasu City, Arizona. Maybe these simulations are a response to the desert's emptiness. Or, perhaps Starbucks is right: maybe geography has become a flavour.

1. Villagio's terracotta render
2. An Italianate interior
3. Doha's Aspire tower
4. The unfinished oculus
5. A pseudo-Venice, complete with mini-canal





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ENQUIRY 22 ON CARD WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



While my meeting with Siza was brief, the effect his work had on me is enduring, says Patrick Lynch

There used to be relatively few people that you could talk to about Álvaro Siza's work. Yet he was a sort of touchstone between new friends, helping to articulate many prejudices and common desires. I went to Portugal for the first time 10 years ago and like my first taste of Sigurd Lewerentz, I'm still reeling from the intoxication of seeing Siza's architecture in the

flesh. In the September air long shadows ate walls, crevices invited entry, curves enticed and denied and evoked curiosity. I'm sorry, but I can't write about this without becoming a candidate for 'worst sex scene of the year award'. If you've been you'll know what I mean, I hope: it fills you with energy, calms you down, moves you, makes you move, slows

mostly taken up by a chaise longue – 'for after his lunch' – above which sketches hung on the wall. His desk looked unused. Computers sat on drawing tables in the studio, parallel motions obscured by paper, models sat everywhere. A polite young architect in T-shirt and jeans walked us around, and the project architects frowned at computer

A figure appeared out of the gloom, announced by a glowing fog end

you, speeds your heart-rate, opens up the world inside you, brings the one out there closer, leaving each enough space. I think I'm in love with Siza's architecture, so maybe I'm no judge of it.

I met him once. The students had gone home a day before us and my brother and a colleague and I visited his studio in Porto, which he shares with everybody else you'd like to meet too. We arrived uninvited and announced that we were '*architetti per Signor Siza*'. In the lobby, waiting for the lift, a figure appeared out of the gloom, announced by a glowing fog end, winking on and off. 'Ah *signori*, apologies, I am afraid I am unable to accompany you on your tour to a café, but my clients from Brazil have been waiting to see me for two years, and it would be rude if I left them to talk with you about architecture.' At which point he very discreetly prised his hand from mine and rescued his bottom lip from the now almost exhausted cigarette, and faded back into the shadows.

The studio accommodated at most 20 architects, arranged in two wings with Signor Siza's room at the crux of things, a tiny cell

screens and looked weighed down with all of the usual burdens of our life. No windows look westwards towards the sea, since 'this is a place to work, not dream', someone there told me. Instead, you look back towards the city, and at the end of the day it must seem natural to want to stop and to leave for a café, the illuminated rooftops below.

Then two years ago at dusk in November, a mile from the concrete seaside ecstasy of the pool at Leça de Palmeira, and two miles on from his head-rock teahouse, we discovered, on a hill, in a forest of tall deciduous trees, another pool. Siza began the project in the office of Fernando Távora, then took it over 'because Távora thought I had worked so hard as project architect that it had become my project'. Like in a fairytale, we came across it as if by chance. Out of the gloom, white forms emerged as we strode towards them, receding as we passed trying not to stumble. A huge hole opened before us, empty of water, and empty of the sky I imagine that fills this clearing in summer, a dream locked up for the winter. A huge mirror forms briefly before another figure dives and breaks the surface.



Álvaro Siza's swimming pool for Parque Municipal da Quinta di Conceição (1958-65)



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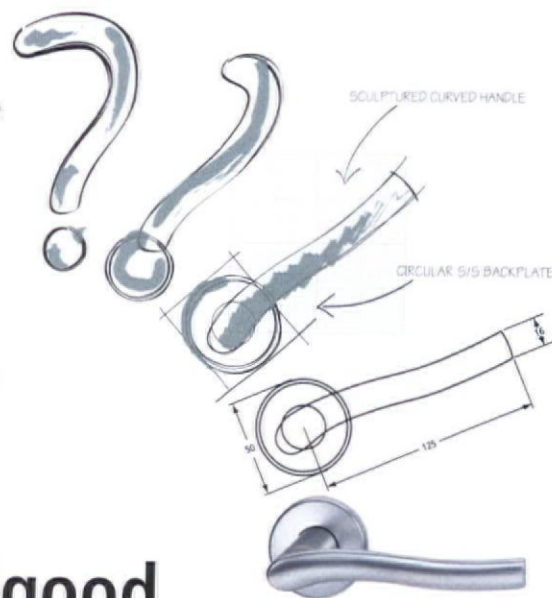
Deadline for entry is Friday 9th May 2008. For competition details and how to enter, please visit www.allgood.co.uk

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Letters

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

STICKY TAPE

I am surprised at the absence of comment on one of the more significant implications of the new 1APP planning application form (Planning, AJ 10.04.08) – the requirement for a land-contamination investigation when the application is for housing (or just one house) likely to be used by families with children (Q15.5), even when there is no known likelihood of contamination (Q15.1 and 15.2).

While this requirement has been a provision of Planning Policy Statement 23 (PPS 23) since 2004, local planning authorities have usually applied an appropriate condition unless there is evidence of contamination.

The requirement to submit a desktop study, which includes a walk-over by a competent person, will increase the cost of a single-house application from £265 before 1APP to £700-£900, even if the application involves no change of use.

PPS 23 advises local authorities not to grant conditional consent because it could leave them vulnerable to a claim for compensation. Thus all applicants for family housing will have to

bear this substantial increase in the cost of an application. The principle of development has not been established simply to avoid developers claiming compensation because a contamination study reveals that the development would not be viable.

All this from a government that recently pledged to reduce red tape in planning.

Neil Holmes, Quayside Architects, Southampton

SPENDTHRIFTS

Astragal is right that 'the little things matter to the RIBA' (AJ 10.04.08). Our brand strategy encompasses everything from the 'walk up' impact of our reception staff to our international visibility on the Internet. This attention to detail is why we are number one on Google UK for architecture and have now broken into the UK Business Superbrands Top 500.

We've managed this despite spending less than 0.2 per cent of our annual turnover since 2000. We hope to reduce this to 0.1 per cent over the next four years. We like to make a little go a long way.

Roula Konzotis, director of communications, RIBA

CRUNCH TIME

Every day we hear that the 'credit crunch' is getting worse. The stockmarkets in freefall, America bracing itself for more sub-prime misery and lenders pulling the rug from under everyone's feet. But we are in grave danger of believing the hype. The credit crunch can be brought on by panic as much as any financial factor, so we can't just accept the headlines.

There are lots of people out there doing extremely well for themselves – businesses running well with plenty of projects in the pipeline. We at Johnson Design Partnership have never been busier. We are taking on more staff, building new premises, and we have a glut of big contracts which proves that the industry is still prepared to spend.

Yes, it may be more difficult to get credit for projects at the moment, and this is no doubt going to have some impact on small-scale developers. But the big boys with track records and a nose for opportunity are cracking on. They are, in fact, making hay while the sun shines.

After all, when do you buy shares: when they are rising or

when they are cheap?

Vic Johnson, Johnson Design Partnership, Bridgnorth, Shropshire

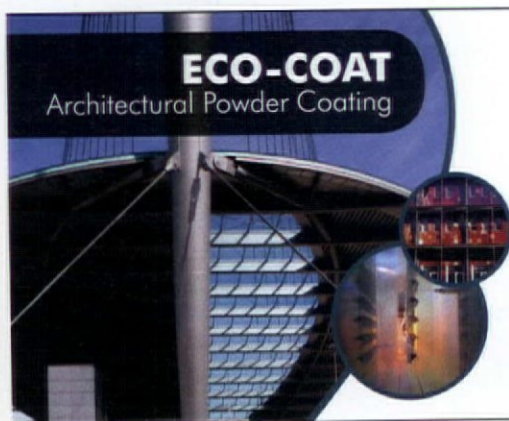
TEA LEAVES

In response to my letter (AJ 27.03.08) raising concerns with the characteristics of the Wabi Tea House by Mole Architects (winner of this year's AJ Small Projects), Meredith Bowles successfully defends the practice's understanding of *wabi sabi* as interpreted within a Fenland setting.

But I wasn't questioning the aesthetic of the Wabi Tea House. What I maintain is missing from the design are the architectural aspects integral to the function that are fundamental to justifying the name of a tea house (*chashitsu*).

In Japan, a tea house would typically include *nijiri-guchi* (small entrance door), *ro* (square recess in the floor for coals/ashes to heat the water), or *tokonoma* (alcove) to name a few. All of these play an intrinsic part in the tea ceremony. A tea house is a type of architecture and to omit these features is like a designing a church without the altar.

Hana Ichikawa, Wells Mackereth Architects, London W1



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Architect Rifat Chadirji was condemned to solitary confinement until Saddam Hussein made him an offer he couldn't refuse. *Richard Vaughan* reports

'When I was growing up, his name was always being said,' says Zaha Hadid. 'He was one of the biggest architects working at the time.'

Hadid is talking about Rifat Chadirji, Iraq's most important 20th-century architect and the man Saddam Hussein chose to deliver one of the Middle East's most ambitious projects of the 1980s – the reconstruction of Baghdad.

Chadirji was in control of a £1.6 billion budget to redevelop the Iraqi capital. It was a once-in-a-lifetime opportunity, but one he was forced into; the culmination of an unlikely relationship with the dictator that began when Hussein released him from a life sentence in a Baghdad jail.

'Saddam took me out of prison,' Chadirji says, in his soft and wheezing Iraqi accent. The 82-year-old is speaking to me from his home in Halat, Lebanon, where he spends the winter months. The rest of the year he lives in London.

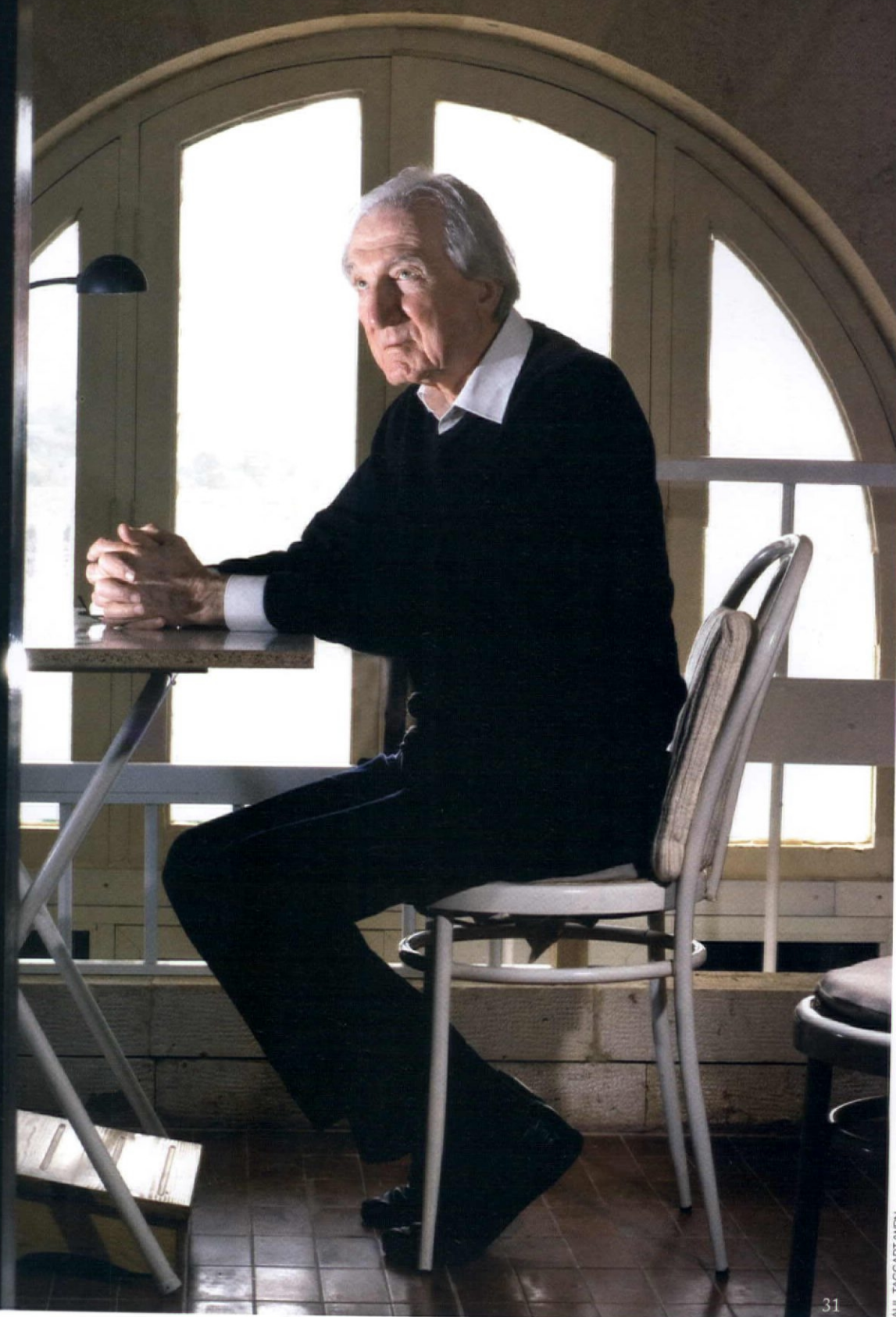
'A car picked me up and drove me straight to the palace – I was still in my prison clothes. He asked me to reconstruct Baghdad. I said to him I would do it for two years, and then I'm leaving the country for good. And that's what I did.'

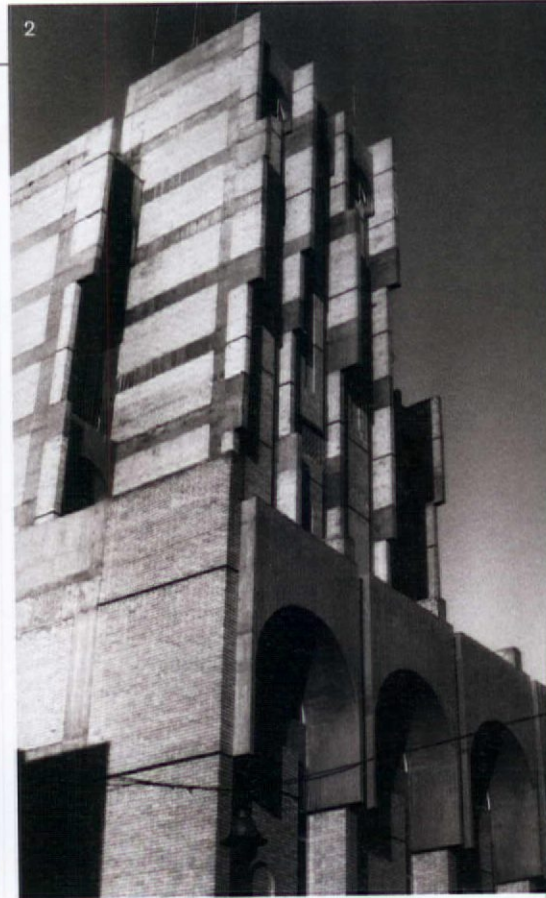
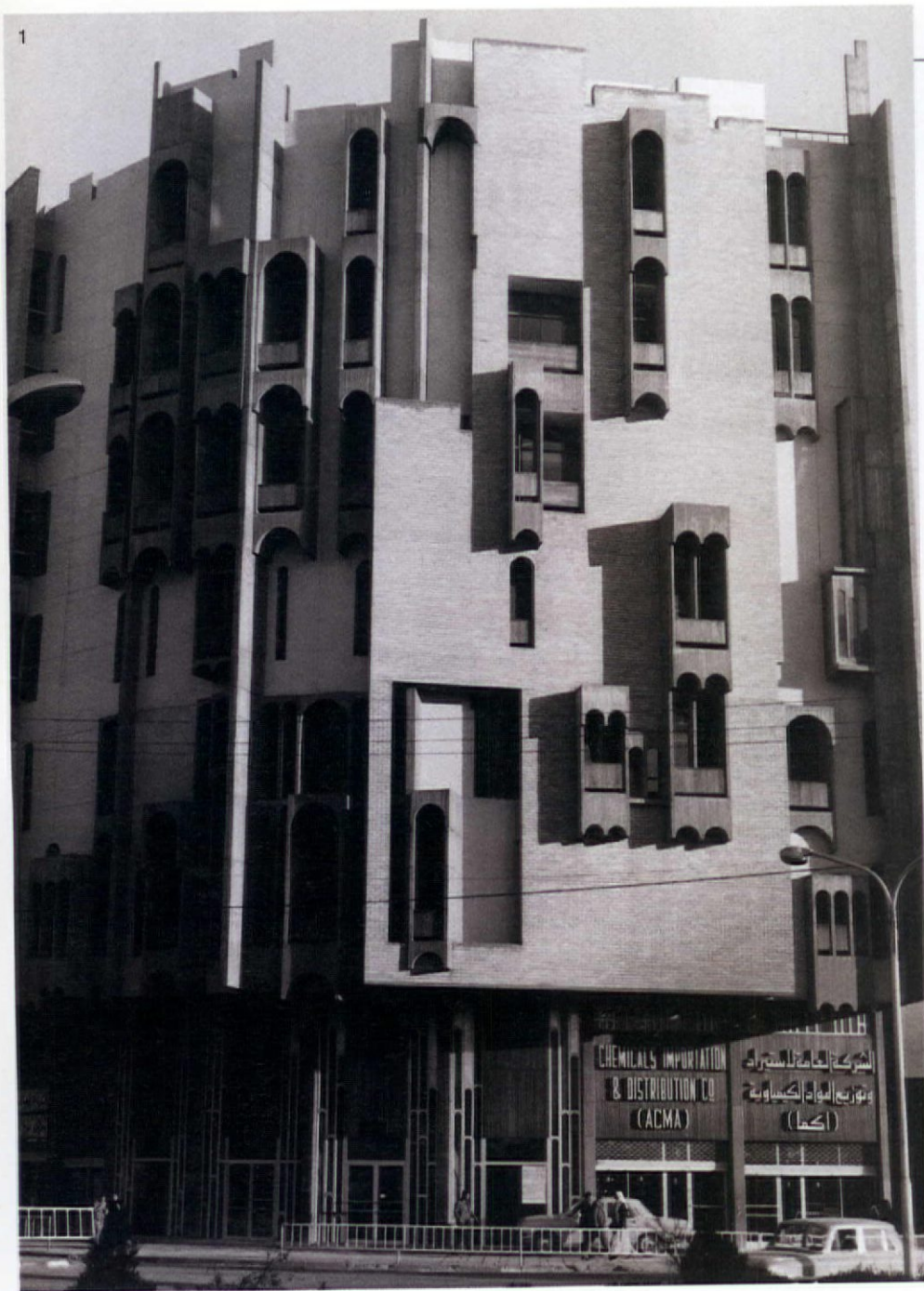
Born into a liberal family in Baghdad in 1926, Chadirji studied in London at the Hammersmith College of Art and Building, which amalgamated with Chelsea College of Art and Design in the 1970s. As a child he wanted to study biology, but while reading a book on the history of architecture, he became captivated by the Bauhaus school.

'When I started studying in England, every book I could get my hands on was about the Bauhaus,' he says. 'I then discovered the likes of Mies van der Rohe and Le Corbusier.'

Chadirji returned to Iraq in 1952, and by the 1970s had offices across the Middle East. Hadid worked in his Beirut office while still studying at the Architectural Association. >>

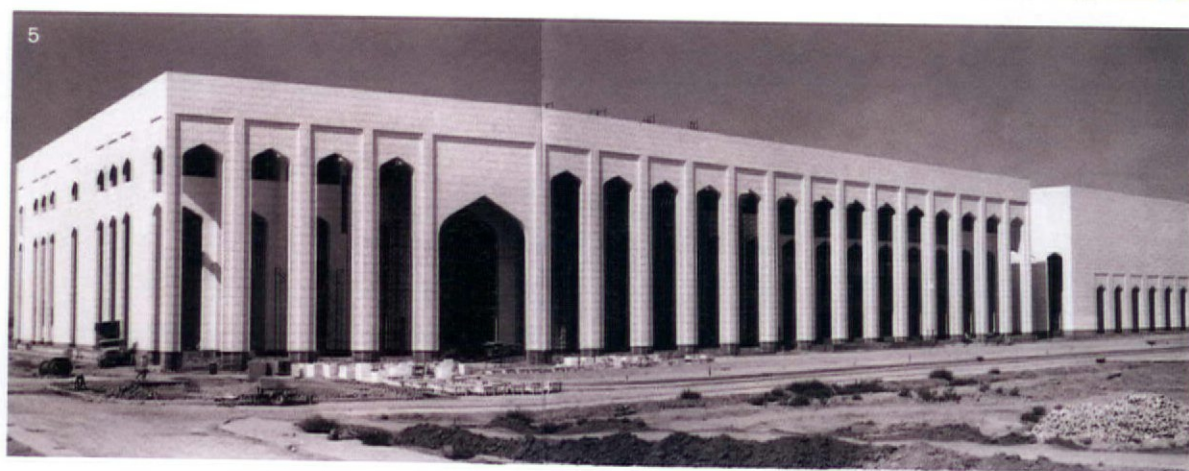
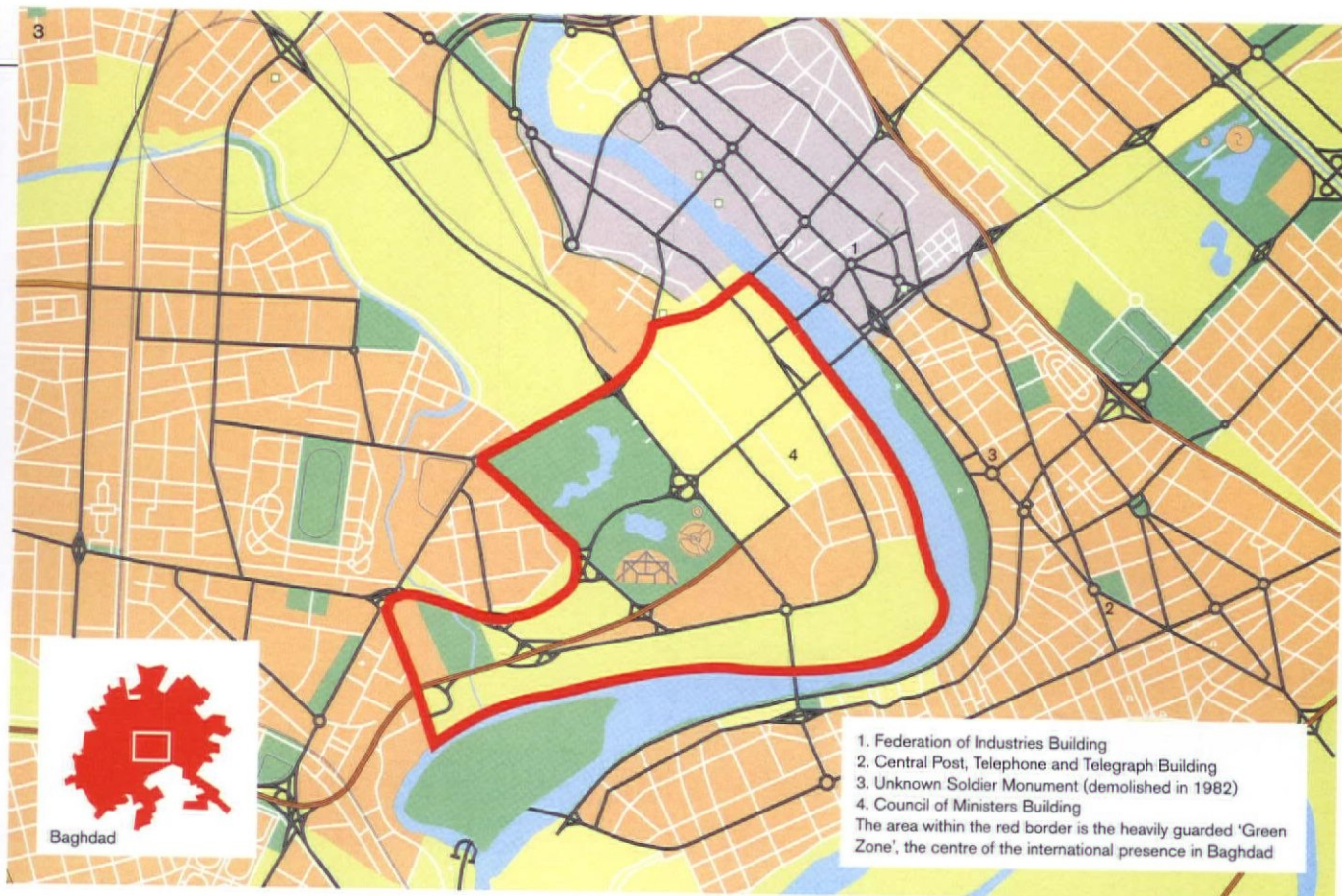
Rifat Chadirji
photographed at
his home in Halat,
Lebanon





1. The Federation of Industries Building, Baghdad (1966)
2. The Central Post, Telephone and Telegraph Building, Baghdad (1971)
3. Map of central Baghdad showing Chadiri's major projects

4. The Unknown Soldier Monument, Baghdad (1958)
5. The Council of Ministers Building, Baghdad (1975)
6. The Hamood Residence, Baghdad (1972)



But in 1978, when former Iraqi prime minister Abd ar-Razzaq an-Naif was assassinated in London, Chadiri's career was effectively ended.

Chadiri's father, Kamil, was the leader of Iraq's National Democratic Party. He and Hadid's father, deputy leader Mohammed Hadid, were detractors of president Ahmed Hassan Al-Bakr – Hussein's predecessor. Al-Bakr had been waiting for an excuse to ruin Kamil, and the assassination provided the occasion. The British arrested two Iraqi suspects in London, and in response the Iraqi government seized any British citizens in Iraq.

'A British representative from George Wimpey Homes was in the country,' Chadiri

says. 'He mentioned my name, because I was well-known. It was all the government needed. They arrested me to get at my father.'

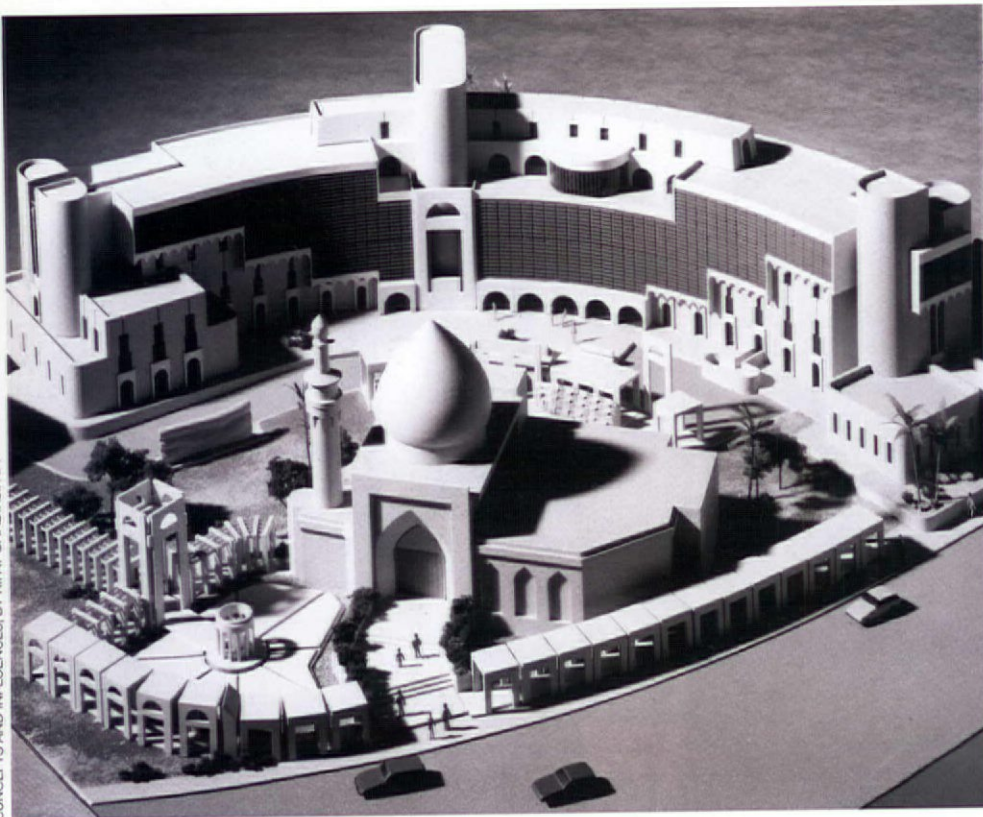
According to those close to Chadiri, he was found guilty of trumped-up 'currency manipulation' charges and handed the death sentence. This was later commuted to life imprisonment to be spent partly in Baghdad's infamous Abu Ghraib prison, later the scene of US abuses of Iraqi prisoners – 152 days of which was spent in solitary confinement with little food and no daylight.

'I spent the whole time in a dark cell', Chadiri says matter-of-factly, as though it were nothing more than an after-school detention. 'It is very difficult for most people,

but I tried to concentrate on a philosophical problem. I worked very hard to resolve it every day until I was out.'

His deliverance came when Saddam Hussein took power in 1979. Hussein wanted to rebuild his capital for the conference of non-aligned countries that was due to take place there in 1982. By August 1980, Chadiri was free from prison and in charge of the >>

'A car took me to the palace – I was still in my prison clothes'



Above Richard England's design for an office development in Baghdad's Bab Al-Sheikh area, around the Kaylani Mosque
Below Venturi, Scott Brown and Associates' competition-winning design for the State

Mosque of Iraq, in Baghdad
Right Frank Lloyd Wright's drawing for a monument to eighth-century caliph Harun al-Rashid, taken from Wright's 'Plan for Greater Baghdad'

biggest project of his career, comprising 70 commercial, residential, leisure, and administrative buildings to be completed in just two years.

Chadirji oversaw everything, but designed nothing; he was described as the 'master of ceremonies'. For the work, he assembled an international team of architects, which included US firms The Architects' Collaborative (the collective founded by Walter Gropius) and Venturi, Scott Brown and Associates (VSBA); Arthur Erickson from Canada; Ricardo Bofill from Spain; Richard England from Malta; Fumihiko Maki from Japan; Rolf Gutbrod and Carlfried Mutschler from Germany; and Sheppard Robson, John Warren and Arup from the UK.

It wasn't the first time Iraq had turned to the West to redefine its identity. In 1957, the Iraqi monarchy brought in five of the world's

greatest architects to design a variety of buildings: Alvar Aalto, Le Corbusier, Gio Ponti, Walter Gropius and Frank Lloyd Wright. Wright's Baghdad masterplan (designed around an opera house near the River Tigris) would be his final work (it is currently being exhibited at the Louvre in Paris as part of its 'Babylon' exhibition). Only Oscar Niemeyer declined.

In the end, only Le Corbusier's designs for a stadium and gymnasium were realised, and weren't built until the early 1980s. Wright's proposals were abandoned in 1958 when King Faisal II was assassinated. A military coup followed and the Republic of Iraq was born.

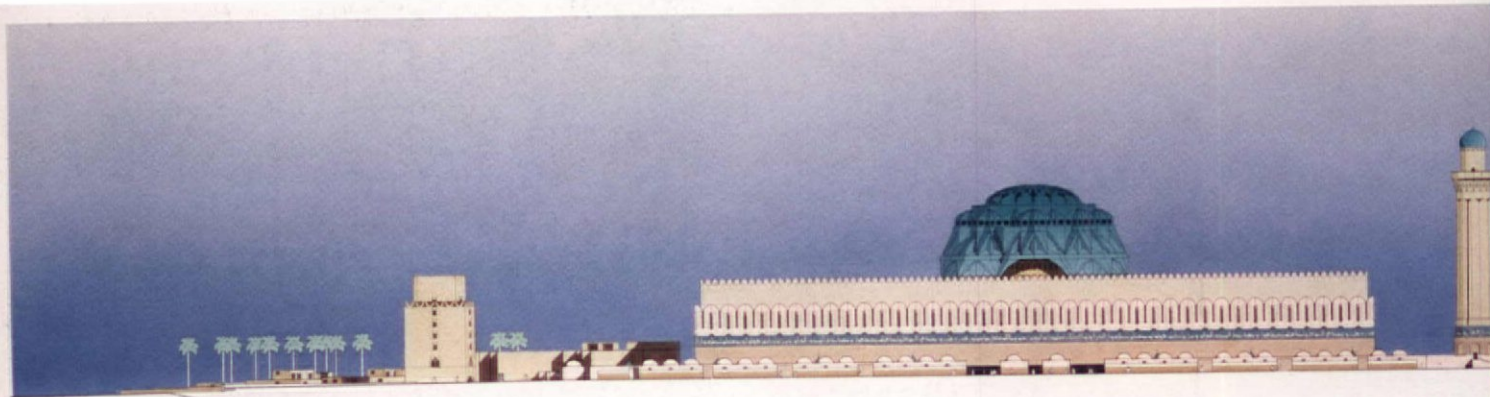
Chadirji asked Robert Venturi and Denise Scott Brown to design the first phase of the Khulafa Street project in the centre of Baghdad, part of the wider masterplan. They also won a competition, organised by Chadirji, to design the State Mosque of Iraq, which was to be the world's biggest, accommodating 30,000 worshippers.

'Rifat and the other Iraqi architects embraced Modernity'

'It was Saddam's attempt to win over the Shia Muslim population,' says Scott Brown. 'But we were originally asked by Rifat to compete for another project. We were invited to the Iraqi embassy in Paris. It was all cloak-and-dagger stuff. We quickly realised that many of the Iraqis involved, including Rifat, could get killed for saying the wrong thing.'

'Rifat had to do the project, he could not argue with Saddam,' she adds. 'But I think he also loved the idea.'

According to Venturi, who met Hussein in 1980, neither the jury nor Rifat chose their design for the mosque. 'But Saddam loved our



blue dome. He said he had been trying to realise his ideas for the mosque for many years, and it took an American architect to come up with it.'

Venturi and Scott Brown say they believe Chadirji commissioned them because of parallels between their work and his. Both looked at ways to express cultural themes through their designs, although Chadirji's work retained a faith in the power of a Louis Kahn-inflected Modernism in contrast to VSBA's Post-Modernism.

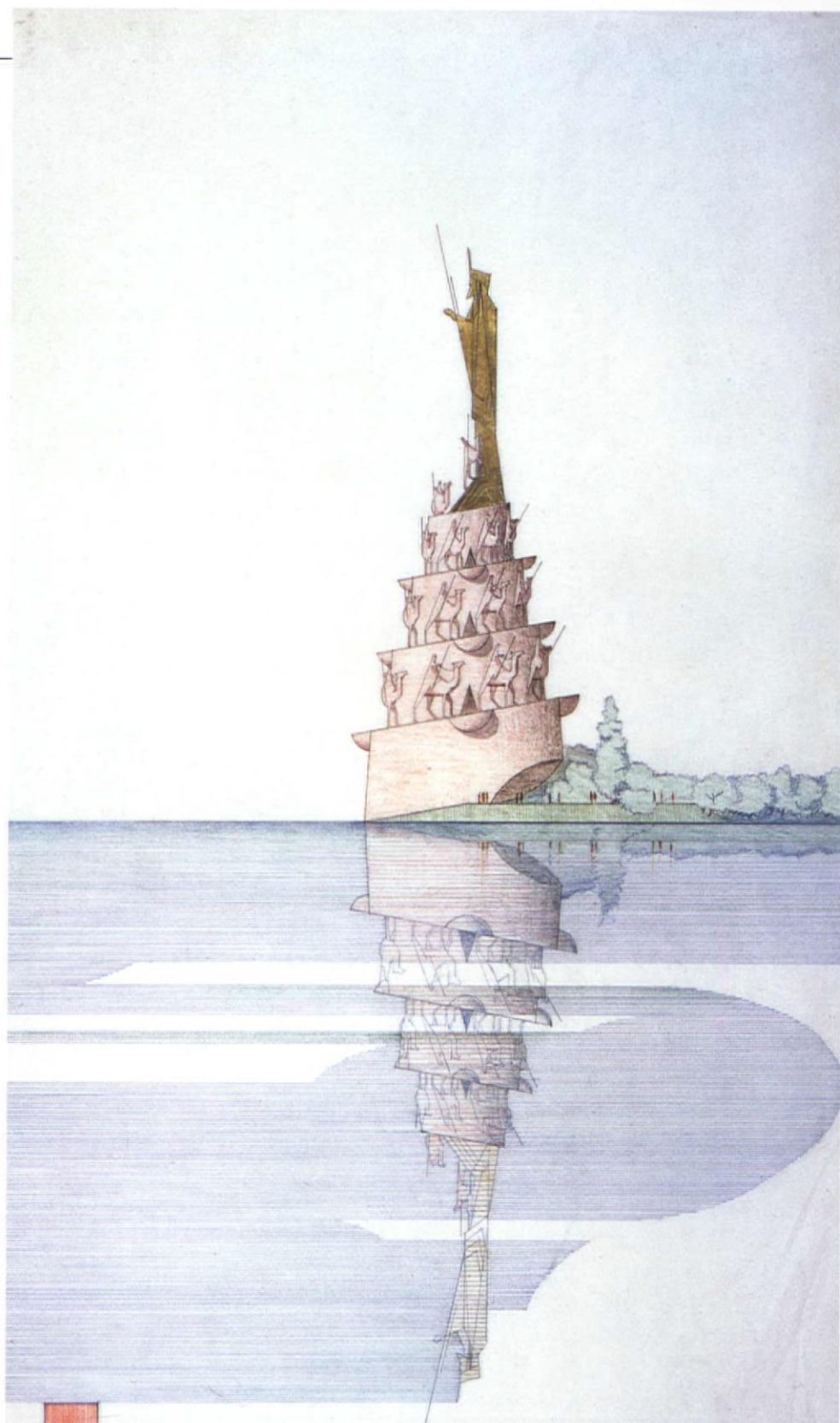
'One difference is that we looked at all strands of culture,' says Venturi, 'popular and high – I don't think Rifat did that. He was more of a purist; he focused more on high culture.'

Chadirji was starkly aware of the cultural gap that had formed between his country and Western Europe and the USA. Although Iraq has a strong architectural legacy, stretching back to the Islamic Golden Age that flourished in the eighth to 13th centuries, Chadirji says it seemed to have lost the cultural status it once possessed. He believed that as Iraq had not experienced a renaissance, it was suffering from a cultural inferiority complex.

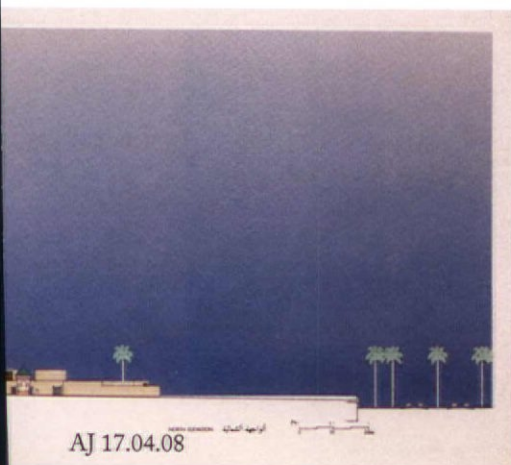
Chadirji's architecture was an attempt to bring Iraq's cultural development in line with the steady internationalisation of contemporary culture. His aim was not to deliver Western architecture with ogee arches tacked on, but to update the building typologies that were already there.

'Rifat and the other Iraqi architects embraced Modernity,' says Hadid. 'Rifat had a regionalist style – by that I mean he took a Modern approach but added a twinge of local flavour.'

Chadirji's Federation of Industries Building in Baghdad (1966) was one such building, with influences stemming from traditional Iraqi houses. His Central Post, Telephone and Telegraph Building, also in >>



HAROUN AL RASHID
FRANK LLOYD WRIGHT ARCHITECT



Baghdad (1971) drew characteristics from both the 17th-century Sheikh Luftallah Mosque in Esfahan, Iran, and Ludwig Mies van der Rohe's Seagram Building in New York (1958).

Richard England, who worked on two office developments in the Bab al-Sheikh area of Baghdad, said it was a 'fantastic' time to be working in Iraq. 'Rifat was specifically asking his consultants to deliver an architecture very much of its time, yet also very much in keeping with the existing fabric of the city,' he says. 'This was what could be termed an architecture of continuity within change.'

John Warren had been practising in Iraq with his firm, the Architecture and Planning Practice, for many years. In 1980, he gave a speech at a conference to Islamic architects and was asked by Chadirji to take care of the conservation work at two of Baghdad's great Sunni and Shia shrines, both badly damaged.

'Saddam never interfered with my work – not even once'

'Rifat was in charge of it all,' says Warren. 'He was constantly thinking, constantly coming up with new ideas. The British Foreign Office was venerating Saddam at the time. They thought he was the great hope of unifying the Middle East. He sent shivers down my spine when I met him – a bit like when I met [controversial Tory MP] Enoch Powell. It wasn't until 1983-84 that one started to hear rumours of unpleasantness surrounding his regime.'

Chadirji, however, found Hussein to be the perfect client. 'He was easy to work with, no problem at all,' he says. 'He never interfered with my work, not even once.' But Chadirji's plans would never be completely realised. 'During one of my first meetings with Saddam's department, I could see that they were preparing for war with Iran,' he says.

In 1982, Chadirji left his country for good, with most of the reconstruction of Baghdad either on the drawing board or incomplete. By then, Hussein's money, as well as his interest, had turned to the Iran-Iraq War, which lasted from 1980 to 1988. It was the second time that a masterplan of Baghdad would be abandoned due to political unrest.



The Baghdad project would be Chadirji's last work of architectural design. In 1983, he joined Harvard as visiting scholar and for the next 10 years devoted his time to the philosophy department, with intermittent roles at the Massachusetts Institute of Technology and the Bartlett in London. In 1986, he received the rare honour of the Aga Khan Chairman's Award for a lifetime's work in architecture, which has only been presented on two other occasions, to Egyptian urban planner Hassan Fathy in 1980, and Sri Lankan architect Geoffrey Bawa in 2001.

Chadirji now focuses on his writing. He has published 12 books on philosophy and architectural critical thought, and earlier this year received the Sheikh Zayed Book Award for his latest work, *Reason and Dialectic in Architecture*. He is currently working on four more books, one of which will be 1,000 pages long, examining why the Arab and Asian world did not go through a European-style renaissance.

Although Chadirji has never returned to Iraq, four years ago he was approached by the post-Hussein Iraqi government to design the nation's new flag. Days before its unveiling,

the secular blue, yellow and white emblem was burned by protesters in Fallujah. Chadirji believes it is this kind of thought that is holding back his native country.

'There has to be change,' says Chadirji, 'and they won't like it. The Arab world is too religious, but it is not a case of whether we like religion or not – it is the trend of history.'

'What we have now in the Middle East are not governments, they are mafias. It was the same in Italy, and then Mussolini came into power. And it was the same in America until the late 19th century. The system of change in Iraq now is wrong.'

'The removal of Saddam and the removal of dictatorship was the best thing to have happened to Iraq,' says Chadirji, 'but it was done in a very clumsy way.'

Hadid agrees that the situation in Iraq and is 'bleak', but she believes this is all the more reason for hope; the same hope that was alive in her country when she was growing up.

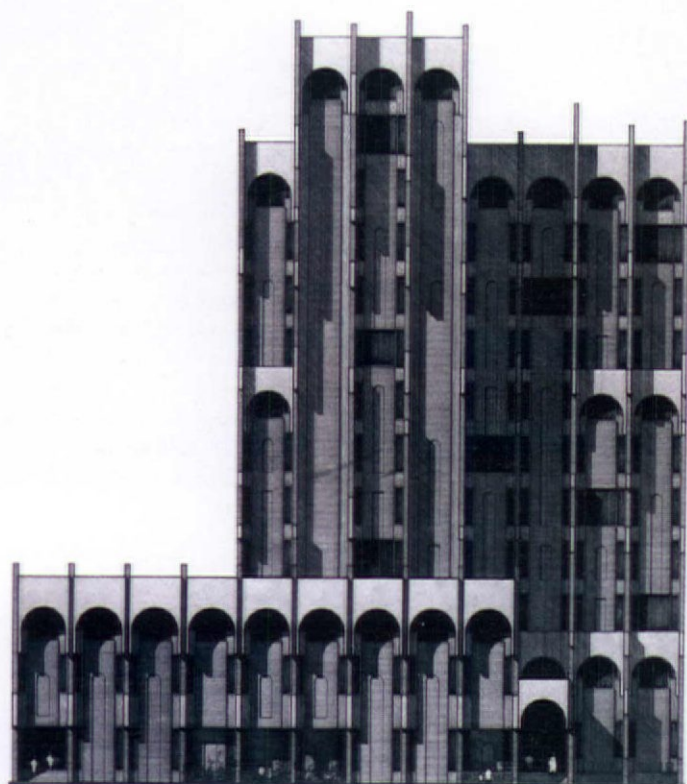
'It was nation-building,' says Hadid. 'It was a very critical moment in which architecture would represent a new era – a vertical era. There was tremendous optimism for the future of Iraq when Rifat was practising.' ■



PAUL TAGGART/WFN



CONCEPTS AND INFLUENCES, BY RIFAT CHADIRJI, KPI



Above left Rifat Chadirji at home in Lebanon

Top and left Competition etchings for offices of the

Ministry of Municipal and Rural Affairs, Baghdad (1965)

Above Chadirji's controversial 2004 design for the Iraqi flag



FRENCH DRESSING

Jamie Fobert Architects' interior for Givenchy's Paris flagship store is an enduring classic – much like the label itself, writes *Kaye Alexander*



The minimal facade of Givenchy on the Rue Faubourg Saint-Honoré in Paris

It used to be said of Rolls-Royce cars, 'If you have to ask the price, you can't afford one.' This phrase springs to mind when I see that the only dress in the window of iconic fashion label Givenchy's Paris flagship store (hidden in this image behind the right-hand column) is *that* dress, worn by Audrey Hepburn in *Breakfast at Tiffany's* (1961). I remember with

relief that on this particular visit to the store I am expected to brandish only my notebook and not my chequebook.

Architect Jamie Fobert ushers me out of the rain to begin my tour of his most recent project, the interior of the new boutique on the eighth arrondissement's ultra-fashionable Rue Faubourg Saint-Honoré. My bedraggled

appearance obviously betrays my profession, and the immaculate sales staff ignores me, far too preoccupied with putting the final touches to the display for the evening's grand opening to bother with me and my 'vintage' satchel.

Fobert leads me to the front of the shop so that I can emulate the experience of a real customer. We stand with our backs to the >>



This image The boutique's entrance space

Right The gold cash desk, requested by chief womenswear designer Riccardo Tisci

Below right Concept sketches for the boxes

Out of the corner of my eye I can see the gold cash desk being furiously polished

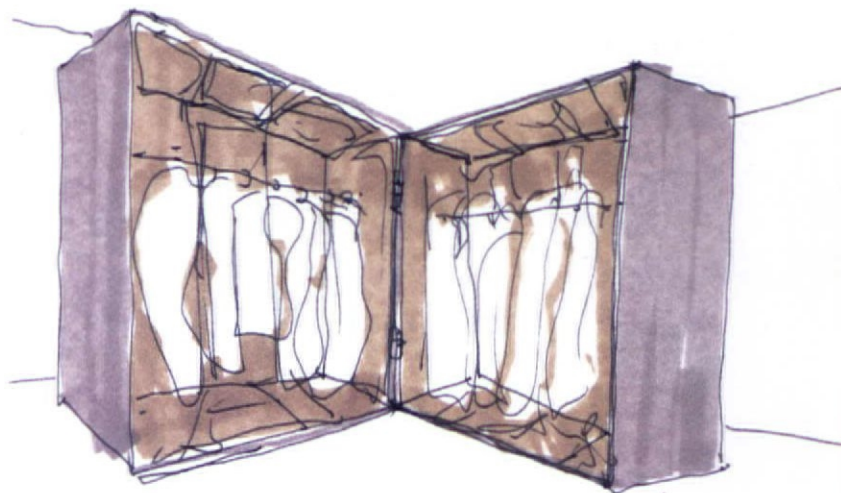
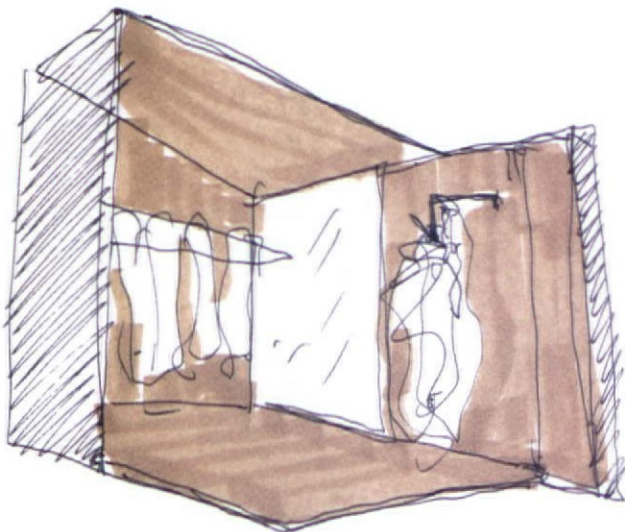
glazed entrance, the grey Paris Fashion Week weather and Givenchy's designer neighbours, including Chanel. The interior space is long, punctuated with black boxes, and the ceiling height (2.9m) is surprisingly low. I look down the length of the store and discover I can't see any clothes, apart from the spectre of Audrey Hepburn suspended in a relatively large area of prime retail space. 'Riccardo Tisci [Givenchy's chief womenswear designer] was very insistent that the window was not to be filled with clothes on hangers,' says Fobert.

Tisci collaborated with Fobert, who was commissioned in May 2007, to create the brand's new look. The ready-to-wear store was an opportunity for Tisci to depart from what he refers to as the 'too much disco' era of his predecessor, British designer Alexander McQueen. 'Working in a partnership pushes you,' says Fobert. 'We found a common language in contemporary art, with a wide

range of reference.' However, Fobert does mention Tisci's request that the cash desk be gold, and out of the corner of my eye I can see the offending article being furiously polished.

Fobert and I approach the first black box and I am surprised by the snake-skin texture beneath what I assumed was solid black lacquer. 'It is burnt oak under resin,' explains Fobert, pulling out an uncoated sample. 'It's like the charred wood sculptures by [British artist] David Nash. We conducted studies in the office, and when we showed an example to French manufacturers they said, "Where can we buy this?" "You don't," I replied. "You make it."'

In the end a Milan-based firm, Sice Previt, was contracted to produce the material, with craftsmen spending four months perfecting the technique. These man hours have transformed the standard materials into something >>





Clockwise from right
Floor plan; Plaster
cast of panels used in
the original Givenchy
couture salon; The

dress worn by Audrey
Hepburn in *Breakfast
at Tiffany's*; The grey
box in the menswear
section

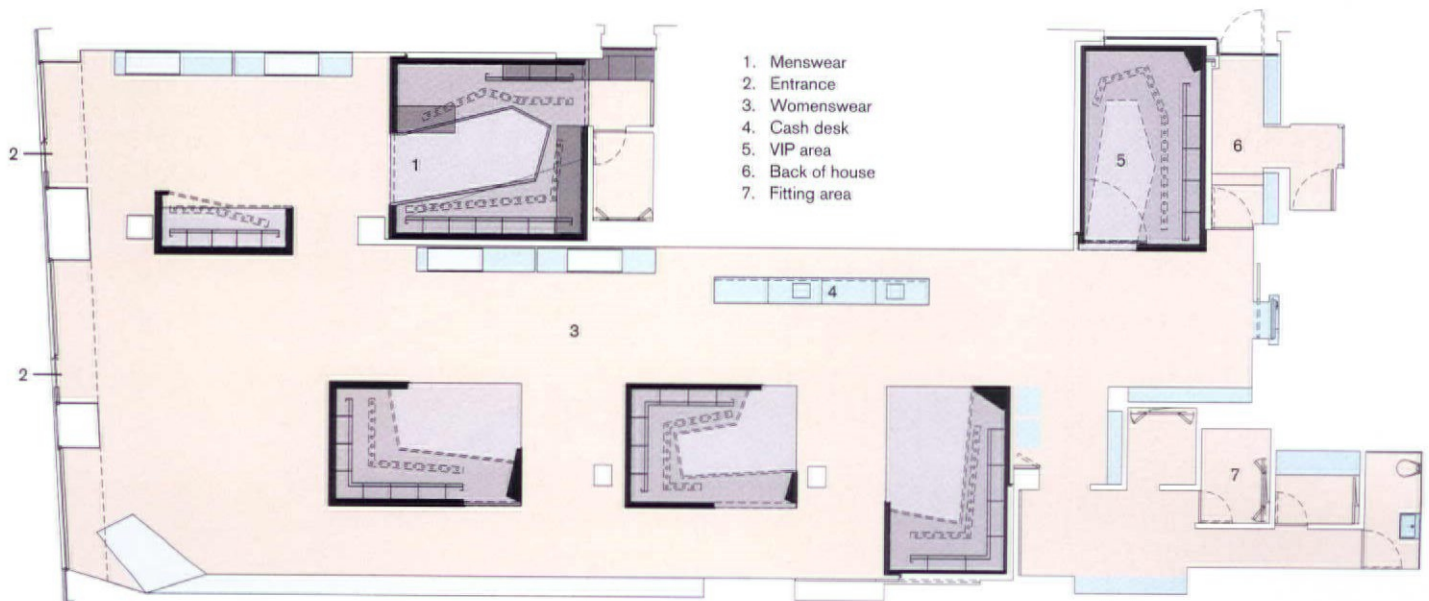
precious – a theme perhaps connected to Fobert's recent installation for Out of the Ordinary: Spectacular Craft at the Victoria & Albert Museum, where cast-plaster blocks were turned into background and plinths for the artefacts on display (AJ 06.12.07).

The box in front of me looks like a piece of furniture I could push if only I were strong enough, but in fact the heavy steel frame is firmly anchored to the floor and the parquet 'only just continues underneath,' says Fobert. The interior is dusty white, and the box's sandwich of materials is revealed by the cutaway openings on either side. Cast-plaster panels, a negative relief of panels used in the original Givenchy couture salon on nearby Avenue George V, form the walls. 'We used similar techniques and materials to a dentist taking an impression of teeth,' says Fobert.

The interior of the next box is another historical quotation – the frieze pressed into the black tanned leather is a detail from a Louis Quinze Parisian flat, 'just shrunk a bit'. 'The natural leather colour was too strong, too Marlboro Man, too cowboy,' says Fobert, getting into the fashion spirit (and the extravagance – one panel costs the same as six Givenchy handbags).

The project is indebted to Fobert's experience as an exhibition designer – as well as Spectacular Craft, he also designed Tate Britain's Constable to Delacroix show in 2003 – and the boxes are treated like jewellery cases, with the linings folding protectively around their valuable contents. 'The inspiration was those old-fashioned upright leather trunks that open to become a mini wardrobe,'





says Fobert. By creating enclaves within the store, he protects Givenchy's customers from the prying eyes of the public, and separates male and female customers – a relatively new consideration for designer brands as their clientele from Muslim countries increases. The menswear section is smaller and accessible from the larger womenswear area or via its own front entrance. The box in this section is grey: grey plaster, grey stone 'parquet' and predominantly grey clothes.

I imagine I have made my choice from the new collection and am directed into the cream-carpeted fitting area by Fobert. 'Originally, in plan, this area was along the side wall,' he says, 'but I wanted it to be a place to have dialogue, so we tucked it at the back.' Three private cubicles lead off from the generous central area, large enough for a mini fashion parade in front of the huge mirror and, presumably, my rich husband. In each cubicle resides what looks like an instrument of torture: a mutant combination of coat hanger and iron garden chair. The design has been dubbed the 'Betty Page chair' by Fobert's office – 'more iconographic than useable,' as he says – but my impression softens as he demonstrates the hidden jewellery holders. Still, I can't help but feel my 'husband' is better off on his large pad of foam masquerading as a truncated Louis Quinze chair.

We progress to the gold cash desk, which the assistant is still polishing. Fobert gestures to the museum cases – a reference to the art of Joseph Beuys – which can become mini mises en scène with each season's collection. Such opportunities for future inhabitation are

carefully defined. The shell of the space is painted flawless white and described by Fobert as 'the container for the containers'. A low-level shelf runs along the side wall as built-in infrastructure for the display of shoes and handbags, terminating in a sweep to provide the ideal display for a gracefully draped dress.

At the opening party that evening, I ask Givenchy chief executive Marco Gobetti what he thinks the expected lifetime of the interior will be. He replies, 'A long time, I hope' – perhaps a hint to the huge investment of time and money by the brand (there are plans to roll out the design in new stores across Asia). This is the only vaguely off-message comment I can cajole from Gobetti, and as there is still no sign of Tisci, I take my leave from the party. Surveying the scene of glamour from the shelter of Chanel's canopy opposite, the minimal brass-framed windows and stone facade do look, as Fobert described, 'as if they could have been here for 50 years'. Fobert has created a classic. ■

Start on site date October 2007

Completion and opening February 2008

Cost Confidential

Client Givenchy

Architect Jamie Fobert Architects

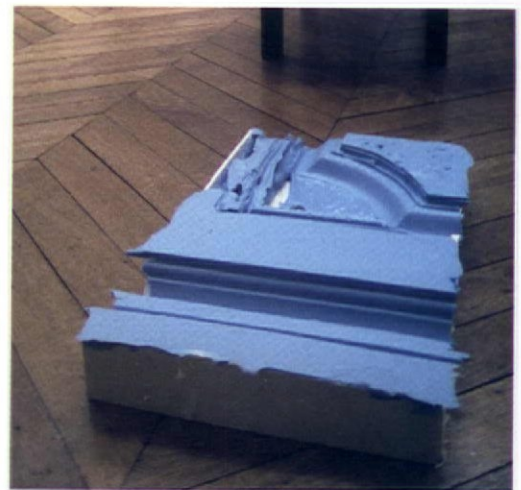
Local architect Fenêtres sur Cour

Local contractor Prestapool

Construction of boxes/furniture Sice Previt

Lighting design Franck Franjou

Annual CO₂ emissions Not applicable

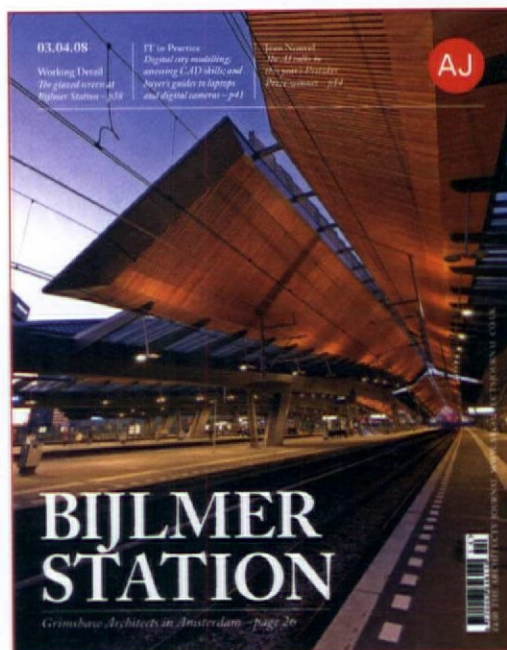




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Rules of Thumb #2

ROGER ZOGLOVITCH
DIRECTOR SOLIDSPACE
THE NET: GROSS RATIO



Rules of Thumb is a monthly column where the AJ asks experts which one fact they wish architects knew.

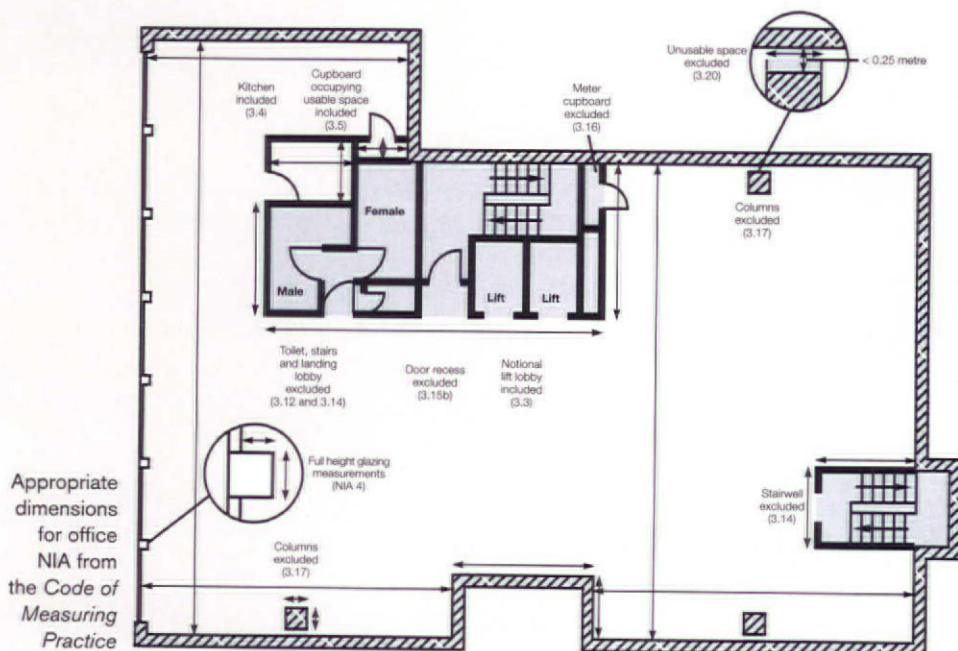
When working for developers, architects need to know the economic tricks of the trade to improve profitability.

Developers rely on the floor areas reported to them by architects, and the *Code of Measuring Practice* (Royal Institution of Chartered Surveyors, £30) sets out the way in which developers accept these measurements. If you are a young architect, just mentioning this standard will impress a client.

Build costs are based on Gross Internal Area (GIA) and sales value is based on Net

Internal Area (NIA). The efficiency in the ratio between these is of fundamental importance – every square metre that is not included in NIA represents money spent that the developer is not getting any return on. Architects should aim for a 70 per cent ratio for tall buildings and 80 per cent for mid-height projects.

From an early stage, architects should think about all those extras, such as dustbin and cycle storage as well as appropriate size and positioning of circulation. Developers hate it when architects tell them that the NIA is 5,000m² and a month later say, 'Oh, I forgot this and this so now it is only going to be 4,000m²'. This affects the financial viability of the entire project.



Big Fish Little Fish

It's all about the masterplan, says John Prevc of Make

Masterplanning has become an important part of our business at Make, but views differ as to what constitutes a good masterplan.

I recently participated in a Coventry City Council workshop to explore how the city centre might be organised. The diversity in approach was demonstrated by two of the speakers: Jan Gehl from Gehl Architects and Winy Maas from MVRDV, based in Copenhagen and Rotterdam respectively. Jan believes that life between buildings is the key design driver. Winy is more about the building diagram, where the liberation of space by increasing density is the key generator of place.

For me the universal unit, the human being, is the primary generator of space. The second is the uniqueness of place. The third is a more subjective notion which can manifest itself as an interpretation peculiar to the design diagram itself. At the NEC in Birmingham, we illustrated the movement between the exhibition halls and the landscape they wished to occupy. The masterplan represented the movement between the two.

I do not believe in having a masterplan team in the office – everyone should be capable of producing one. Every design, no matter how small, should be viewed in the context of a masterplan. The result must be better architecture.

Next issue: Jonathan Hendry of Jonathan Hendry Architects

INSIDE THE WATER CUBE

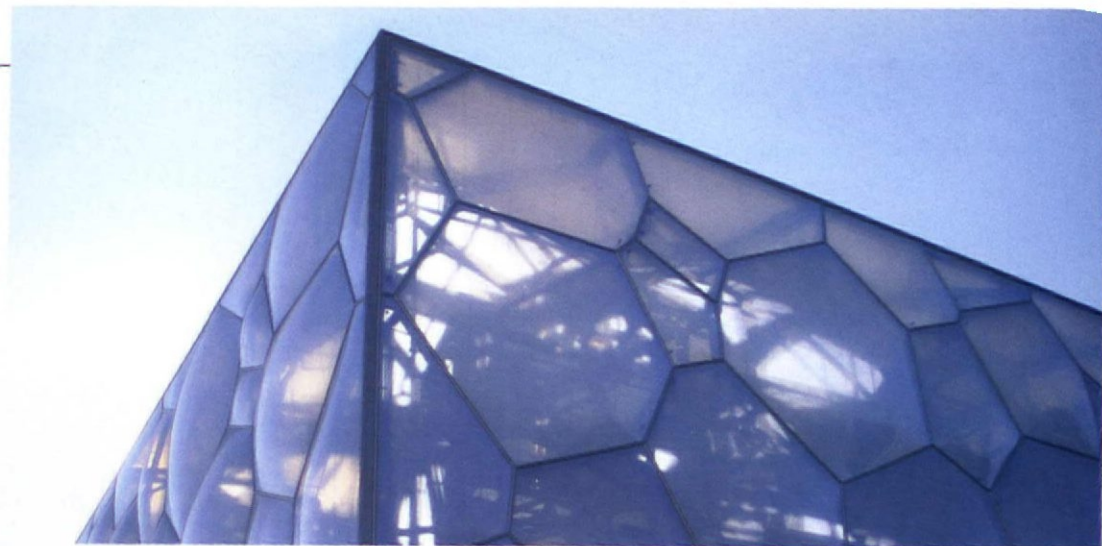
Hattie Hartman looks at the technical story behind the spectacular facade of Beijing's Olympic Aquatics Centre



This image The Aquatics Centre with Herzog & de Meuron's main Olympic stadium pictured behind

Above right The irregular steel space-form structure visible through the ETFE cushions

Right Early environmental diagram showing the ETFE cavity used as a thermal buffer



The concept for the 'Water Cube' National Aquatics Centre gelled the day after Herzog & de Meuron's competition-winning design for the 2008 Olympic Stadium was unveiled in 2002, says Arup structural engineer Tristram Carfrae. In contrast to the Swiss firm's circular red bird's nest, the pool, by Sydney-based PTW Architects, Chinese practice CCDI and engineer Arup, would be a 'very green' blue cube, with an insulated cavity as a thermal buffer. 'Architecture has to perform as an ecosystem,' says architect Chris Bosse, formerly of PTW Architects and now of Stuttgart and Sydney-based LAVA (Laboratory for Visionary

Architecture). The building's steel structure is located in an ETFE cavity, protected both from chlorine's corrosive impact and Beijing's dirty air. This simple concept belies a technically complex design which resulted from a collaboration between the

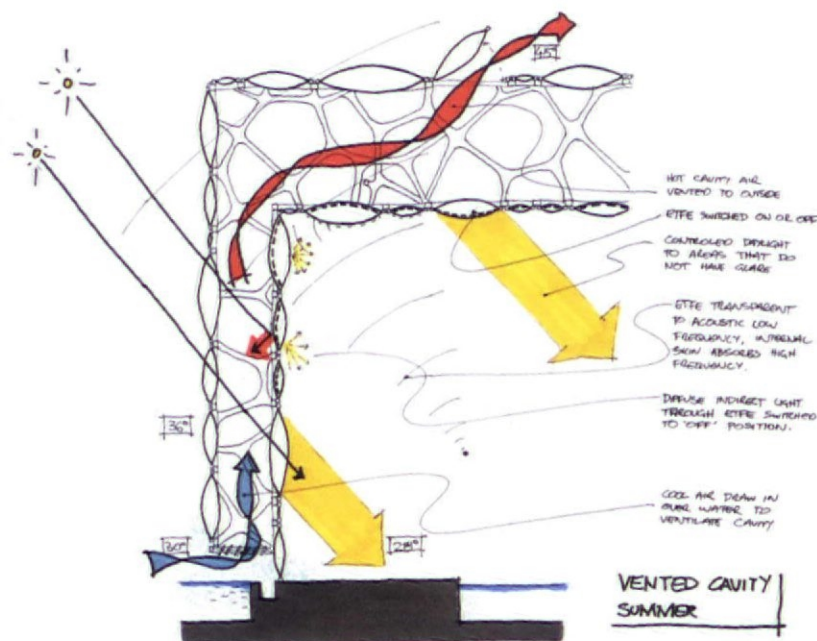
'The building is like a bubble bath where you stand inside the bubbles'

architects, engineer, and ETFE manufacturer Vector-Foiltec. The completed building is nonetheless a near replica of the competition model, surprising given its sophisticated engineering.

Carfrae explains that an

insulated ETFE cube is the perfect technical response to Beijing's climate. In winter, when temperatures average -3°C , the heat in the insulated cavity warms the interior, while in summer, when temperatures average 25°C , the cavity evacuates excess heat. This maintains a year-round internal temperature of 30°C for air and 28°C for water. The strategy should reduce heating loads by about 30 per cent.

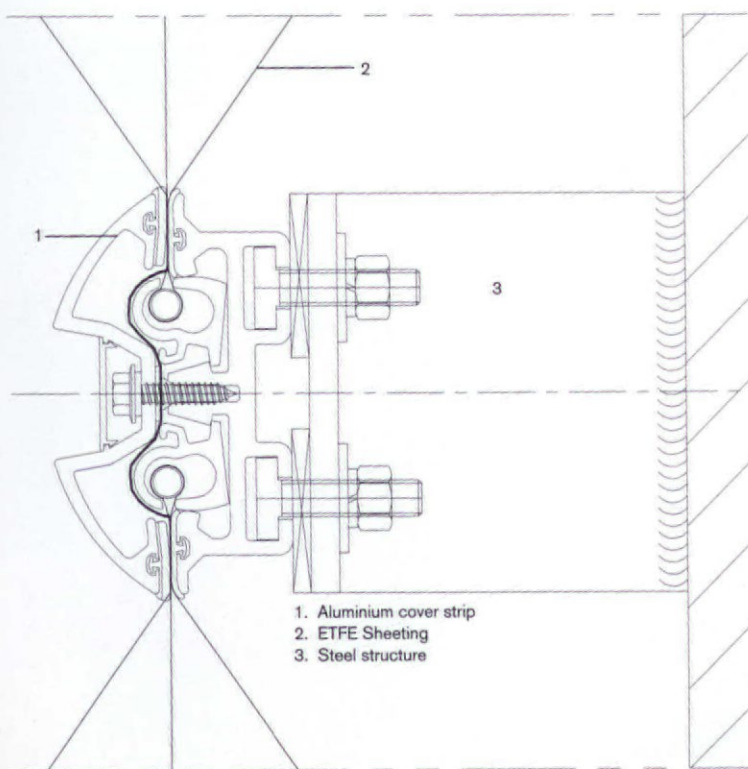
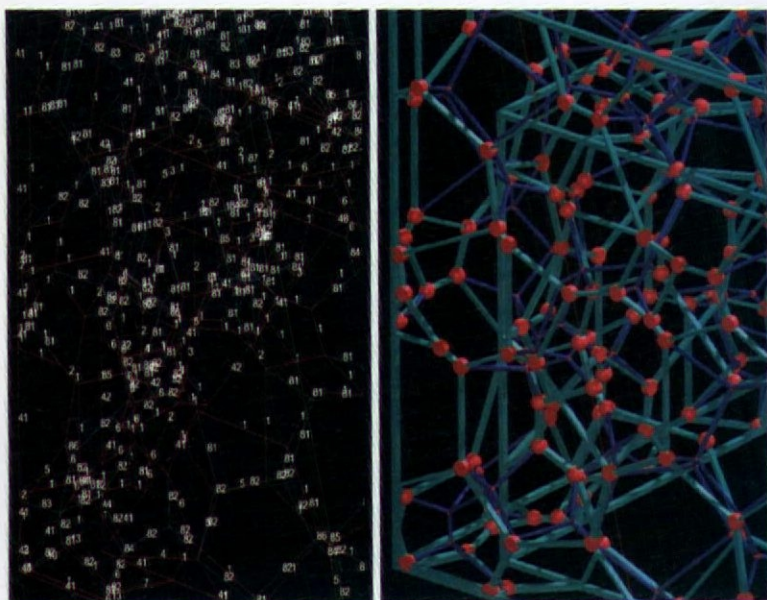
The choice of ETFE (Ethylene tetrafluoroethylene, an extruded fluorocarbon-based polymer) rather than glass to skin the building was made at competition stage. Its numerous advantages are light weight >>



Below
Structural
diagram
showing how
loads were
calculated for

each member
and node
Bottom
Bespoke
aluminium
extrusion bolted

to steel
structure which
holds three
layers of ETFE
sheeting



(1 per cent that of glass), diffusion of light, acoustic absorbency, and earthquake resistance. It is low in embodied energy, made from waste products of lead and tin mining, and 100 per cent recyclable.

Translating this concept into built form required many iterations, say Bosse and Carfrae. The 177 x 177 x 31m building is divided into three main areas: a competition pool for 17,000 spectators (6,000 post-Olympics), a training pool, and a leisure area.

The structure was deliberately designed to minimise material usage, and the team settled on a structure that saved on some 30 per cent less steel than an equivalent post-and-beam structure. For inspiration, and connecting the building to its use, Carfrae looked to the structure of crystals and soap bubbles. 'The building is like a bubble bath

where you stand inside the bubbles,' says Bosse. The team generated geometrically regular 3D structures, then rotated and sliced them to create a random pattern.

The initially complex nodes were simplified to spheres so that they could be welded on site. China's large labour pool meant the structure's 20,000 steel tubes could be welded into place by 2,000 labourers in six months.

The Water Cube contains over 3,000 ETFE cushions, with a repeat module of 13 cushions, though there are many more cushion types because of the edge conditions, explains Vector-Foiltec's Ben Morris. Depending on the weather and external temperature, the air pressure within each cushion can be varied by computer control.

Cushions are held in place by bespoke aluminium



BEN MCWILLAN

welded to the steel structure – this jointing is carefully designed to create a shadow gap around each cushion (see diagram, left).

To create the necessary thermal buffer, the roof comprises four ETFE layers with three cavities (U-value 0.6), the exterior walls are made up of three

A 15m-high rain machine was constructed to simulate rain on the roof

membranes and two cavities (U-value 0.9), and internal walls consist of two membranes and a single cavity. The inner sheet of membrane facing on to the cavities is printed with a silver frit pattern which varies from 10 to 65 per cent depending on the solar orientation, and the outer layer is translucent blue.

Rain noise proved a concern at design stage, and a 15m-high

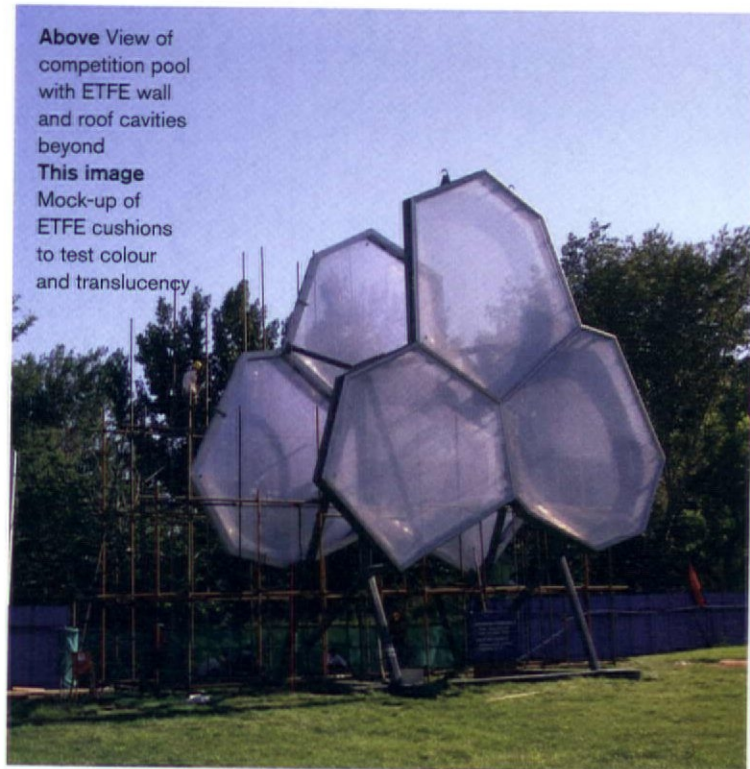
rain-generating machine was constructed to simulate rain on the roof. A Texlon fabric mesh was designed for the roof to act as a rain suppressor.

Carfrae says the genius of the Water Cube is that it heats and lights itself. For Bosse, the project was about an obsession with light in relation to structure. Both say collaboration was key. 'It all goes wrong when the architect thinks he is the engineer and vice versa,' says Bosse.

Bosse believes that an intelligent building should have a vegetal envelope where structure and ornament meet. 'An intelligent building is not just sexy,' he says. The stadium, if all systems work properly, will be an efficient and beautiful machine. ■

A technical feature on Herzog & de Meuron's Beijing National Stadium will be published in May

Above View of competition pool with ETFE wall and roof cavities beyond
This image Mock-up of ETFE cushions to test colour and translucency



The Critics



LECTURE

Beijing's cuckoo's nest

Jacques Herzog says his stadium can instigate change. *Christine Murray* investigates

Jacques Herzog, the Architecture Foundation's Real Architecture Spring Talk, 8 April, at the Starr Auditorium, Tate Modern, London

Days after the Olympic torch's journey ignited protests in London and Paris, and on the eve of the flame's arrival in San Francisco, the timing of Jacques Herzog's lecture on Herzog & de Meuron's Beijing National Stadium at Tate Modern on 8 April could not have been more politically charged.

Yet it was not until the question period following the Architecture Foundation talk

that Herzog would comment on his involvement in what has become an increasingly politicised Olympic Games. Debates over China's human rights record, its involvement in Darfur (China is the Sudan's largest trading partner) and its historical stranglehold on Tibet have led to parallels being drawn between Beijing 2008 and the infamous 'Nazi games' of 1936. As columnist Charles Moore

wrote in the *Daily Telegraph* last week, 'As the choice of Berlin for the Olympic Games in 1936 marked Hitler's success and international acceptance, so the choice of Beijing for 2008 marks China's.'

In his humourless and unmitigated deadpan, Herzog spent a great deal of time situating the Bird's Nest project as a last-minute and unpremeditated competition



Tourists line up to play
on a bouncy castle
based on the Beijing
National Stadium

CHINA PHOTOS/GETTY IMAGES

entry that took place during their six-year collaboration with Chinese artist Ai Weiwei and Swiss collector of Chinese contemporary art Uli Sigg, who approached the firm about pursuing work in China. Herzog also outlined the building's design process and construction, accompanied by spectacular photographs of the site.

'Before we had even finished the building, it had become a global icon,' said Herzog, clicking through a selection of slides of the stadium appearing in a fizzy-drink advert, built out of hay in a garden, and most improbably, on the head of a cyclist as a hat. 'It has been used and misused in commercials, on TV... in many ways that we cannot control any more and we have no hold on.'

But if Herzog admitted its misuse in advertising, he did not acknowledge the Bird's

Nest could be used as fodder for the Chinese regime – an idea brought forward by Ai Weiwei last year in the *Guardian*, when he announced that he would boycott the opening ceremonies because he is 'disgusted' with the government's 'tendency to use culture for the purpose of propaganda.'

Instead, Herzog suggested the Bird's Nest's design could subversively encourage change in China. 'They got a kind of cuckoo's nest,' he said. 'We put an egg in there that they will breed and make it a truly public space.' Herzog's 'three dimensional public space' includes the park that surrounds the stadium, and the covered area beneath the nest's steel twigs. He likens the park's effect to that of Tate Modern's Turbine Hall, which encourages visitors to adopt the space as their own by sitting, meeting, picnicking, etc.

'I would not say that architecture can transform a society,' Herzog continued, 'but of course it has an impact, and it can play a role – and this building is made to play that role. It has the potential to be a place for the people.'

It is difficult to treat Herzog's argument for the transformative nature of the Bird's Nest without scepticism. It seems unlikely that the stadium's humble use as a public space can subvert the pomp and circumstance of the opening ceremonies and the stadium's status as an iconic symbol of the new China. Herzog admits the regime's darker secrets might be dwarfed by the grandeur of the Bird's Nest:

'You could say that because the building is so spectacularly contemporary, and people here in the West like it, that it's a Trojan >>

Jacques Herzog, continued from page 51

Horse,' said Herzog. 'It makes contemporary China a positive idea, so that people will go there, so it's ideological in that sense, but that's quite a large issue.'

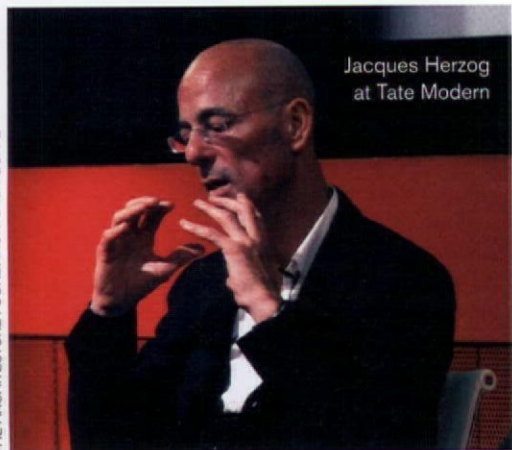
'You cannot misuse architecture ideologically,' added Herzog. 'For example, the architecture of the Nazis – architecture that expressed their idea of an ideal society – in which way does it still have this effect? Take the Haus of Kunst in Munich, as an example,' he said, referring to the museum built by the Third Reich in 1937. 'It's just the myth of it. It's not really the building. It's not really inherent in the architecture.'

When the Bird's Nest opens tomorrow for the Good Luck Beijing Race-Walking Challenge (18-19 April), what the building will come to symbolise will lie far beyond the architect's remit. Perhaps for that reason, as well as labour issues and the unknown provenance of the land, architects such as Daniel Libeskind have said they will not work in China, 'I won't work for totalitarian regimes,' Libeskind said at a Real Estate conference in Belfast in February. 'I think architects should take a more ethical stance.'

'We don't know if there is a public process,' he added. 'Who owns this place, this land?' Since making these comments, however, it was discovered that Studio Daniel Libeskind is working on a project in Hong Kong.

Herzog takes a different view of an architect's personal responsibility. 'I am not here to put a mirror in front of the Chinese or anybody else and say "your nation has a dark side,"' he said. 'My role as an architect is to do a building that can offer potential for public life – and that's what we did.' ■

Resume: Herzog indulged in his nesting instinct in Beijing



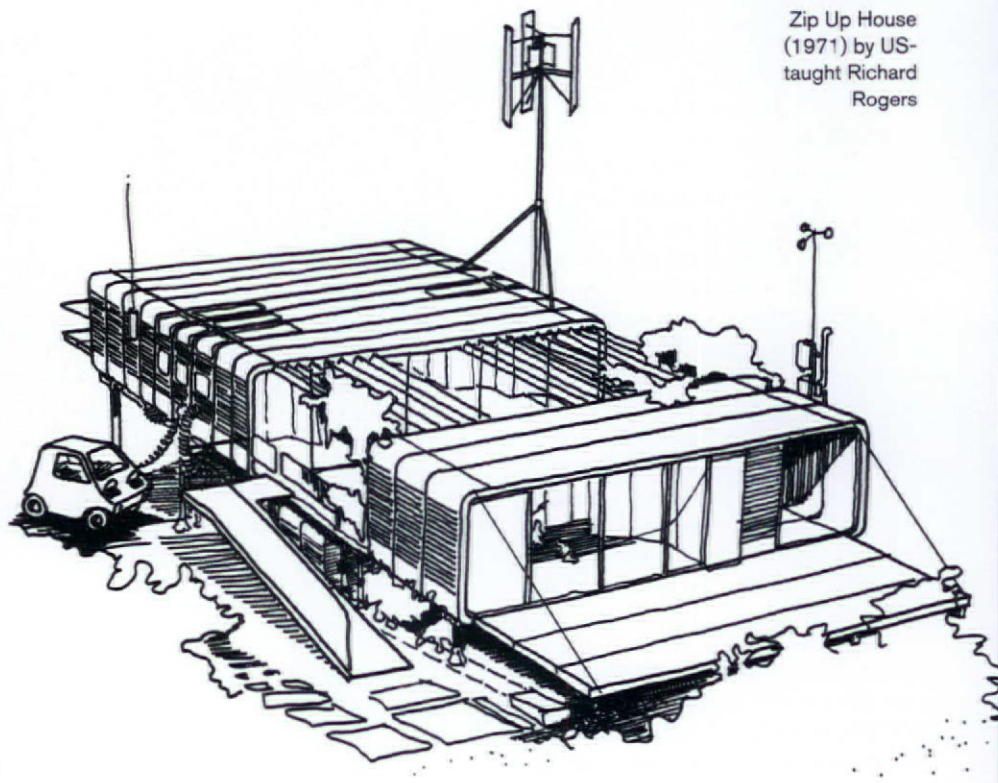
Jacques Herzog
at Tate Modern

BOOK

Stars & stripes forever

Elain Harwood examines the 'Special Relationship' between British and American architecture

Architecture and the 'Special Relationship', The American Influence on Post-War British Architecture. By Murray Fraser with Joe Kerr, Abingdon, Routledge. Hardback, 608pp, 50 illustrations, 230 b+w photographs and 16pp colour section, £55

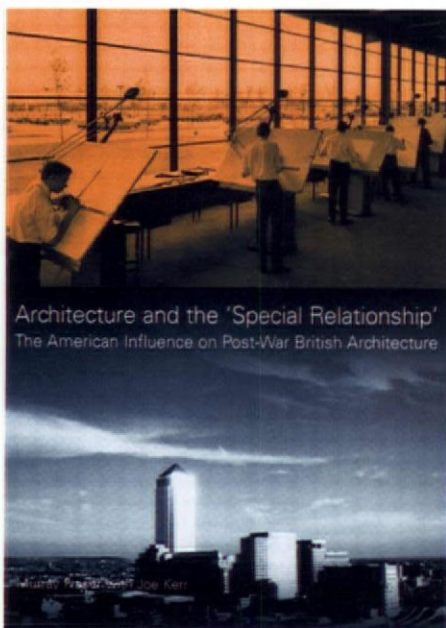


Zip Up House
(1971) by US-
taught Richard
Rogers

In *Architecture and the 'Special Relationship'*, Murray Fraser and Joe Kerr treat post-war buildings as objects, and forgo in-depth analysis for a look at the transfer of ideas and technical knowledge across the Atlantic. If the buildings themselves suffer in this programme, there is much to compensate in the byways. From the first British-built Model-T Fords being assembled at Trafford Park in 1912 to British property developer Jack Cotton's investment in New York's Pan-Am Tower in 1959, this is architecture as cultural geography, where the Americanisation of

Britain and Britain in America are cross-referenced with *The Simpsons* and *The Clash*.

The book's central story is one that was introduced by Fraser at a conference a decade ago – that in the 1950s, British architects looked from austerity westwards to a land of plenty. Many other architects, before and since, most famously Norman Foster and Richard Rogers, who both studied at Yale in the '60s, have been to the US and brought back a love of Frank Lloyd Wright and Ludwig Mies van der Rohe. This tome sets Fraser's story into this wider context.



The central figure on whom Fraser and Kerr dote is architectural critic Reyner Banham, who did so much to present American architecture as having a valid history. The provocative can be irritating in a book coloured by strong likes and dislikes, but is inevitably more entertaining. The authors excoriate Charles Jencks and Christopher Alexander and lambast James Stirling's Clore Gallery (1984), but of Banham, they have nothing but admiration.

The most interesting chapter is the first, where industrial estates and Garden Cities on both sides of the Atlantic are thrown together. British urban planner Ebenezer Howard (1850-1928) worked in Chicago before developing his concept of the Garden City in Britain, which was then exported back to US New Towns such as Radburn New Jersey (founded 1929) and Greenbelt, Maryland (settled in 1937). Advances in building with iron and steel were pioneered in Britain, such as by Peter Ellis at Oriel Chambers, Liverpool

The Americanisation of Britain and Britain in America are cross-referenced with The Simpsons and The Clash

(1864), but developed decades later in US cities where building controls were more lax. The Americans gave us trams and motorcars, while US capital was invested in London's Underground and hotels. Liverpool, built on Atlantic trade, epitomised cross-cultural exchange with its School of Architecture under Charles Reilly (1874-1948), which emphasised the Beaux Arts in its teaching and in the buildings realised by its graduates.

The surprises in this book lie in the teasing out of biographies of half-remembered figures, such as pioneer urban planner

Jaqueline Tyrwhitt (1905-1983), secretary of CIAM (International Congress of Modern Architecture); American air ace Whitney Straight, son of Dorothy Elmhist of Dartington Hall, who built an American-style estate in Torbay before becoming head of the British Overseas Aircraft Corporation; and John McHale of the Independent Group, who left Britain to work for Buckminster Fuller (partly thanks to his proselytisation, Fuller's work was more popular here than in the US).

The Wikipedia-like gobbets are entertaining – such as how Blackpool's 'Grand

National' ride exceeded any at Coney Island ride in its size and dynamism in 1935 – but one is never sure of the veracity of these facts.

However, to challenge the book on its details is to miss its point. Yes, this is a book based almost entirely on secondary sources and seasoned with a few apposite interviews. No, the authors do not necessarily know the buildings they describe. Still, Fraser and Kerr are widely read and their enthusiasm ultimately makes this book a lively read.

Resume: A veritable Wikipedia of cultural cross-pollination



Inside the Bluewater Shopping Centre, Kent (1999), designed by US architect Eric Kuhne with British practice Benoy



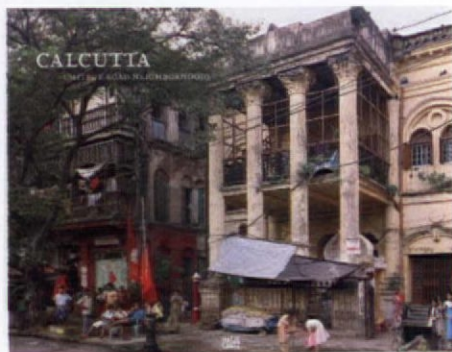
Critic's Choice

Contemporary ruins are the rich treasures of Chitpur Road, says Andrew Mead

When Victorian photographers travelled to Athens and Rome, before sites there were tidied up and turned into tourist traps, they came back with pictures of everyday life proceeding casually among Classical ruins. There's a similar character to the images in *Calcutta: Chitpur Road Neighbourhoods* (Hatje Cantz, 39.80 euros (£32)) – a project by German students to document an area full of 19th-century merchant palaces and mansions that already look close to ruin. 'In any other city of the world it would be something special to have your office in a building like Tagore Castle. Here they use it to store scrap iron and fabrics,' complains an Indian architecture student quoted in the book.

The artist Richard Wentworth keeps adding to his series of photos, 'Making Do and Getting By' – a catalogue of the ways in which we patch things up, turn them to unintended uses, and generally improvise. He'd have a field day here. Thoroughly enmeshed in the teeming scene, the architecture is part Neo-Classical, part-Mughal, sometimes a hybrid of the two. When all else fails there's corrugated iron.

Combining street scenes (*below*), interiors and broader overviews, the photos are full of detail. No-one with the camera is trying to be arty but the results are visually very rich. Meanwhile lush vegetation starts to smother some of the crumbling properties: Calcutta's Chitpur Road fuses fecundity and decay.



EXHIBITION

The Kiosk art show is good enough to eat, says James Pallister

Kiosk Nostalgia: An Exhibition of Photographs by Jenny Nordquist and Elina Jokipii, Viewfinder Photography Gallery, Greenwich, London. 5 April – 9 May.

'Globalisation is changing the way we eat fries' says the promotional blurb for Jenny Nordquist and Elina Jokipii's Kiosk Nostalgia, a celebration of the hot-dog stands and fast-food kiosks of their native Sweden and Finland.

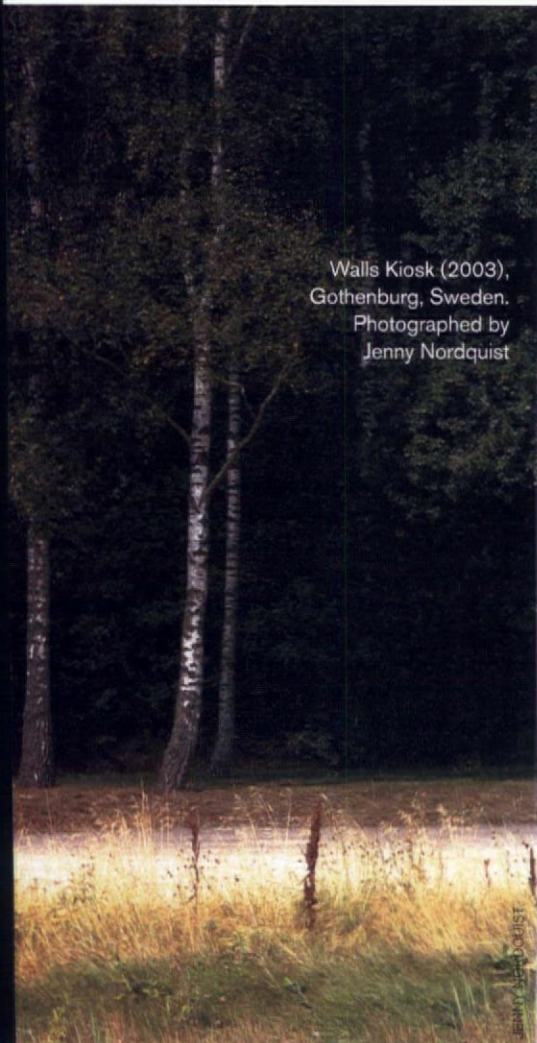
In the show at the Viewfinder Photography Gallery in Greenwich, formal portraits of deserted kiosks are interspersed with pictures of customers hunched around these outlets. While Nordquist's photos celebrate the more chintzy details, Jokipii's are darker in spirit. Both show their affection for the subject matter and while erring on kitsch

– particularly Nordquist – manage not to fall victim to it.

Clapboard kiosks; garish pictograms of mustard-slathered hotdogs; the combination of international language and the not-so: pommes frites, hotdogs, Gatulök and korb. Familiar types with unfamiliar specifics: magazine stands with Swedish headlines, the Finnish version of the Walls logo. Ramshackle lean-tos, copper-roofed reception spaces and space-age glass and steel capsules appear as abandoned, urban oases in semi-rural wasteland.

Tilting against the deep-fat-frying imperialism of big chains, the glorification of the independent, local kiosk is a premise with problems that go beyond its dangerous-sounding nature. The kiosks are already globalised – marked by the mishmash of foreign appropriated emblems and international symbols: In one of Nordquist's portraits, a kiosk decorated with Swedish flags sells 'pommes frites' to a biker astride his Harley. His bike is decked out with Native American leather pouches, the fuel tank emblazoned with the stripes of the United

Walls Kiosk (2003),
Gothenburg, Sweden.
Photographed by
Jenny Nordquist



States' flag, and he's clutching a Frankfurter.

See the exhibition – a show that plays the confines of the tiny Viewfinder Gallery well – and once this melancholy celebration has whetted your appetite, help save a business nearby from becoming an object of nostalgia. My recommendation is pie and mash at Greenwich institution Goddard's, and easy on the liquor.

Resume: Deep-fried eateries clog up this Greenwich artery

GAME

Alex Wiltshire cruises
around *Paradise City*,
30km² of car-loving
urban design

Burnout Paradise by Criterion Games, released by Electronic Arts for Xbox 360 and PlayStation 3. £49.99

It's almost a perfect vision of Ballardian imagination: *Burnout Paradise* captures the perfection of a new car under bright, blue skies; the beauty of rending metal and shattering glass; the perfect geometries of the roads, buildings, hillsides and bridges that shape its racetracks. Perhaps all arcade racing games have aimed at achieving these qualities, but this one has reached at something beyond.

While most racing games are composed of a series of distinct races, arranged into tournaments and exhibition events, *Burnout Paradise* dumps players in a battered car in the middle of a vast free-to-explore environment called Paradise City. Here, race events are to be found at its many junctions – perform a wheelspin and you'll be shown a point on the map that's the finish line. How you get there is up to you. Rather than a staccato experience of driving event after event, to play *Burnout Paradise* is to surrender to a smoothly flowing succession of contests, exploration and idle speeding. The key to doing well is to learn the 30km² that makes up the city and its complex system of hidden shortcuts, which snake through tunnels, jump across chasms and run through cluttered building sites.

It's a complexity that's initially bewildering, but you begin to recognise small sections: the cut from the beach through coastal caves and into the area near the country club, the eagle statue in the hills that signifies the turn up to the wind farm. And, slowly, it comes together, and the city reveals itself as an ingeniously designed playground. Sweeping freeways are built for the game's race-tuned cars. Long successions of ramps and jumps along railroads, up banks of steps, on to roofs and through billboards are perfect for stunt cars, which reward daredevil manoeuvres.

Ever present is the threat of crashing, whether through misjudging the opposing traffic or a shunt from a competitor. *Burnout Paradise's* depiction of crashes is breathtaking: panels scrape, crumple and are torn away, wheels fly off, windshields crack and blow out into twinkling diamonds. The only thing that's missing is the broken flesh and bone, because Paradise City is entirely empty of people. It's here that Ballard's psychological fantasies are left behind, in a perfect maze of inhuman concrete and metal, rendered at 60 frames per second.

Resume: A city for autophiles: high in carbon and low in pedestrians

5 THINGS TO DO THIS WEEK

1 *Sifter's Dingle*

Heiner Goebbels' latest performance art piece (pictured below) will take place in P3, a space below the University of Westminster formerly used for testing concrete resistance for the building of motorways. 15-27 April, Tuesday-Friday 8pm; Saturday 5pm and 8pm; Sunday 5pm. £16.50. www.artangel.org.uk

2 *The Island-London Series*

Experience Stephen Walter's incredibly personal maps of the boroughs of London. 16 April-18 July, City Inn, Westminster, 30 John Islip Street, London. www.tagfinearts.com

3 *Lead Astray*

Fifteen island and archipelago sculptures by Richard Deacon and Bill Woodrow. 16 April-7 June at the Pier Arts Centre, Stromness, Orkney. www.pierartscentre.com

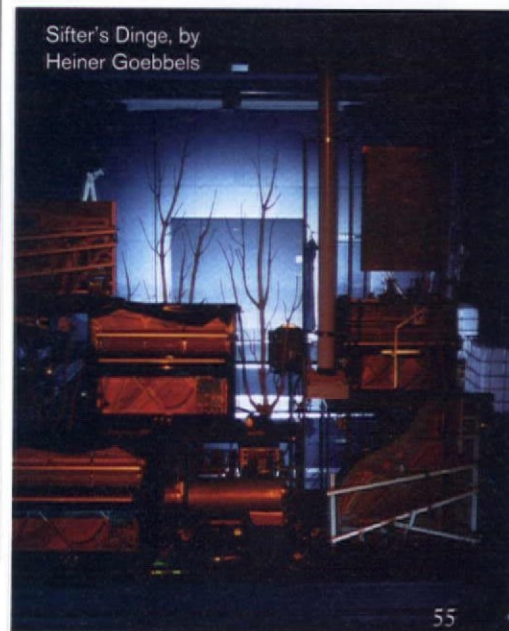
4 *Richard Rogers + Architects*

The Rogers retrospective comes to London, fresh from its run at the Pompidou. 23 April-25 August, Design Museum, Shad Thames, London. www.designmuseum.org

5 *Skin + Bones: Parallel Practices in Fashion and Architecture*

Over 50 fashion designers and architects have contributed to this Eva Jiricna-designed show. 24 April-10 August, Somerset House, Strand, London. www.somersetshouse.org.uk

Sifter's Dingle, by
Heiner Goebbels



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Something a little different from Kalwall is Bolton's new library, designed by Makin Architecture. Here the diffused daylighting system creates a pleasant, colourful and shadow-free environment which eliminates the need for blinds or curtains without inhibiting exterior vision. For more information visit www.stoakes.co.uk

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

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Dulux Trade is meeting the sustainability challenge head on. Ecosure sustainable paint will launch in May and represents an approach to sustainability that is based on scientific rigour. The product has low environmental impact and was developed in conjunction with Forum of the Future, the leading independent sustainability expert.

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Wire-mesh safety fencing supplied by Troax UK has been used to secure potentially hazardous electrical equipment at a new data centre, recently set up by a leading financial institution. The fencing prevents unauthorised access to electrical-control systems, which are located within a busy walkway in the new building.

CORUS KALZIP



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Creating the Learning Environments of the Future, a new education brochure from Kalzip, celebrates the instalment of almost 2,000,000m² of Kalzip on more than 1,000 school projects in the UK and Ireland. Two of the seven case studies featured as exemplars in the *Picturing School Design* booklet from CABE are schools with Kalzip roofs.

AKTIVA



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The B-Line/2by2 strip light (pictured here at 30 St Mary Axe in London) is available in lengths from 700mm to 1,600mm and at up to 80W. The lights may be joined in series and cut to special lengths. Integral-ballast, ceiling- and wall-mounted, bookshelf, workstation and reading-desk versions are available in a wide range of finishes.

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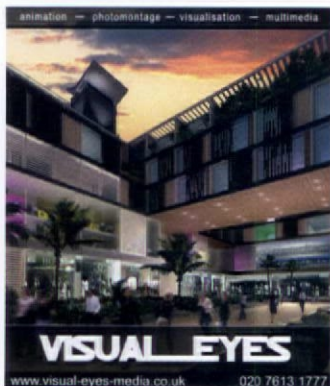
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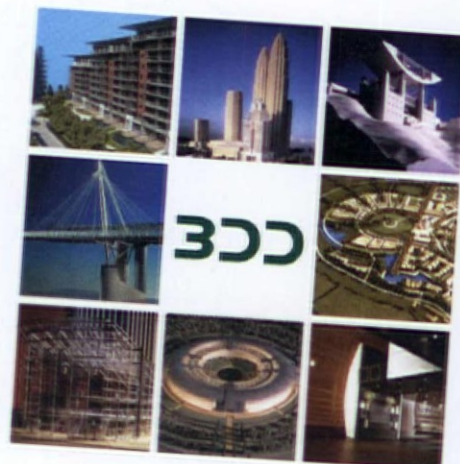
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International resort designer! £50,000 + benefits
A globally renowned practice, with offices across Australia & South East Asia, are looking to appoint an Architect to work in their London office close to Oxford Circus to take responsibility for their international resort projects. Successful applicants will be undertaking projects from inception to completion and so will be a confident job runner & have excellent technical & managerial. Previous hotel or resort experience would be advantageous. This is an excellent opportunity for ambitious Architects to stamp their mark on an exclusive market! AutoCAD preferred, but not essential.

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

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Newly formed Sustainable Design Team

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of joining this ground-breaking new team. In return we offer competitive salary and benefits packages, CPD programmes, and an environment that is relaxed, friendly and fun, where employee wellbeing is fundamental to our culture. Join Inbuilt and work with like minded designers and consultants to deliver sustainable design excellence.

Further details of the roles, access to an on-line recruitment process and further information can be found at www.inbuilt.co.uk. Alternatively you may send a CV plus a maximum of 4 x A4 examples of your work to Lynne Sullivan, c/o HR, RES Group Head Office, Beaufort Court, Kings Langley WD4 8LR.

No agency inquiries.

Applications by 7th May 2008 please.

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The University is committed to providing excellence in design teaching at undergraduate and postgraduate level and providing a high quality learning environment. Architecture has a great base in a converted textile mill beside the Huddersfield Narrow Canal. Staff are friendly, energetic and positive.

Senior Lecturer in Architecture (0.5 FTE)

£34,094 - £43,190 pro rata (effective 1 May 2008)

Ref: 3696

You will be expected to play a leading role in the management and delivery of our Architectural and Interior Design Foundation Programme, which is a one year study period designed for students who do not have standard academic qualifications for entry onto a degree course. Successful completion of the course allows progression onto BA (Hons) Architecture, BSc (Hons) Architectural Technology or BA (Hons) Interior Design.

You will be an architect, an architectural technologist or an interior designer with a strong design portfolio, a range of practice-based and teaching experience. You will have a Masters level qualification (or equivalent) in a relevant subject and you must have, or be willing to undertake, a teaching qualification. You will also be expected to be able to contribute to teaching elsewhere at all levels and will therefore have additional expertise in one or more of the following areas: Architectural Design, Architectural Technology, Contextual Studies. **Interview date: 20 May 2008.**

Lecturer in Computer Aided Design (0.5 FTE)

£29,410 - £33,101 (effective 1 May 2008)

Ref: 3695

You will be expected to play a leading role in delivering teaching in Computer Aided Design and related digital technologies at undergraduate level. You will be an architect or an architectural technologist with a range of practice-based experience and a strong CAD portfolio. You will be expected to be able to contribute to teaching elsewhere at all levels and will therefore have additional expertise in one or more of the following areas: Architectural Design, Architectural Technology, Materials, Environmental Design or Structural Design. **Interview date: 19 May 2008.**

These are great opportunities to join a busy, expanding team and to play an important part in the future development of the School.

University Centre Oldham

Lecturer in Construction

£29,410 - £33,101 (effective 1 May 2008)



Ref: 3694

At University Centre Oldham, following successful recruitment to the Foundation Degrees in Construction and Architectural Technology and Interior Design, the portfolio of courses that we offer is expanding, with new degree courses in Property Development and Construction and Project Management proposed from September 2008. Because of the success of the University Centre in this area, the academic team is now looking to appoint a full time Lecturer in Construction.

We are looking for a professional with up-to-date experience of the construction industry to assist in the implementation and development of the new degree programmes.

You should be educated to at least first degree level (or equivalent). Some experience of teaching is essential, together with a knowledge of course structures and development.

Within a team, you will be expected to help co-ordinate the teaching programmes, and to teach in at least two of the following subject areas: Building Surveying, Home Inspection (HIPS), Property Development, Quantity Surveying, Architectural Technology, Construction or Project Management.

You will also be prepared to contribute to teaching from time to time at University Centre Barnsley and at Huddersfield University. **Interview date: 22 May 2008.**

For more details visit www.hud.ac.uk/jobs, telephone 01484 472845, email personnel@hud.ac.uk or textphone 01484 473150. Closing date for all posts: 25 April 2008.

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MONDAY. Spring-cleaning week. Time to sack all those waste-of-time, moaning clients you really don't like. Yeah, your income plummets, so what? Sell some stuff, buy a cheaper car. Come on, take the afternoon off, let's have a few drinks down the casino. You're going to get clattered by the economic downturn anyway. Dump them before they dump you.

TUESDAY. Top of my to-go list is financial analyst Simon Isherwood, aka DJ Nangbosh. He's been a pain in the arse for months. I agreed to sketch out some ideas for a 'chilled crib/workspace' he wants to 'jam out' on former agricultural land near Thames Ditton. The email I got from him this morning clinches it. He's fired...

'Yo, just a quick note to drop some ideas into the mix. Tremendously taken with the notion of extending first floor part-ay area to create greater hang and circulation space. Could this be womb-shaped? In the atrium, natural light filtered into a surreal sexy glow, that's what I'm talking about. Maybe bathroom needs more of a "Moroccan" or "Soho in the 50s" feel. The kitchen should be contemporary but with some old Tamla 45s scratched in - NB this will be a key node for entertaining bitches so wall coverings, artefacts etc. ought ideally to be pussy-cognisant. Materials: I know we were digging on brick and glass BUT... now I'd like the whole thing pixellated, so that you could alter literally anything afterwards with some kind of giant editing tool. Peace, wellbeing, later dog...' Idiot.

WEDNESDAY. Spring clean

continues. Goodbye 'Winky' the Saudi fixer. He looks you straight in the eye and tells you social responsibility is now a top priority (wink), that affluent consumers of the Arabian Gulf are genuinely concerned about the impact of retailing on the (wink) environment, and that this proposed 'green stoning mall' in Riyadh will for the first time allow women to watch gay people being humanely executed so is therefore (wink) progressive. Amputate him from contacts list.

THURSDAY. What a row in Portland Place. It hasn't been this noisy for years. Opposite the Chinese Embassy is the headquarters of the Royal Institute for the Protection of British Architects (RIPBA). This is by some stretch the least newsworthy building in London, so they usually sort of balance each other out.

Now, though, the pavements are jammed on both sides of the road. First, the Free Tibet And Stuff The Olympics lot set up outside the RIPBA's imposing 'Swedish-not-Nazi' HQ. Then a counter-demonstration telling THEM to shut up appeared outside the embassy. Among the protesters were architects with projects in China, who resent the way their philanthropic instinct for cultural dialogue has been wilfully misinterpreted as commercial opportunism. This provoked a demonstration opposite of angry architects whose designs had been stolen for fast-track Chinese knock-offs.

Then across the road a small band of Chinese Freemasons appeared, chanting their opposition to any outing of the profession's secret handshakers. Next, the RIPBA's entire IT team downed tools and went outside to

shout at the embassy, claiming that Chinese internet fraudsters have infiltrated the corporate database. They still haven't gone back to work.

The stakes are now pretty high. At least four marketing people are believed to have been executed at the embassy, and RIPBA staff are experiencing problems logging in to Facebook.

FRIDAY. Trouble with the Lunar Planning Department. They've been sitting on my planning application for a 'loco-town' just off the Shackleton Crater for months now. Jobsworths, endlessly quibbling about data in the environmental impact assessment. They're based in Camden.

Yes, I said. There would be a lot of carbon consumed getting stuff up there, the Moon's a long way. Yes I know it's going to be expensive, it costs nearly £100 to get a Ford Fiesta from Portsmouth to the Isle of Wight and back. But once on the Moon, 'issues around carbon' are very much Earth's business. It's not like you've got to compensate the Moon, is it?

Now the bastards are insisting I reduce my silicon footprint by 30 per cent. Bang goes the galaxy-class architecture, then. AND my bold, innovative, low-gravity dance centre.

SATURDAY. Write to every client who's used the expression 'upside' and sack them.

SUNDAY. Take early retirement in the recliner.

This Week's Top 10: Architectural Jellies.
WWW.ARCHITECTSJOURNAL.CO.UK/IANMARTIN



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Original Zmapping model

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Gavin Miller, Partner, Rick Mather Architects

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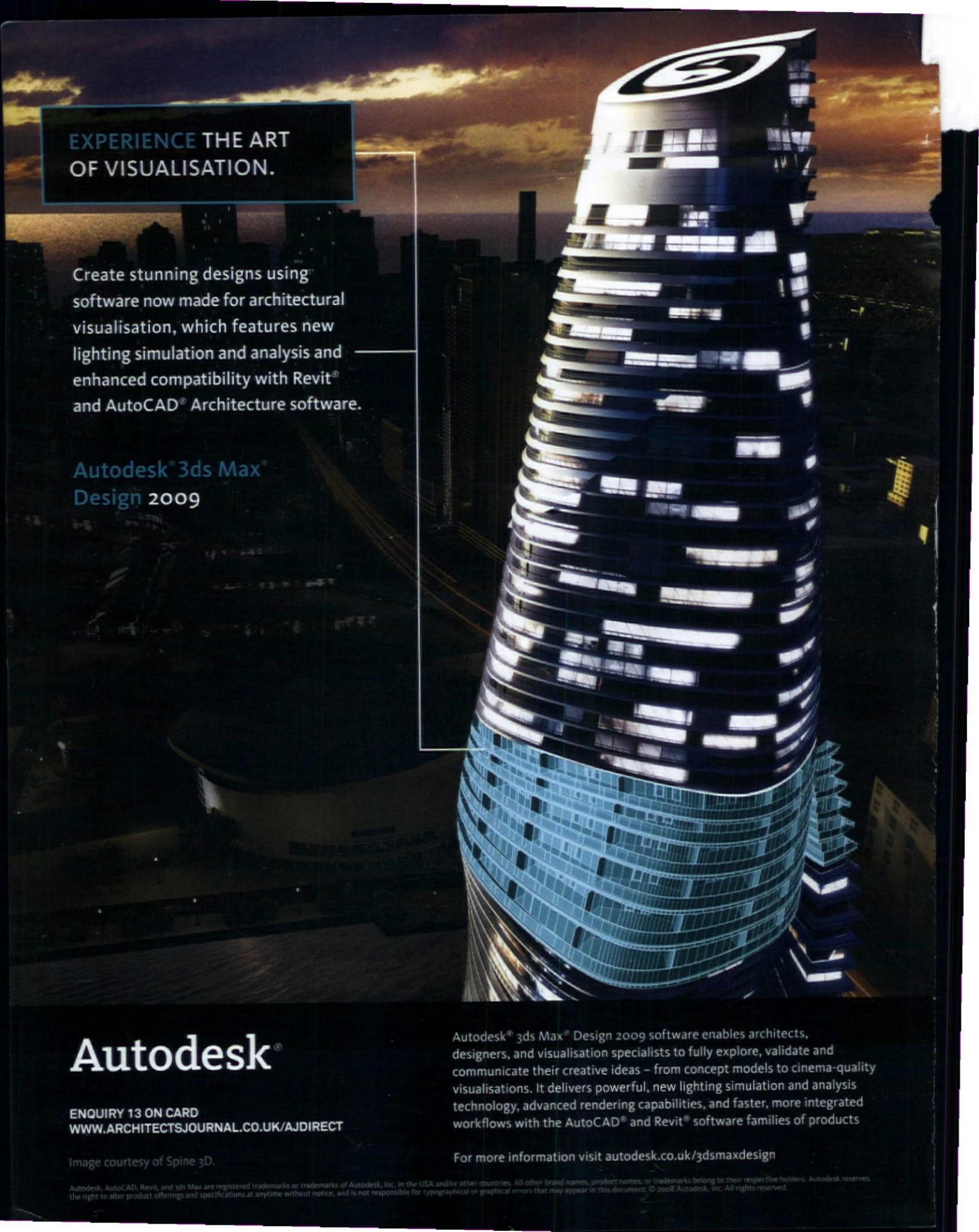
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