



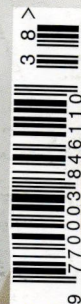
THE DESIGN ISSUE

*Architecture takes a back seat to mark the
London Design Festival – page 26*

18.09.08

Technical & Practice
*Scotland's A-listed swimming
pool upgrades for the 2014
Commonwealth Games – p41*

Beyond Buildings
*The AJ reports from the Venice
architecture biennale – p45*



Up to date...

...are you?



With everything else you've got to take care of it's easy to lose track of your mapping data and licences. But it's your responsibility to ensure they're valid.

To find out more visit www.bestpracticemakesperfect.co.uk



Ordnance
Survey®

ENQUIRY 10 ON WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Editorial enquiries/fax

020 7728 4574 / 020 7728 4666
E firstname.surname@emap.com
T 020 7728 plus extension below

Editor Kieran Long

Deputy editor Christine Murray (4565)

Editorial administrator Crystal Bennes (4574)

Editor, online and special projects Ruth Slavid (4572)

Acting news editor Richard Vaughan (4566)

Senior reporter / Northern correspondent
Richard Waite (07918 650875)

Features editor Rory Olcayto (4571)

Senior editor, The Critics James Pallister (4570)

Technical editor Kaye Alexander (4568)

Sustainability editor Hattie Hartman (4569)

Contributing editors Susan Dawson, Sam Jacob,
Patrick Lynch, Ian Martin, Andrew Mead,
Kester Rattenbury

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)

Managing director Fraser Murdoch

Commercial manager Malcolm Perryman (4584)

Northern sales manager Samuel Lau (4560)

Southern sales manager Nick Roberts (4560)

Account managers Tom Peardon (4558),
Amanda Pryde (4557)

Account executive, classified Hannah Stadie (4562)

International sales manager Edmond Katongole (4561)

Recruitment Kyra Willis (3827)

Sales administrator Casey Elliott (4586)

Group sales manager Midge Myatt (01902 851645)

A subscription to the AJ (47 issues)

UK £150. Overseas £210.

Back issues and subscriptions Tel: 0844 848 8858,
website: www.architectsjournal.co.uk/subscription

emap inform

The Architects' Journal is registered as a newspaper at the Post Office. ©2008. Published by Emap Inform, a part of Emap Ltd. Printed in the UK by Headley Brothers Ltd

AJ (ISSN 0003 8466) is published 47 issues, weekly except Christmas and August. Subscription price is \$420. PERIODICALS POSTAGE PAID AT RAHWAY, NJ and additional mailing offices. Postmaster: send address corrections to: AJ, c/o Mercury International Ltd, 365 Blair Road, Avenel, New Jersey 07001. Distributed in the US by Mercury International Ltd, 365 Blair Road, Avenel, NJ 07001.



News

- 05 **Faulty glazing** at Hopkins' Evelina hospital to be replaced
06 Developer **Urban Splash** to lay off staff
12 21 out of 48 **RIBA competition-winning schemes** are unbuilt

Comment

- 20 **Leader** Design is a **financial lottery**, but one that can be won
22 **Sam Jacob** studies the gigantic infrastructure of CERN

Features

- 26 – 37 **The Design Issue** **New trends in design**, an interview with Vitra supremo Rolf Fehlbaum, and collaborations between architects and product manufacturers
39 – 43 **Technical & Practice** S&P Architects readies the **Royal Commonwealth Pool** for the 2014 Commonwealth Games
45 – 49 **The Critics** **Kieran Long** takes on the parametric mafia with his review of the Venice architecture biennale

Jobs & Classified

- 51 Classified advertising
54 Top five jobs: **Atkins; RMJM; Perkins Ogden Architects; Walters and Cohen; De Montfort University**

This week online

Watch Will Alsop take on Charles Holland of FAT in a go-kart at WWW.ARCHITECTSJOURNAL.CO.UK

p45

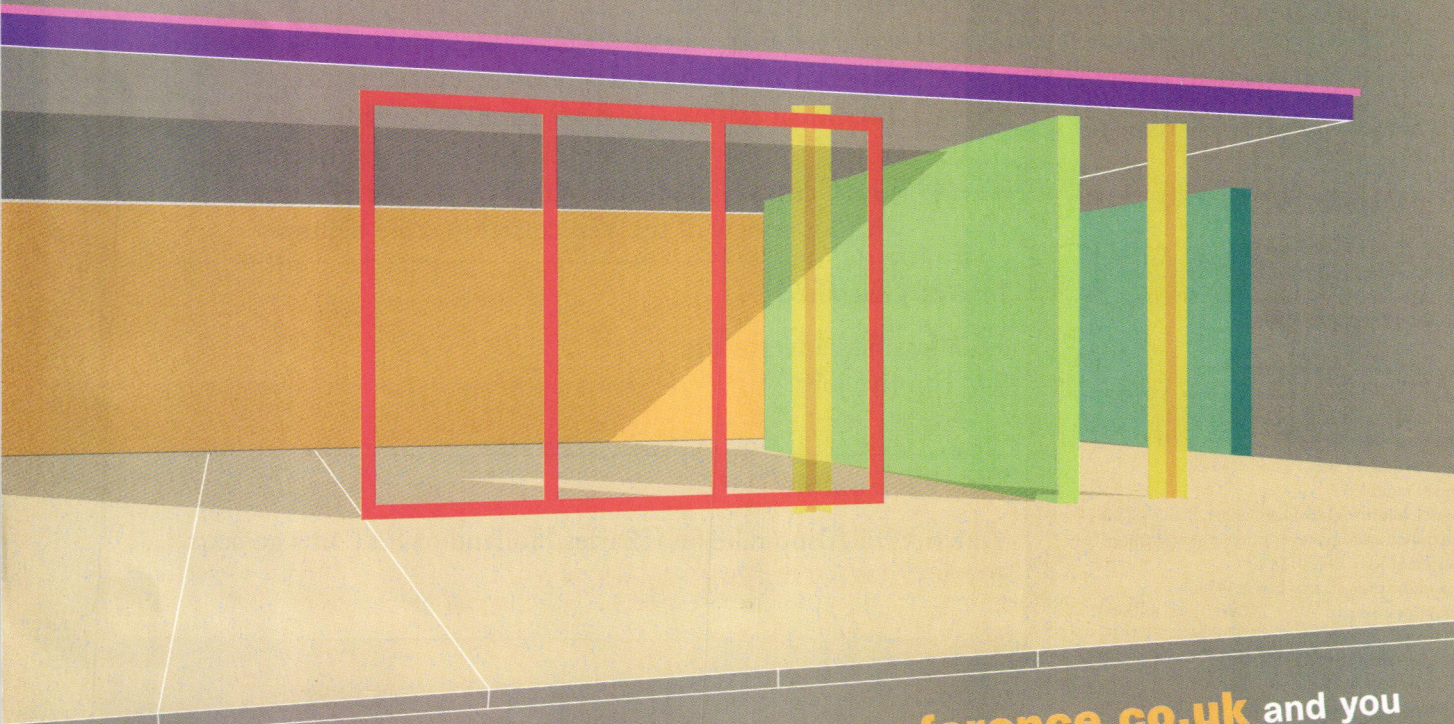
RIBA  Trust

The RIBA International Conference

Architecture and Identity

25 - 26 October 2008, Hesperia Tower, Barcelona

The RIBA International Conference is in Barcelona this year and will explore issues of architecture and identity: don't miss out on the annual architectural forum for British architects.



Quote 'A1' at www.ribaconference.co.uk and you will also qualify for a 25% discount on an AJ subscription.

Sponsored by



In association with

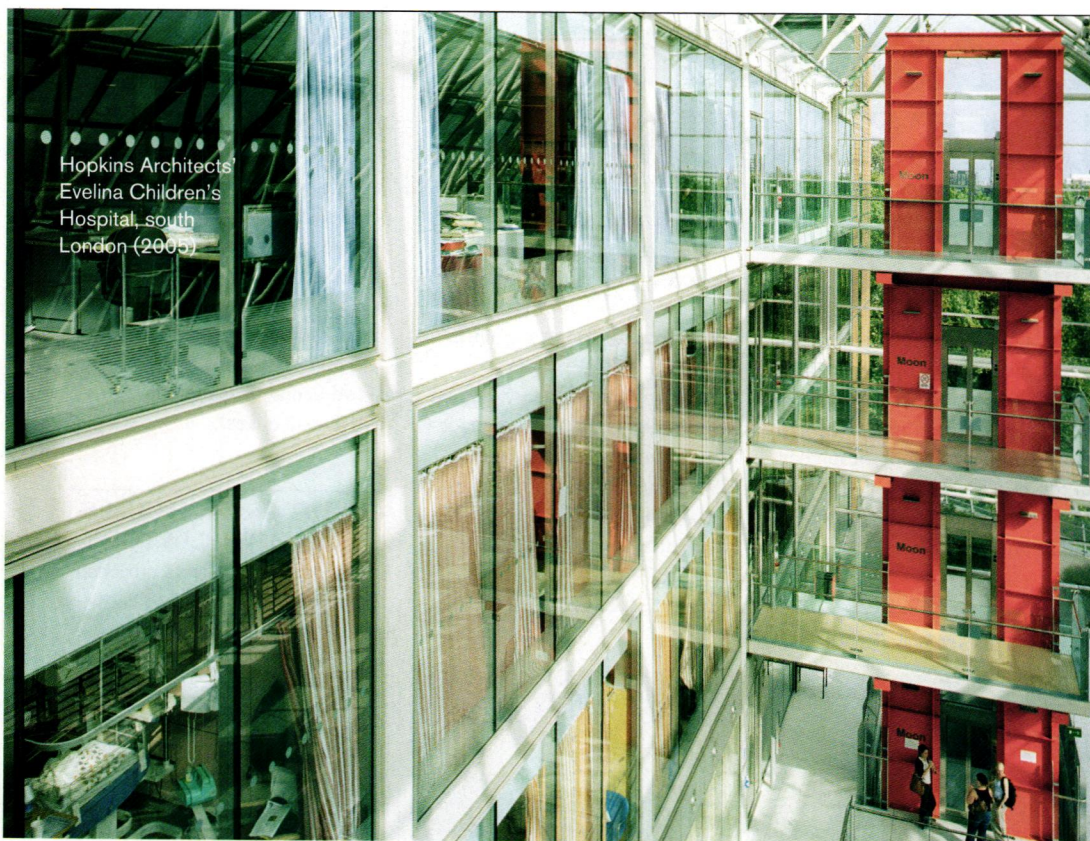


Urban Splash
confirms it will
lay off staff p6

Careyjones' rubber-
clad Soundbox is
completed p8

John Lyall unveils
proposed Olympic Park
pumping station p11

News



EVELINA GLAZING MUST BE REPLACED

Hopkins' award-winning building uses non-compliant glass

The glazing in the roof of Hopkins Architects' multi award-winning Evelina Children's Hospital in Southwark, south London, will have to be replaced.

According to Guy's and St Thomas' NHS Trust, the glass used in the building's four-storey atrium has been found to be 'not compliant with the contract specification' and will have to come out.

Worryingly, it has also emerged that the trust had been aware of the potential problems with the glazing in the 'conservatory' roof from as early as May 2007. Yet the glazing units, which have defective rubber seals, are not

expected to be replaced until next year.

This is the latest difficulty to hit the building, which was shortlisted for the Stirling Prize in 2006 and hailed as a low-energy hospital 'exemplar', and follows problems with overheating. Two years ago the trust admitted it needed to install 'additional chilling capacity for the ventilation system' to combat 'temperature control issues'.

In addition, a scaffolding tower has been parked inside the atrium for the last six weeks to tend to another, unrelated issue – this time with a damaged glazing unit.

Although the cost of the replacement is not yet known, it is understood contractor MJ Gleeson is haggling with insurers and suppliers over who will foot the bill.

A spokesman for the trust said: 'MJ Gleeson is still working with its contractors and the suppliers of the glazing to determine the most appropriate solution.'

'[MJ Gleeson] has assured the trust that there is no risk to the safety of people using the building and that the problem will not affect the performance of the glazing.'

Hopkins was unavailable for comment. *Richard Waite*

21 OUT OF 48 RIBA COMPETITION WINNERS ARE UNBUILT

More than 40 per cent of all RIBA competition-winning projects over the last three years have either been scrapped or are subject to lengthy delays and funding problems.

According to research carried out by the AJ, over the three-year period from 2005-2007, 21 out of the 48 projects set up and supported by the RIBA Competitions Office are faltering or have been killed off altogether.

One 2006 competition winner, who refused to be named, said: 'The RIBA doesn't do its job in checking out clients' credentials. We have to jump through hoops about our accounts, but there's no due diligence on the client side.'

Peter Richardson of ZM Architecture, runner-up in the Kielder Observatory contest in 2005, added: 'You have to be realistic about timescales – things can get mothballed. So if you go for an RIBA contest you have to be aware it may not go anywhere.'

However, RIBA competitions manager Louise Harrison said that 11 per cent of projects from these years were either 'ideas competitions' (with no commitment to build) or promoted to help gain Lottery funding'.

She added: 'The competition conditions stated clearly the status of these projects, and competitors were able to make an informed decision on making a submission.' *Richard Vaughan*

See full report on pages 12-13

URBAN SPLASH CUTS JOBS AS SALES SLUMP

Developer Urban Splash has confirmed it is shedding staff and has refused to set timescales for a number of proposals still on the drawing board, including Tribeca in Liverpool.

The firm said it had held off job cuts 'as long as possible', but said redundancies were inevitable in the current economic climate.

A spokeswoman said: 'In spite of a buoyant year-end, sales in the

first and second quarter continue to disappoint.'

'We have announced our intention to consult with employees on a number of job losses.'

Meanwhile, the company maintained it 'remained committed' to all its current projects, but said it could not comment further on future schedules.

Among the projects currently on Urban Splash's books are

Gollifer Langston's footbridge at New Islington, Manchester, and the developer's Scottish forays at Cardross with Gareth Hoskins Architects and Irvine Bay with Reiach and Hall.

Urban Splash's Flacq-designed Morecambe Central Promenade scheme around the Midland Hotel is not now expected to go to planning committee until early next year. *Richard Waite*

THIS WEEK ON THE WEB

HERZOG & DE MEURON DESIGNS SKYSCRAPER

Herzog & de Meuron has revealed its designs for a 57-storey residential skyscraper in New York. Number 57 Leonard Street will be the Swiss practice's first skyscraper, and has been designed with artist Anish Kapoor. The tower will deliver 145 residential units, providing two-to five-bedroom apartments as well as 10 penthouses.

CREDIT CRUNCH CULLS GLENN HOWELLS TOWER

Glenn Howells Architects' proposed 38-storey tower in Bradford has been axed after the developer behind the scheme, Asquith Properties, went into administration earlier this week. The developer has blamed the 'worst market conditions in living memory' for its performance and subsequent demise.

UK-GBC FORMS 'GREEN TEAM' TO SHAPE SUSTAINABLE CODE

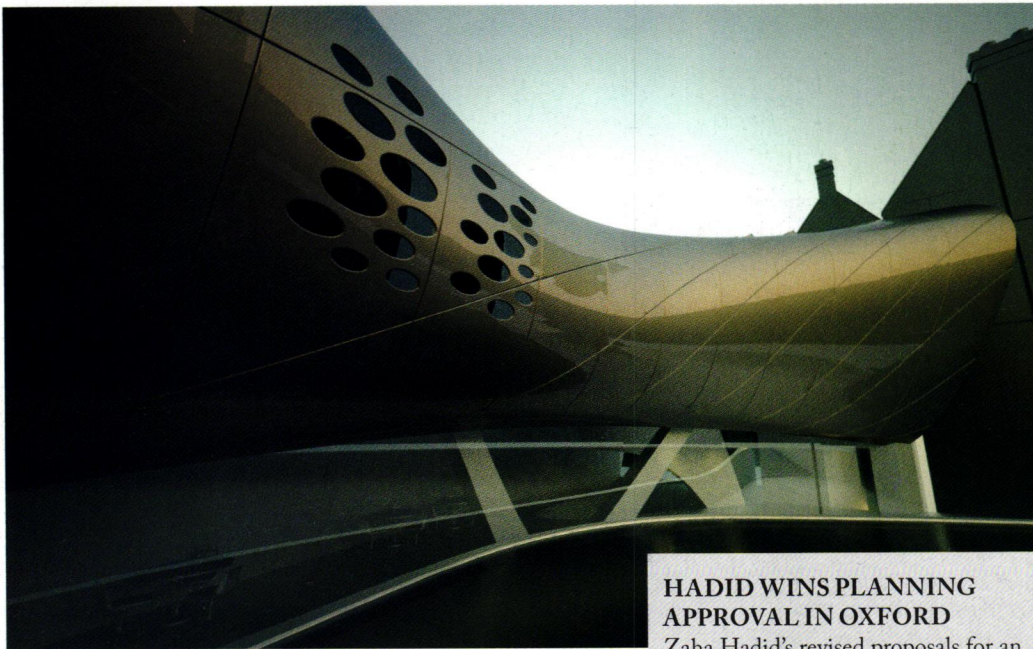
The UK Green Building Council (UK-GBC) has formed a panel of experts, including RIBA president Sunand Prasad, to help shape a Code for Sustainable Buildings. The group will aim to complement the government's consultation on its target to make all new buildings zero-carbon from 2019.

YORKSHIRE PAVILION CONTEST LAUNCHED

Yorkshire Forward, the region's economic development agency, has launched a contest to design a new £650,000 mobile pavilion. The demountable Renaissance Pavilion will be expected to tour the Yorkshire and Humber region showcasing the organisation's ongoing regeneration programme.

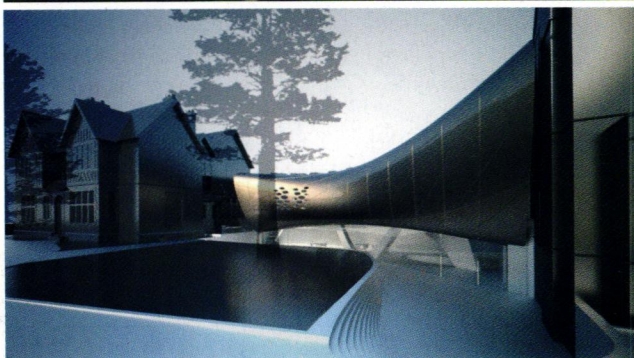
Read all of these news stories in full and more online at

WWW.ARCHITECTSJOURNAL.CO.UK

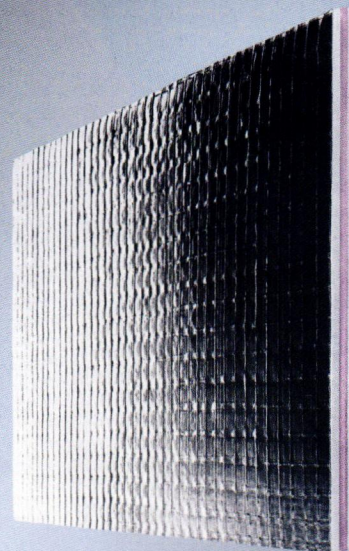


HADID WINS PLANNING APPROVAL IN OXFORD

Zaha Hadid's revised proposals for an extension to the Middle East Centre at St Antony's College in Oxford have been granted planning permission. The library scheme, dubbed the Softbridge, was originally branded 'awkward' by CABE when unveiled earlier this year (AJ online 16.06.08). However the architect has adjusted the designs, including changing the cladding colour from a grey/white to bronze. *Richard Waite*



Technological progress enables smaller,
thinner and more efficient solutions.
Why should this be different for insulation?



ACTIS THIN MULTIFOIL INSULATION

ACTIS, the benchmark for thin multifoil insulation, is driving technological progress through the development of exclusive technology for roofs, lofts, walls and floors.

ACTIS insulation is a thin multi-layered complex (30mm maximum), composed of reflective films interspersed with separators, which provides excellent thermal comfort both in summer and in winter. ACTIS measures the thermal performance of its insulation using a method based on tests under real conditions of use. TRISO-SUPER 10 has been tested, and certified by notified body BM TRADA Certification Ltd.

Easy to install, this unique technology provides extra living space and durable insulation performance.



01249 462 888

For more information visit
www.insulation-actis.com

interbuild
26th - 30th October 08

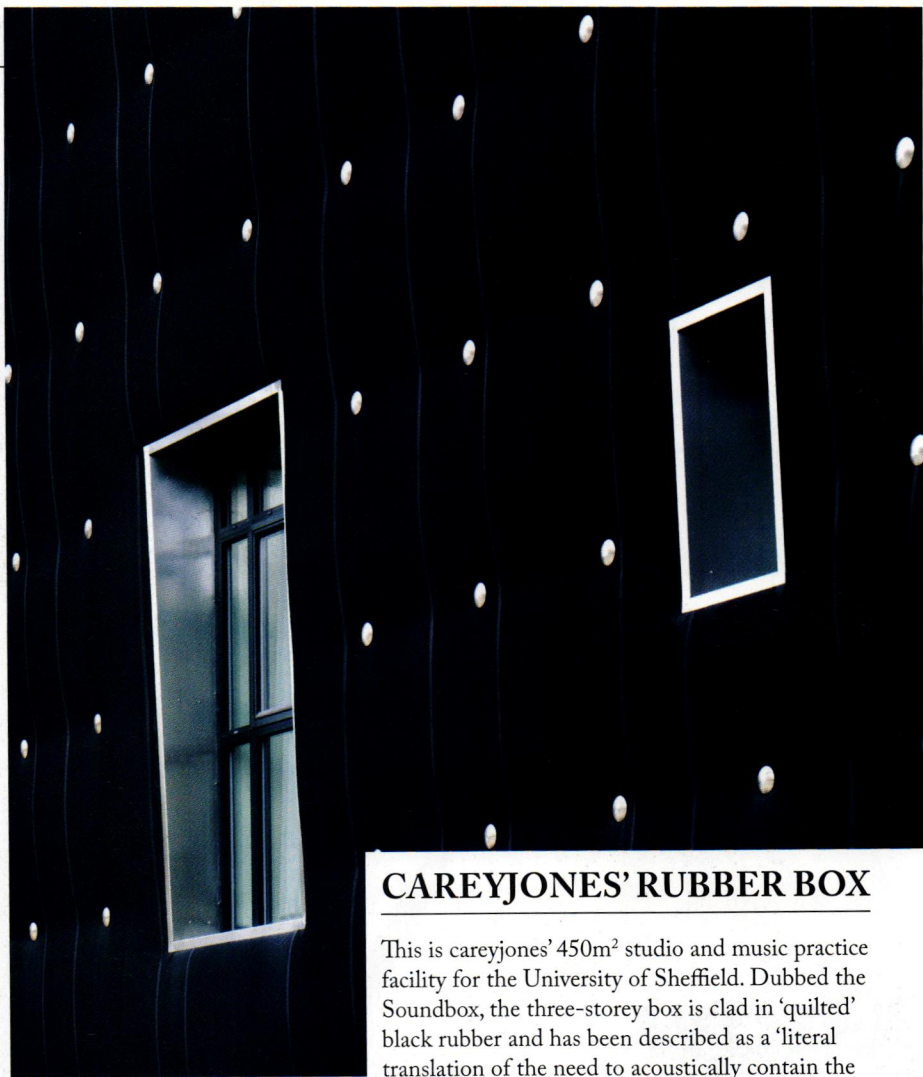
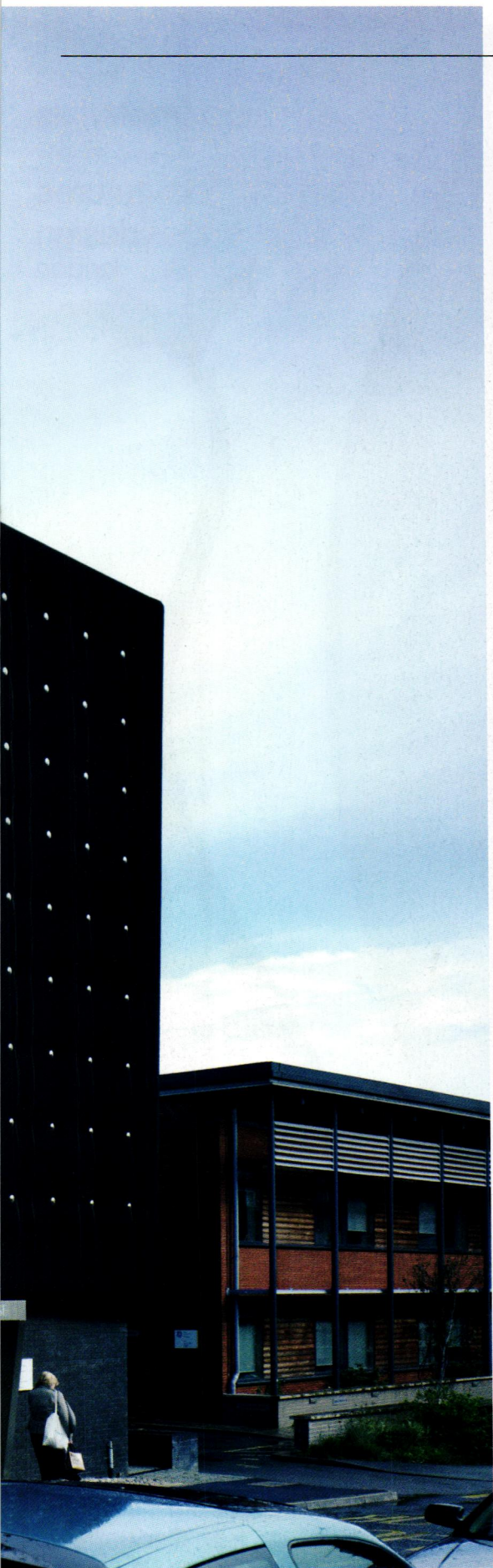
Hall 5
Stand C85/D80

ACTIS

THE THIN MULTIFOIL INSULATION

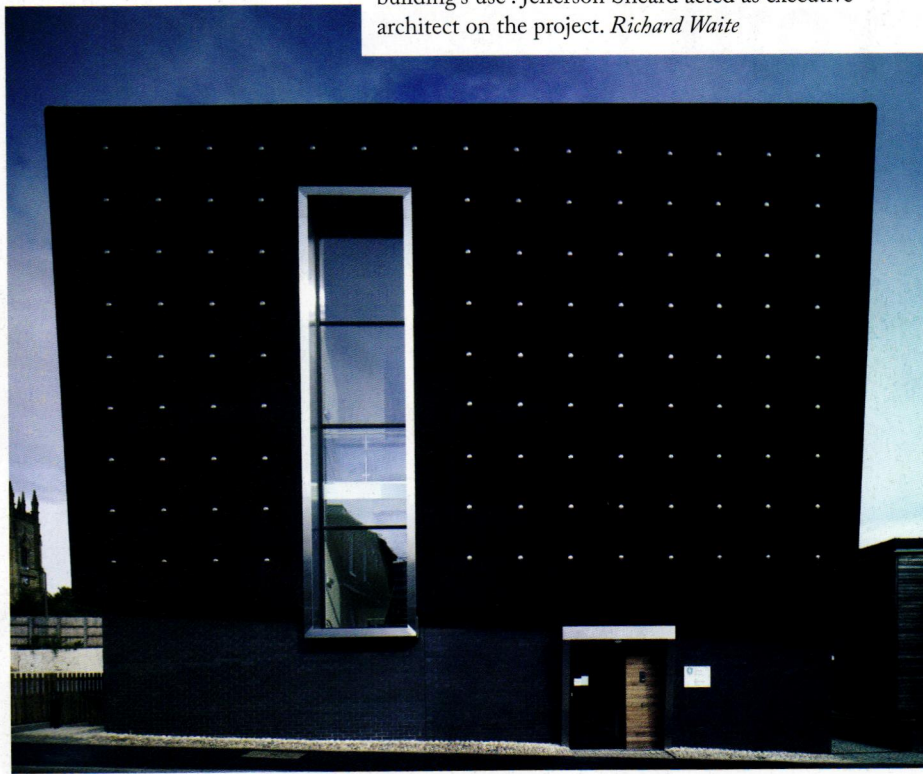
ENQUIRY 13 ON WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



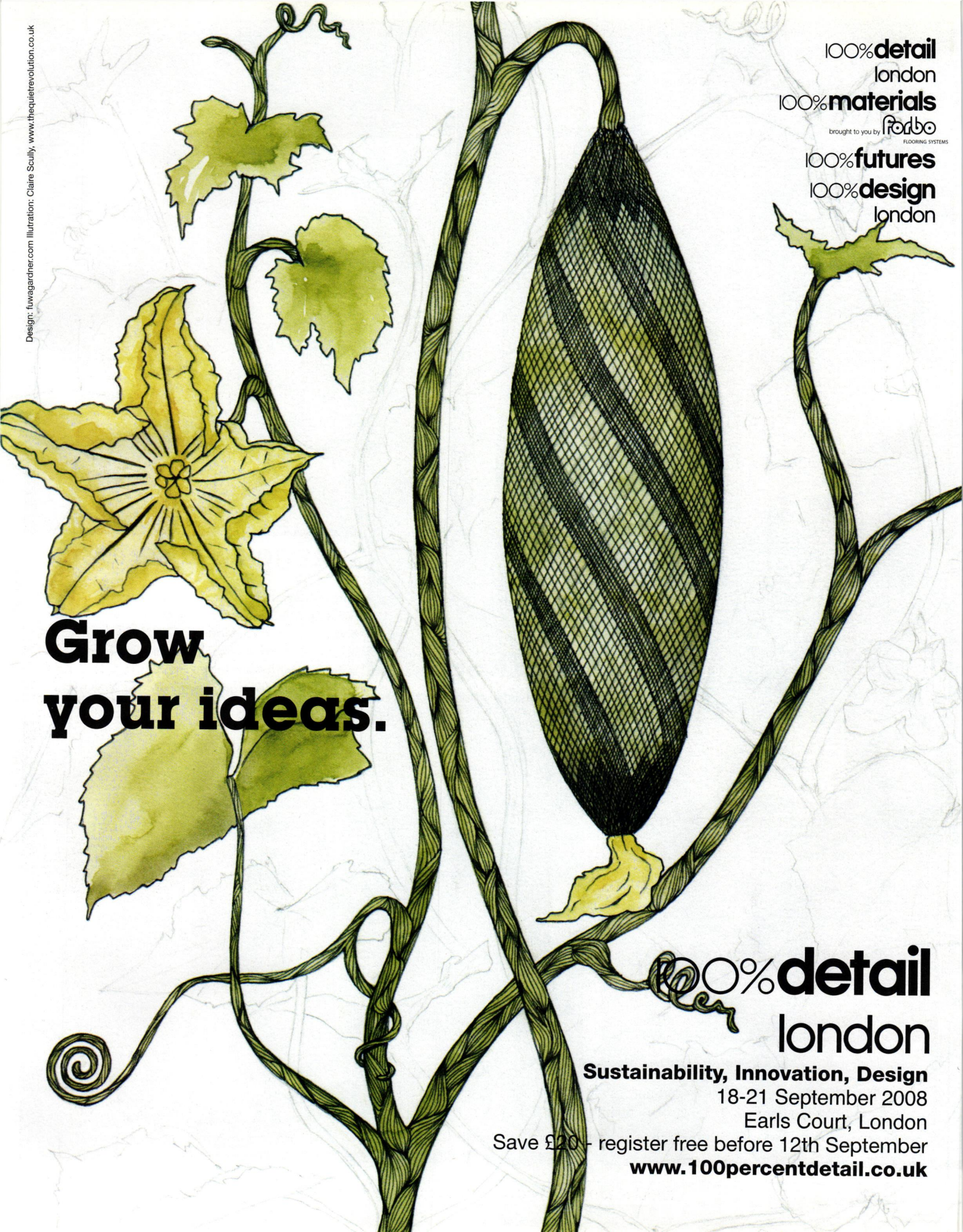


CAREYJONES' RUBBER BOX

This is careyjones' 450m² studio and music practice facility for the University of Sheffield. Dubbed the Soundbox, the three-storey box is clad in 'quilted' black rubber and has been described as a 'literal translation of the need to acoustically contain the building's use'. Jefferson Sheard acted as executive architect on the project. *Richard Waite*



CHRIS GASCOIGNE



**Grow
your ideas.**

100%**detail**
london
100%**materials**
brought to you by **forbo**
FLOORING SYSTEMS
100%**futures**
100%**design**
london

100%**detail**
london

Sustainability, Innovation, Design
18-21 September 2008
Earls Court, London
Save £20+ register free before 12th September
www.100percentdetail.co.uk

ADAMSTOWN WINS PLANNING

Metropolitan Workshop's £1.2 billion Adamstown Central new town scheme in Dublin, Republic of Ireland, has won planning approval. The scheme includes this O'Donnell + Tuomey residential block.

**ZUMTHOR WINS BIG-MONEY PRIZE**

Peter Zumthor has been named as this year's Praemium Imperiale Laureate for architecture by the Japan Art Association.

The Swiss architect is the 20th architect to receive the honour, which comes with an £84,000 award and is seen as the artistic equivalent of the Nobel Prize.

Zumthor is now part of a distinguished list of architect winners, which includes James Stirling, Frank Gehry, Álvaro Siza and Tadao Ando.

See full story and images at

WWW.ARCHITECTSJOURNAL.CO.UK

PermaQuik®

Zero falls, zero maintenance,
zero worries ... guaranteed.



www.radmat.com

PermaQuik® hot melt roofing and podium membrane is certified by the BBA to last the lifetime of your building and comes with a 35 year guarantee – so you can be confident that it will be working as hard in 2043 as it was in 2008.

For details call 01293 537907 or visit www.radmat.com

Radmat
building products

WINNER TAKES NOTHING

Richard Vaughan looks at why so many RIBA competition winners are unbuilt

A study carried out by the AJ into RIBA competitions in 2005, 2006 and 2007 has revealed that winning an RIBA contest does not necessarily mean the practice will get to build the work.

Of the 2005 winners, eight projects were completed or are still being built, but three schemes were scrapped and another three are facing an uncertain future.

The AJ's study uncovered that the main reason for many of the schemes stalling or being dropped is due to lack of funding.

Cottrell + Vermeulen Architecture won the high-profile competition to design a new library in Birmingham, but after planning was refused it lost its funding and was scrapped.

Director Richard Cottrell says: 'We don't often win competitions, so to win one and then get so far with the scheme, up to a planning application, and for it to not happen was disappointing.'

Andrew Gilbert, a director at Latitude Architects, which won the chance to design new residential accommodation at Atlantic College in south Wales, which was later dropped, says: 'The client didn't have full funding and then there was a change in the set up of the college.'

But RIBA judge Stephen Hodder believes the competitions office has distilled its process into a successful one.

He says: 'There are always occasions when something doesn't

work out. But there are systems in place to weed out those clients that are less serious than others.'

He adds: 'The office gets upset when a contest goes wrong. An RIBA competition is always audited and you always get feedback.'

The AJ saw a marked improvement between 2006 and 2007. Seven of the 12 winners in 2006 were put on hold or scrapped, making it proportionally a bad year. However, only eight out of 22 schemes in 2007 are facing difficulties.

Mæ director Alex Ely, whose involvement in a 2006 competition-winning housing project at Houghton Regis in Bedfordshire ended when the design team was scrapped, says the competitions office should join forces with the RIBA Client Design Advisory Service.

He says: 'Clients need ongoing support to understand the risk and the value of those designs as a project develops.'

Softroom's Chris Bagot, whose practice won the chance to design a luxury 25-bedroom hotel in Lancashire in 2006 that is no longer progressing, says, 'The total cost to the profession of the competition process needs to be considered.'

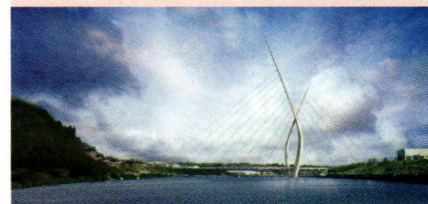
'If you add up the value of the hours of work of all the entrants, and compare it to the total fee for the winner, the net balance is often negative.'

RIBA competitions winners 2005-2007

2005

Birchfield Library, Birmingham
Cottrell + Vermeulen. Refused planning

River Wear Crossing, Sunderland (below)
Spence Associates. Funding problems



Atlantic College, Wales Latitude Architects.
Abandoned due to lack of funding

Castleford Forum Niall McLaughlin Architects. Funding yet to be confirmed

Radcliffe Infirmary, University of Oxford
Rafael Viñoly Architects. Awaiting planning

Tate St Ives
Jamie Fobert Architects. Hit by huge delays

Bonn Square, Oxford (below)
Graeme Massie Architects. On site



RIBA Café and Bar, London
Azman Architects. Completed

Avenham Park Pavilion, Preston
Ian McChesney. Completed

New Islington Social Housing, Manchester
de Metz Forbes Knight Architects. Completed

Bolton Great Estates
Broadway Malyan. Completed

Kielder Observatory, Northumberland
Charles Barclay Architects. Completed

Priory Park Pavilion, Reigate
Dominique Perrault Architecture. Completed

Halley VI Antarctic Research Station
Hugh Broughton Architects. Completed

Key

Dropped

Undecided

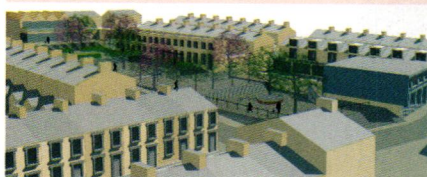
Progressing

2006

Houghton Regis Housing, Bedfordshire
Proctor and Matthews/Mæ. Competition design team dropped

New Country House Hotel, Lancashire
Softroom. Under review. No funding

Whitefield Pathfinder project (below)
Maccleanor Lavington. Funding pulled



Designs on Dingle
Union North. Design team dropped

Central Promenade, Morecambe (below)
Flacq. Stalled in planning



Café, Hampstead Heath Lido
Walters and Cohen. In public consultation

Coleraine Regional Museum, Northern Ireland
O'Donnell + Tuomey Architects. Waiting for funding

Auditorium, Corpus Christi College, Oxford
Rick Mather. On site

Deal Pier Café and Bar, Kent
Niall McLaughlin Architects. On site

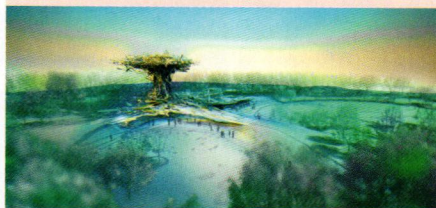
New Campus, African Institute of Science and Technology
Massimiliano Fuksas Architects. First phase completed

Elmswell Affordable Housing, Suffolk
Riches Hawley Mikhail Architects. Completed

Sports Academy: Reinvigorating Scunthorpe Central Park
Andrew Wright Associates/S&P Architects. Just received planning approval

2007

Sherwood Forest Visitor Complex (below)
Make. Unbuilt. Failed to get Lottery funding



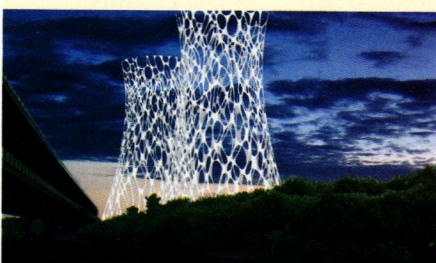
River Avon Footbridge
Ian Ritchie Architects. Unbuilt. Funding pulled

Mixed-tenure housing, south-east London
A-EM/Audley English Associates. Unbuilt

Sheffield Festival Centre
Carmody Groarke. Stalled by funding issues

Tutti Frutti, Now Islington, Manchester
Various architects. Only six of 20 competition-winning schemes currently progressing

Tinsley Cooling Towers, Sheffield (below)
Insite. On indefinite hold



New Islington Bridge, Manchester
Gollifer Langston. On hold, awaiting funding

New Horizon Youth Centre, King's Cross
Adam Khan Architects. Planning permission won. Awaiting lottery funding decision

University of Bath Arts Complex
MUMA. Presented to client last week

Egremont Castle Performance Structure, Cumbria
Décosterd-Cotting Architects. Ahead of schedule

Preston Office
Moxon Architects. About to enter planning

Bradford House.
Green Cities. Amended scheme about to start on site

Southwark Primary Schools

Planning won for HKR/John Pardey's Eveline Lowe Primary School; SMC Alsop's Michael Faraday Primary School; and Birds Portchmouth Russum's Southwark Park Primary School

Letchworth Garden City

Stride Treglown. Planning application submitted. Due on site in 2009

The Royal Armouries, 'The Street' Redevelopment, Leeds
AOC. Completed

OMAC Arts Centre, Belfast, Northern Ireland

Hackett + Hall. Planning approval won, but funding still needed

Stoke-on-Trent City Centre

Glenn Howells. Detailed proposals expected 2009

Middlesbrough Public Art

Ian McChesney. One part progressing, another awaiting funding

Royal College of Art – Battersea North Site, London
Haworth Tompkins. Planning won in February. First phase due on site

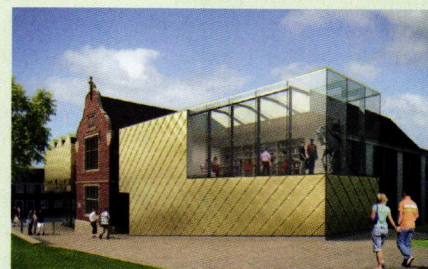
Chichester District Museum and Mixed-Use Site

Keith Williams Architects. Funding secured. Planning application due next month following consultation

Leeds-Liverpool Canal Footbridge
Softroom. Out to tender

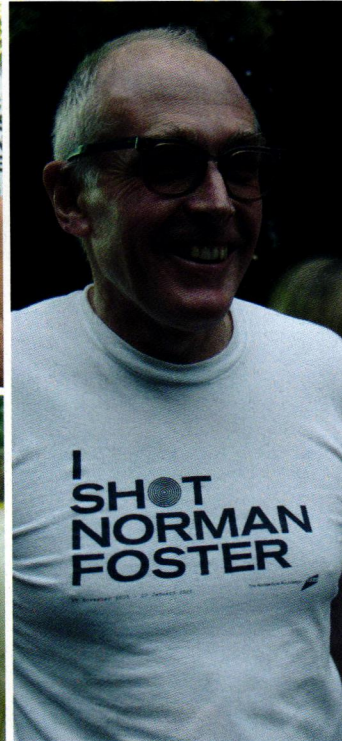
Maidstone Museum & Bentsley Art Gallery East Wing Development (below)

Hugh Broughton Architects. Funding approved. Work due to start early 2009



Astragal

AT THE VENICE BIENNALE



WATER LOG

Oh, the Venice architecture biennale. The parties, the tippie, the tattle, the lack of taxis. Astragal is simply exhausted from gondoliering all over town, but it's better than swimming. A little birdio told Astragal that biennale curator **Aaron Betsky** (pictured top left) went for an accidental dip in the canal after the **Herzog & de Meuron** dinner last Friday

night. Astragal tried to ring Betsky the next day to make sure he was alright, but there was no answer. Astragal suspects he was ringing the bottom of the lagoon.

COMPUTER GEEK

Astragal opted to skip the launch of **Patrik Schumacher's** Parametricist Manifesto at the Darkside Club in Venice's Palazzo Loredan last Thursday night, when he received miserable text messages from victims trapped inside. Swelteringly hot and impossibly dull, the night went down like an innovatively designed lead balloon. **Eva Jiricna** (pictured centre top) later told Astragal that it was like 'attending a computing seminar', while another victim described Schumacher's slideshow as 'the contents of his hard drive'.

PISS POUR

Jean Nouvel (pictured centre) was quite taken with Estonia's biennale contribution – a large yellow gas pipe. Astragal's not quite sure whether Nouvel was inspecting for leaks, or taking one.

BANANA MAN

Astragal feared for **Norman Foster** when he realised not a single project associated with the

SUBSCRIBE

- Go to www.architectsjournal.co.uk/subscription;
- Call 0844 848 8858; or
- Email ajo@subscription.co.uk. A £150 subscription (students £105) includes:
 - The AJ every Thursday;
 - AJ Specification on the third Thursday of every month;
 - Unrestricted access to our relaunched website at WWW.ARCHITECTSJOURNAL.CO.UK; and
 - Breaking news stories in a daily email alert.

prolific Brit was on show at the biennale. But Normski was there in spirit, his visage paired with a golden banana on some raunchy posters (pictured far left) in the Italian pavilion, and his name emblazoned across artist **Richard Wentworth's** T-shirt (above left).

SNAP HAPPY

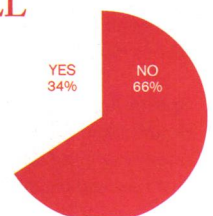
It's no secret that Astragal likes to look his best, so he was flattered when Chinese artist **Ai Weiwei** asked to take his picture. A man of taste, clearly. Play Spot Astragal at blog.sina.com.cn/aiweiwei

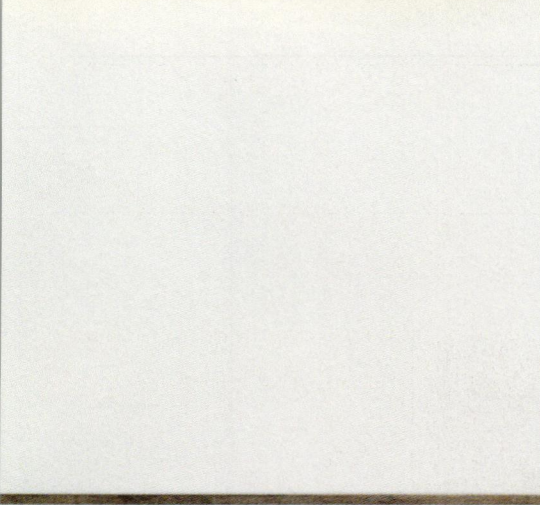
See more biennale coverage at WWW.ARCHITECTSJOURNAL.CO.UK

THIS WEEK'S ONLINE POLL


Is China's building boom over?

Next week's question: Are RIBA competitions worth entering?
WWW.ARCHITECTSJOURNAL.CO.UK



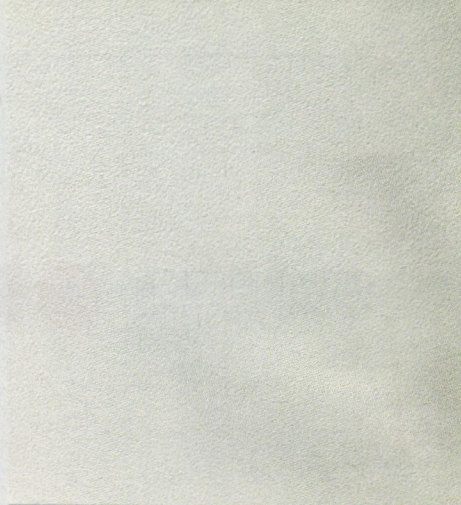


White Lacquered Oak Cabinetry




SUB-ZERO

Integrated Refrigeration



Vinyl Wall Covering

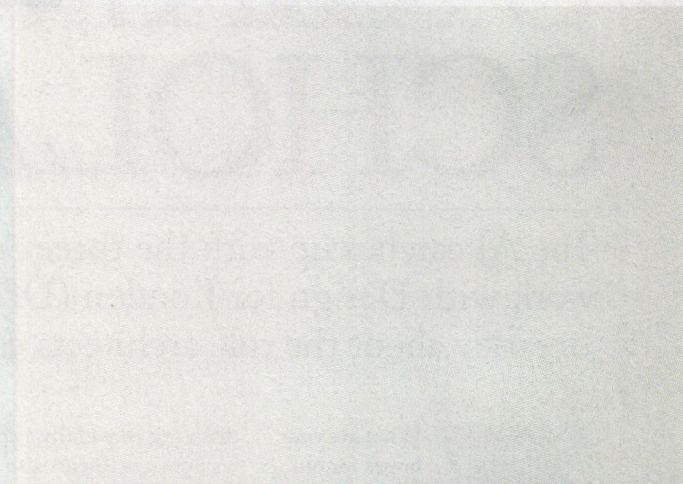


Aluminium Profile




WOLF

Steamer Cooktop Module



Super White Solid Surface



WOLF

Grill Cooktop Module



Kitchen Perfection.

Piombo Sandstone Floor, Honed and Sealed

www.sub-zero.co.uk www.wolf-range.co.uk

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

URBAN DESIGN SCHOLARSHIPS

The AJ catches up with the three AJ/RPS urban design scholars as they start work with Design for London (DfL), and *Kieran Long* talks to DfL's Mark Brearley about the role architects can play in urban change



What are your hopes for our Urban Design Scholarship winners, and what do you

think they're going to get out of this whole experience?

I hope that Fiona, Alicia and Joe, who all seem really enthusiastic, will be able to engage in a particular aspect of work that relates to what we're doing in particular parts of London. At the end of it all, I'm hoping that a little bit more visibility will have been given to what urban design is all about, that those three will be able to do more of this kind of stuff in their professional lives, and that the message gets out that London needs them, and it needs 100 more like them.

How would you characterise the current process of urban design?

I would describe it as really complicated and messy. And

that's not necessarily a criticism – it's how it is. There's also been a swelling of public interest in the seven years I've been at Design for London (DfL) [in its different guises] and that is one thing that has notably changed. Probably the simplest explanation for that is escalating prosperity. We've also seen things like the government-sponsored Urban Task Force popping up, and CABE developing from that.

What were architects doing while this process evolved?

They were doing architecture and stuff! There's not a great lineage of architects getting involved in these things in recent times. Planning and architecture have moved on to slightly different tracks, and they don't really touch enough. I think that now, in London, we're seeing a fairly happy relationship between boroughs and an established strategic authority [DfL], and

also a series of agencies that can push urban change projects forward. There are now tangible consequences of this situation, such as the work of muf and Allford Hall Monaghan Morris in Barking (AJ 13.09.07).

What would you say is valuable about the architectural mindset that benefits urban design?

Architects have an understanding about how physical projects happen; they understand that process. They have a good spatial understanding, they're tuned into what places are like and why. They also tend to have a relatively challenging and entrepreneurial way of coming at things.

Do architects need additional skills to get involved in urban design?

They need to get good at understanding how it works. They need to be good at observing and figuring out what's going on in

places – and also remind themselves to be entrepreneurial.

One small-scale example is where DfL is involved in a project to sort out Rainham Marshes in East London, an extraordinary place that is slowly becoming more visitable. One element is potentially to build a small café. We've been part of pushing that from the start and it just comes from thinking, 'Well, that's a good idea,' with no idea as to whether it stacks up. Someone would have to develop this as a gift and then get someone to operate it; it's not a great property development proposition. But what a great way it could be of increasing people's awareness of the place.

All of that gets sold, and it gets sold with the help of the designers working on the project. It's just a little thing, but the same process of pushing and selling and drawing and believing in it.

Fiona Scott Gort Scott Architects



We celebrate city centres as places where you collide with strangers and strangeness in a varied and sometimes chaotic environment. By contrast, suburbs are seen as clean and tidy, with clear boundaries

between public and private, building and open space, mine and yours.

My entry to the Urban Design Scholarships described some public spaces in a suburban part of south-east London, which, like most places, doesn't live up to any suburban stereotype. Abbey Wood is a surprising topography of lush woodland, fading riverside industry, rough heathland, worn-out concrete utopianism, and comfy semis. Ordinary on the face of things, it is the sort of place where you can find kids joyriding shire horses under a motorway bridge next to a 1950s detached house with a 4 x 4 in the driveway.

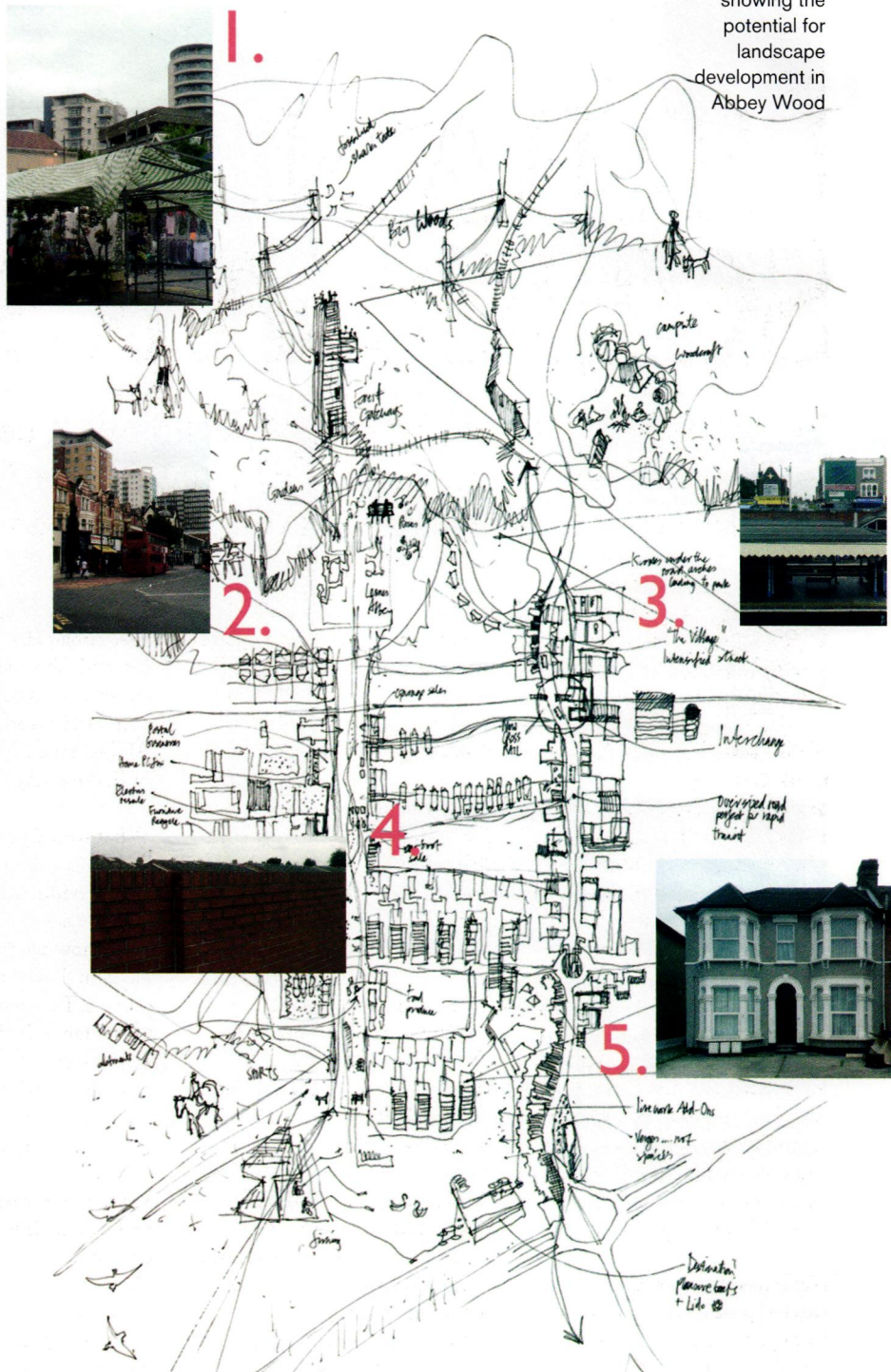
My hypothesis was that a strategic re-assertion of the particular types of public space in Abbey Wood – in the form of landscaped open areas, from street to garden to park to heath – could

You can find kids joyriding shire horses under a motorway

reinforce a sense of identity, even as land is given up to increasingly dense house-building.

Discussions with DfL have led me on an ancient route, cycling 20km up an old Roman road. This road, which now forms a high street through Whitechapel, Bow, Stratford, Forest Gate, Ilford, Chadwell Heath and ends in a mock-Georgian paste facade at the end of the market square in Romford, is the representation of the highly functional, fascinating but unassuming British high street on a super scale. It's part of High Street 2012, which gives us four years to tart it up. Or to celebrate exactly what it already is.

Now Crossrail will follow this route and bring renewed interest and potentially increased land values. In the coming months, I'll be looking at the interface between this ancient street, new rail infrastructure, and suburban housing – and, ultimately, how all this could inspire realistic contemporary suburban aspirations. Yes, it's a tall order. >>



Below Scott's concept sketch showing the potential for landscape development in Abbey Wood

Alicia Pivaro



I have just come back from a summer abroad, where I contemplated the delightful possibilities of public space. In little French towns or by the sea in Spain were examples of simple spaces used for different

things by people of all ages, throughout the day and into the night. All this with ease, enjoyment and no great fuss. But, of course, it wasn't raining constantly, and on arrival at a miserable Stansted the challenge of recreating such precedents here was made depressingly clear.

I was delighted to be awarded an Urban Design Scholarship in July. My proposal was a rather wide-ranging one that explored what our public spaces could be through ideas of pleasure and the power of provocative temporary design. But of enormous interest to me is how an organisation like DfL operates within the complex process of urban change. Apart from learning how to help deliver a decent standard of public space across the whole city, I want to know why things take so long and seem so complicated.

At my initial meeting, with Mark Brearley and Jamie Dean of DfL, we discussed the recent changes in organisational structure and the implications of Boris Johnson's election as London Mayor. A forthcoming document will place all

Apart from learning how to deliver public space, I want to know why things take so long

DfL's activities and projects within one overarching strategy for the next few years. The river remains a central focus, as does central London and the Thames Gateway.

My input hasn't yet been finalised, but I have had my first idea. While developing my proposal for the scholarship I was amazed by the ridiculous proliferation of seminars and conferences about the city, which makes me think that some people aren't spending much time doing their jobs. So what about a Festival of Nothing and Togetherness – a month when everyone just does their job and then goes home every evening to be with their partner/family/friends/dog/TV?

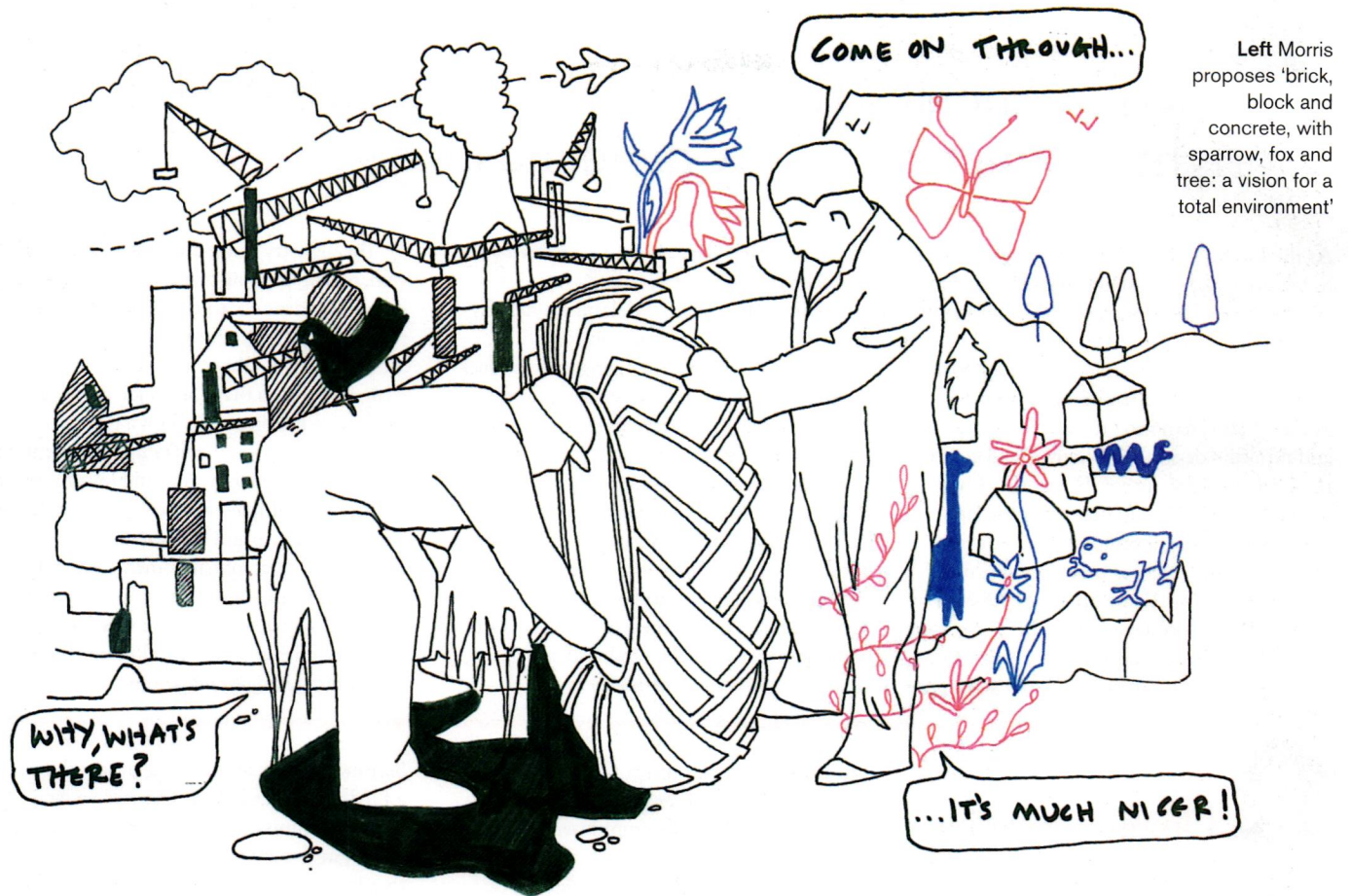


AGNESE SANVITO



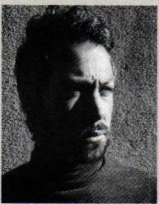
JACK GOFFE

Above and left
The Southwark Lido, created by EXYZT for the London Festival of Architecture, is a good example of how 'provocative temporary design' can transform public space



Left Morris proposes 'brick, block and concrete, with sparrow, fox and tree: a vision for a total environment'

Joe Morris Duggan Morris Architects



The pressure on land within the inner circle of London is immense. In contrast to the suburban sprawl of outer-ring sites, inner-city sites suffer from the shackles of context,

local constraints, and the demands of the developer brief. As a result, the city manifests as an urban soup, where sites shift in focus from industry to office, from home to leisure.

My study for the Urban Design Scholarships sought to identify and exploit the seemingly redundant by looking at historic transport hubs and tributaries, tracing waterways, surveying isolated islands of post-industrial landscape and the wealth of natural habitat – the aim being to establish communities near railway banks, expanding natural

habitats through railway arches, and making better use of the 'in-between'. The aim is to establish a manifesto for permeability, accessibility and transparency and perhaps a new Code for the Sustainable City – a city of options, with beautifully designed urban

Integrating brick and block with sparrow, fox and tree is at the core of this study

spaces offering a rich mix and contrast of housing, work spaces and leisure.

London can absorb this variety and difference of environment and use; shops on banks on offices, housing in woodland near creeks. Through my study I wanted to provide

the groundwork for a city-wide view of the potential for unlocking redundant scarred land, and reintroducing natural habitat for wildlife and urban dwellers alongside a density of habitation and use. The integration of brick, block and concrete with sparrow, fox and tree is at the core of this investigation for a 'total environment'.

In my initial meetings with DfL, the idea was for me to concentrate on matters concerning sites within the London Borough of Lewisham. But now the area of focus has shifted to the area north of the Lower Lea Valley, with more specific focus on Waltham Forest and local outlying areas. I've taken Sunday trips to north-east London for data gathering. Further meetings are planned to coincide with the end of the great summer migration. ■



Leader The design industry is a lottery, but with the right product it can pay dividends, says *Kieran Long*

As the London Design Festival begins, it is fun to take a break from architecture and see how another area of the design services is faring in the current financial meltdown.

In the week that Damien Hirst can pocket £70 million after an auction of his work at Sotheby's, it is tempting to believe that product and furniture design at its highest end could be just as recession-proof. The world of high design has been getting higher for the last couple of years, with prototypes of various designers' work reaching seven figures (in dollars) at auction. If you are in the super-saleable elite of product design (Marc Newson, Zaha Hadid, Ron Arad etc.) there seem to be as many rich people as you can knock out one-

offs to sell. The products are easy to transport to richer climes, and the Middle East and China in particular are developing a healthy appetite for Western design objects.

Before you think of plunging into product design as a sideline, be forewarned that the reality is somewhat different. Beyond the lucky few, it is punishingly difficult to make a living from product and furniture design. Most designers are on up to 5 per cent royalties paid on the factory price, and rarely paid in advance. Products can take three years to develop, and even if a prototype is displayed at the furniture fairs and published in the magazines it is still no guarantee that it will be produced, much less that it will earn you any money.

The industry is like a lottery – which can be won, of course. How many of you have specified Jasper Morrison's FSB doorhandles? Morrison is one designer who has cracked the balancing act of being thought of as an artist, but designing things that don't scare the pigeons. And those handles make him a fortune.

So, some advice, if you're in it for the money. What's that product you would love to specify in massive multiples, but doesn't exist? Perhaps a really attractive and unobtrusive smoke detector? Or a compliant emergency exit sign with something other than a brushed steel frame? Crack it, and if you're very lucky you could be retiring on the royalties in three years' time. kieran.long@emap.com



Opinion Keeping Maccreeanor Lavington on at Whitefield will benefit the housing market, says *Biljana Savic*

Last week's setback to the regeneration of the Whitefield area in Nelson, east Lancashire, when English Partnerships pulled the necessary gap funding for Maccreeanor Lavington's Housing Market Renewal (HMR) scheme for developer R.gen (AJ 11.09.08), not only puts high-quality design at risk, it also reminds us of the crisis which has enveloped the housing market.

This crisis is felt across the country, but perhaps nowhere more so than in areas such as east Lancashire, where house prices consistently failed to reach the same level as other parts of the region.

What remains unknown is to what extent Maccreeanor Lavington will be retained on the project. Replacing the design team and starting the design process afresh would inevitably

cause further delays. But continuing to develop the existing masterplan would send a positive signal about commitment to design quality.

The facts about HMR look impressive: 40,000 homes have been refurbished and re-used, compared to the 1,100 new homes that have been built as part of the programme. But these figures disguise the fact that, although much good work has been done across HMR areas so far, the quality of completed homes

This is the best housing proposal for a HMR site that CABE has seen

and neighbourhoods often leaves a lot to be desired.

CABE was delighted to review the final scheme from Maccreeanor Lavington for Whitefield last August. It feels fresh and interesting, and still retains the distinctive historic character of Whitefield, regenerating the existing terraced housing. In contrast to that cursory nod towards environmental concerns exhibited by many housing schemes, the Maccreeanor Lavington scheme is driven by sustainability, with a commitment to on-site energy production. It even succeeds in giving landscape architects an integral role. This is the

best masterplan and housing proposal for a HMR site that CABE has seen so far.

The commissioning partners have the opportunity now to build on the creative work that has already gone into the scheme. The truth is that they have been supporting a scheme that could help raise the bar for design quality not just in HMR areas, but across the entire housing market. What nobody wants to see now is a bland alternative.

Housing needs to be progressive if it is going to sell in places where demand is low. By progressive, we mean taking a far harder look at quality of place. In our action plan, produced with English Heritage and the Sustainable Development Commission, we make the case for the HMR programme to shift from housing to a broader-based designed regeneration programme with placemaking at its heart.

When the quality of a scheme is demonstrably linked to the quality of the design team, that team should be retained. If Whitefield is to succeed in a time of housing crisis, then design quality will matter more than ever. [Biljana Savic is a senior enabling officer at CABE](#)

Email comment@architectsjournal.co.uk



A visit to Bóthar Buí reminds Patrick Lynch of the influences he is unashamed to emulate

I arrived at the Bóthar Buí house by car late one rainy afternoon last summer. The drive from Cork takes you through the River Lee valley and at one point you emerge from the trees to find water on both sides of you, and the car feels like a boat skimming across the marsh. This landscape quickly changes and rocky outcrops rise up, taking you high up steep, winding roads. Seen from the ridge, the Kenmare River and Atlantic Ocean commingle and the fog gives way to the distant Kerry Reeks. The descent to the house is down a steep tarmac road cut in through ancient oaks. A serene white gable wall meets you. My first thought as I leaped from the car was 'Has Siza been here? Had Távora visited? Did Robin Walker (the architect of Bóthar Buí) visit their buildings north of Oporto?'

Working without electricity, making reinforced concrete with hand tools, vibrating it with a hammer, blasting the granite ground for footings with a police guard, a family of Lynchs built this house between 1971 and '72. Breezeblock; render; corrugated metal roofs

Charles Jencks visited. The cultural elite of modern Ireland gathered there each August for gossip, debate and drink; singing and howling and laughing a modern culture into being among an ancient oak wood.

I think it is more honest to accept and admit that something moves you to want to emulate it than to pretend originality. Francis Bacon painted 45 versions of Velasquez's portrait of Pope Innocent X, explaining 'it haunts me, and opens up all sorts of feelings and areas of – I was going to say – imagination, even in me'. Architect and US President Thomas Jefferson admitted to gazing at the Roman temple known as Maison Carrée in Nîmes for 'hours... like a lover at his mistress,' Robert Tavernor tells us in *Palladio and Palladianism* (Thames and Hudson, 1991). Bob Dylan and James Joyce and Dylan Thomas each insisted that learning to write in imitation of or even against an admired master developed their own voice, although each insists that they are more properly part of a tradition.

Walker's work is atavistic but not anachro-

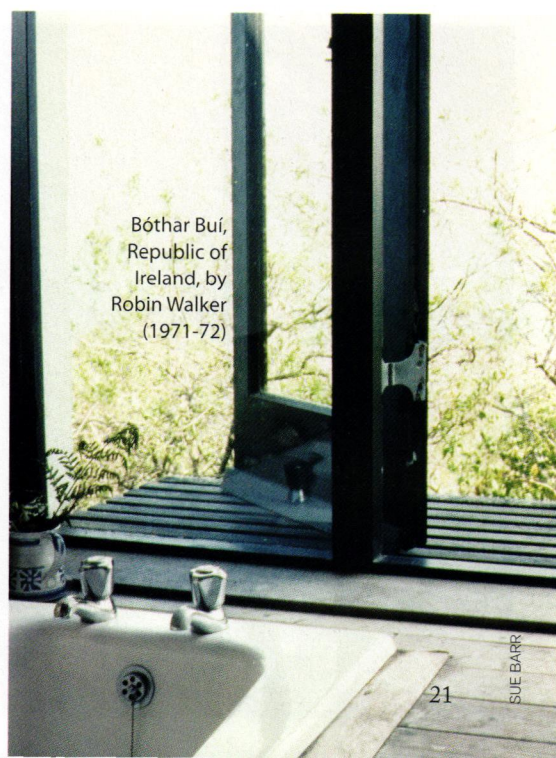
time the two worlds interlace, ramify and increase. We begin by consuming our mother in her womb, then we are nourished by her milk. We steal her language before her very eyes. We are all thieves. We invent sense in answer to her smiles. To learn is to suck at the bones of the dead... Messages of truth flow through bodies, unperceived by the senders and receivers of those messages. I'm off to the Venice architectural biennale, where we are exhibiting our work alongside Robin's and his son Simon's, to see if there are any other unperceived messages out there, waiting to be retold.

Sue Barr's film about Bóthar Buí accompanies Patrick Lynch and Simon Walker's presentation of their villa projects at the Irish Pavilion at the Venice architecture biennale

The cultural elite of modern Ireland gathered there each August

painted black; softwood doors painted black; single glazing; good sinks and cheap baths laid into the suspended floor. When the doors open you float in a water-filled boat out into the landscape. Suspended and simultaneously thrown into the world, the villa exposes you to nature without fear that you will not cope with it. Seamus Heaney wrote there, Louis le Brocq painted there, Joseph Beuys and

nistic, reminding me that I am working in a continuity of architectural imagination that I am barely aware of but which somehow insistently asserts itself despite me. Novelist Pascal Quignard, writing in 2001 about the deep links the film of his novel *Tous les Matins du Monde* revealed to him between music and literature, claims: 'The world of imagination sends out shoots into the real world, and in



Sam Jacob. The Large Hadron Collider is a Big Bang in the infrastructural universe

The switching on of the Large Hadron Collider (LHC) at CERN (European Organisation for Nuclear Research) last week was a media event on a scale that suggests it is much more than a piece of scientific infrastructure. Understandably so, because it's a mind-boggling thing: a 27km-circumference ring, buried 50-175m underground on the Swiss-French border and costing £4.5 billion. It creates an ultra-vacuum that makes it the emptiest place in the solar system, and can produce temperatures more than 100,000 times hotter than the heart of the sun when its proton beams collide. All of this for the highly scientific principle of smashing something up to see how it works.

The LHC promises to reveal cosmic secrets, offering a glimpse into the Big Bang and revelations

about the nature of sub-atomic substance. Though it's the most astounding piece of technology, there is something about it which seems ancient, like an earthwork or a celestial temple.

It's the scale, complexity and ambition of the LHC, more than the science bit, that make it part of a contemporary phenomenon of mega-engineered apparatus. The LHC is the current infrastructural media darling, but it shares characteristics with less celebrated, but equally mind-boggling infrastructure projects.

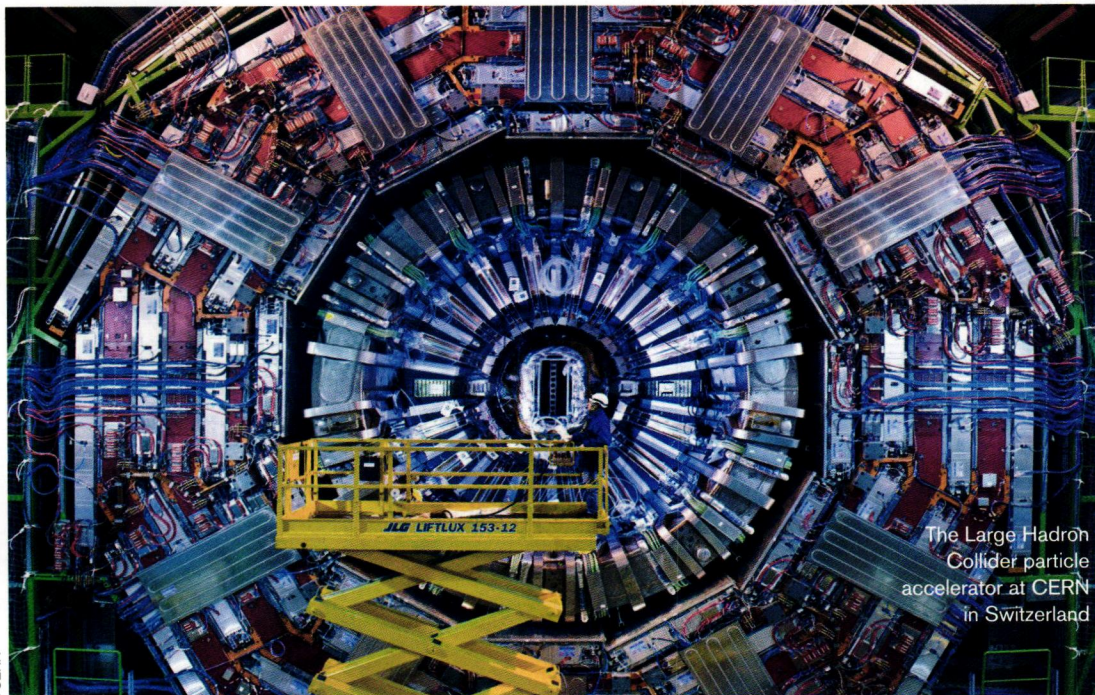
Think of the pipelines that distribute oil and gas across Europe. The Druzhba is the longest. It runs 4,000km from south-east Russia to points in Ukraine, Hungary, Poland, and Germany, and delivers 1.2 to 1.4 million barrels of oil per day.

Infrastructural apparatus of this super-size are the practical output of a century or more of globalisation and transnational market economies. The pipes and wires are the hardwired circuits of networks that seamlessly snake from our intimate, immediate situation into global networks of Byzantine complexity.

The effect of these networks is deep and profound. They extend Jean-François Lyotard's idea of easy, kitschy Post-Modernism – '[one] wears Paris perfume in Tokyo' (*The Postmodern Condition*, 1984) – to a more convoluted intersection of capitalism, geography and technology. Your rubbish might be buried in China, your gas may come from beneath Russia, your computer might have been designed in California and built in Mexico, parts of your salad might come from Israel. Almost anything we do is connected to places we might never have heard of, in ways that are beyond everyday comprehension.

It is in this way that we might think of infrastructure as architecture. Not architecture as an aesthetic act, but architecture in all of its other guises: as organisation, ecology, network, system. Architecture, on the whole, deals with verticality. But the serious stuff happens horizontally, in the networks stretching off over the horizon. These networks remake the world through their ability to organise, connect and distribute.

The LHC shows the power of infrastructural equipment to remake the world by revealing the mechanics of physics. Beyond its science, the LHC provides us with an opportunity to consider engineered construction as a cultural act – a means by which we might begin to comprehend the ways that super-massive infrastructural networks have re-engineered fundamental aspects of nature and society.



The Large Hadron Collider particle accelerator at CERN in Switzerland

Letters

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

MARKET CONDITIONS

As a part-time resident of Wakefield, I looked forward to Adjaye Associates' new market hall (AJ 28.08.08). It has been billed as an iconic contribution to the town, but I am disappointed by the end result, and cannot understand the AJ's enthusiasm for it.

This huge building (*pictured below*) is out of scale and turns its back on the town centre. It rubs shoulders awkwardly with the bus station. Internally, the random arrangement of market stalls

prevents one from appreciating the structure, and daylight provision is so poor that electric lamps have to be used on even the brightest day.

A market should be a through-route from every direction, but here one struggles to find the door. On my first visit I completely failed to find the food hall, a seemingly unrelated box tucked in at the back. Both the fish and game stalls have already closed through lack of custom, and morale among the remaining two or three stall holders is extremely low. Is this going to become yet another iconic white elephant?

Jessica Sutcliffe, by email

WHAT PURPOSE?

In his column of AJ 04.09.08, Sam Jacob points out that we are not certain of the purpose of Stonehenge (see 'if Stonehenge's symbolism is too daunting why don't we just ignore it?'). If we are not certain of the purpose of Stonehenge, we cannot be certain if it is now fit or unfit for purpose.

The Department of Culture, Media and Sport is not going to list Robin Hood Gardens on the basis that the housing is 'unfit for purpose'. Are we not at risk of losing Stonehenge and other archaeological remains and ruins because they may now be 'unfit for purpose'?

Marjorie Kay, Blackley, Manchester

PLAIN SPEAKING

In AJ 28.08.08, Patrick Lynch, writing about the Stirling Prize-shortlisted Accordia housing development in Cambridge, says 'The Modernist problem of a common public ground plane is squared with the Post-Modern circle of individual house forms via a disengaged architectural trope – chimneys that float like stubborn signifiers in a field of

referents, recalling and challenging convention.'

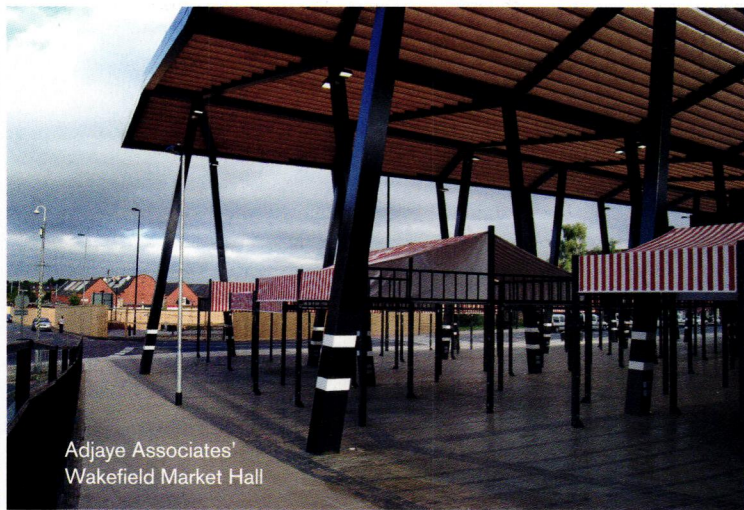
Puzzled, I finally decided that, if anything, it must mean 'The only thing that makes the scheme interesting is the good, old-fashioned chimneys.'

Don't tell Pseuds Corner.
Harry Graham, Bruton, Somerset

CORRECTIONS

In 'Green New-Builds', AJ 04.09.08, a visualisation of Queensbridge Quarter in Hackney, East London, was used to illustrate Levitt Bernstein's Granville New Homes scheme for Brent, north-west London.

In 'A Bastardised Copy', AJ 11.09.08, the quote from Richard Brindley of the RIBA should have read: 'It is assumed that in the absence of a contract then the copyright would be retained by the originator, i.e. the designer. But a court could say the client has paid for something and therefore effectively has a licence to use it for its intended purpose. They may also consider it fair if the client wanted to extend the school, then it could do so in the same style without breach of their copyright licence.'



Adjaye Associates'
Wakefield Market Hall



UNIVERSITY OF GLASGOW
BOSWELL, MITCHELL & JOHNSON

NEW GAELIC PRIMARY SCHOOL
KEPPE DESIGN

PRIMARY SCHOOL IN GREENFIELD
PLINTSHIRE COUNTY COUNCIL

MENDIP GREEN SCHOOL
GHI PARTNERSHIP

ROBERT GORDON UNIVERSITY
FOSTER + PARTNERS

ST FRANCIS SCHOOL
CAPITA PERFECT THOMAS

THE CHOICE
OF PROFESSIONALS
FOR LEARNING ENVIRONMENTS



LONG LIFE MINERAL PAINT SYSTEMS WWW.KEIMPAINTS.CO.UK

SPONSOR OF WORLD ARCHITECTURE FESTIVAL, LEARNING CATEGORY & SPONSOR OF AJ100 AWARDS – HIGHEST FIRST-TIME ENTRANT



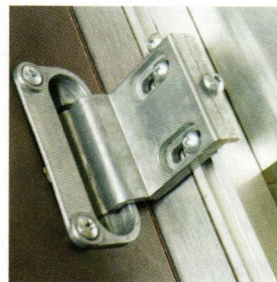
sentry stainless. Always ready for inspection.

How often is a washroom let down by shoddily presented removable access panels, damaged after only a few inspections? **sentry stainless** avoids this by being hinged to allow regular access to key services without the need to remove panels.

Its concealed lock and unique key access system, combined with robust construction and adjustable feet, mean that there will never be an inspection it cannot pass.



Hand finished, flush fit panels ensure lasting durability and smart appearance.



Adjustable zinc die cast hinge fixed to full height aluminium post adds strength.



Concealed lock to duct door; access by unique key system.



thrislington cubicles

Product: **sentry st**

Scale: nts

Contact: t +44 (0)1244 520 677

w www.thrislingtoncubicles.com

e info@thrislingtoncubicles.com

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

DEDICATED

TO

DESIGN

Inspired by the London Design Festival, this week's AJ is all about design. We interview Vitra supremo *Rolf Fehlbaum*, and *Jean Nouvel*, *Adam Caruso* and *Luc Merx* talk shop. But first, *Laura Houseley* analyses the top emerging design trends

THE FACE OF CONTEMPORARY DESIGN

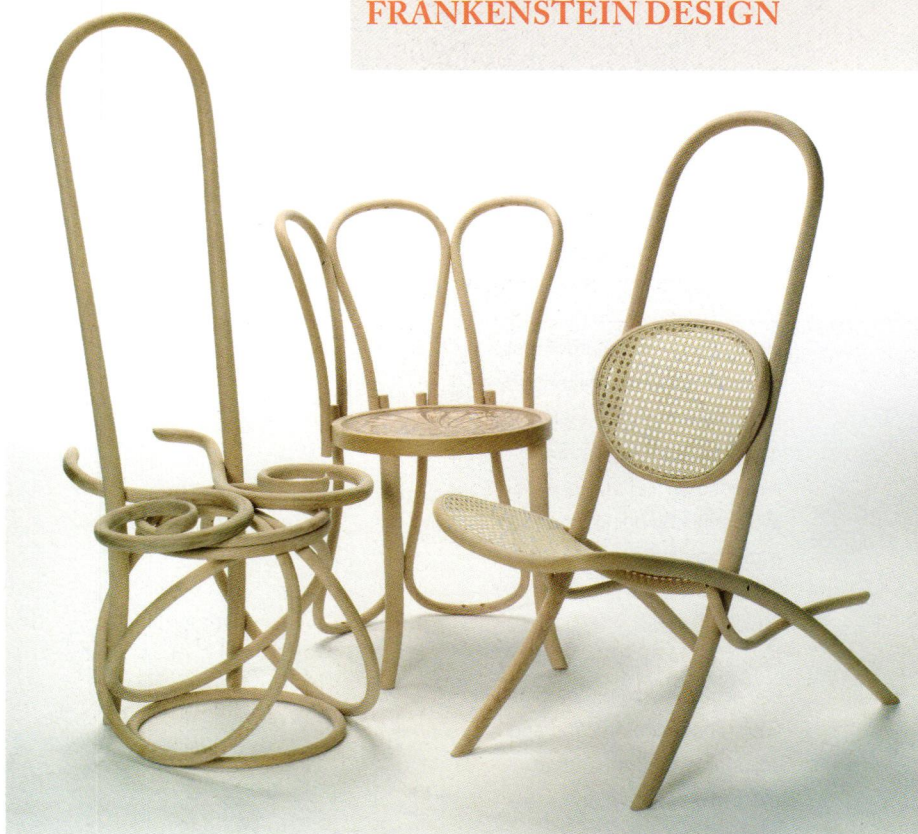
has never been so hard to recognise. From the computer-aided creations of Matthias Pliessnig to the reshaped found objects of Martino Gamper, this generation of designers is a mixed bunch that produces, at first glance, a stimulating but inhomogeneous array of work.

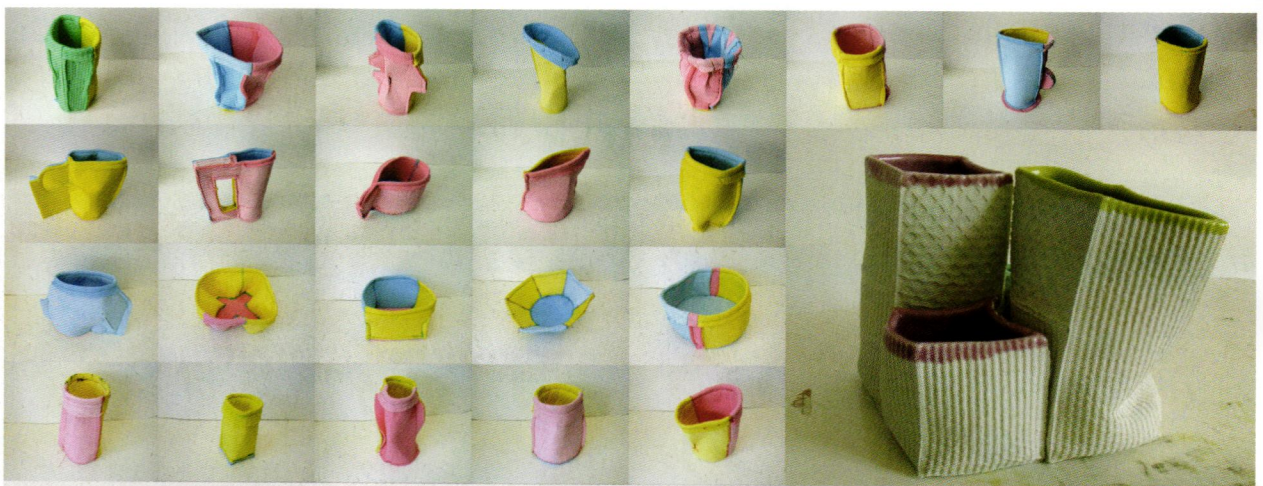
On closer inspection we see that recurring themes underpin the visual eclecticism. There is the new breed, such as Maarten Baas, where idea beats function and the surreal is the norm. There is a concern with production – Nacho Carbonell is typical – where it's not so much what is being made, but how it is made, that counts. And there is the quest for sustainability, which manifests itself in both the thrifty nature of ready-mades and in technologically-advanced industrial designs.

The flux of contemporary design is well documented. Less so are the changes in our own relationship with it. That so much new design has been about limited edition or just plain inaccessible work is a result of an acceptance of the designer as creator.

That designers of the same generation can find so many contradictory means of expression is a result not of their making but of ours. It is the industry and the consumer's acceptance, and perhaps most importantly, our interest in this energetic period of experimentation, that has sustained it so long.

FRANKENSTEIN DESIGN





BACK-YARD INDUSTRIALISTS

Martino Gamper uses carpentry with great skill to reinvent and reshape found objects, such as with these chairs for Conran. His work will be exhibited at Somerset House, London, from 17 September to 7 December.

Bas Kools stitched kitchen sponges together to create moulds to mass-produce these Flexible Ceramics. His work will be on show at Changing Dimensions, 17-22 September, at 30 Thurloe Place, London SW7 2HQ. >>

A product's worth is often in its idea, like Maarten Baas' Chankley Bore storage unit for Established & Sons. Baas' work will be on show at Established & Sons' central London showroom in October.

SUPER CONCEPTUALS



While some designers seek to reduce energy consumption in the manufacture of their products, & Made's exaggerated extension cable, the Standby Extension, highlights it.

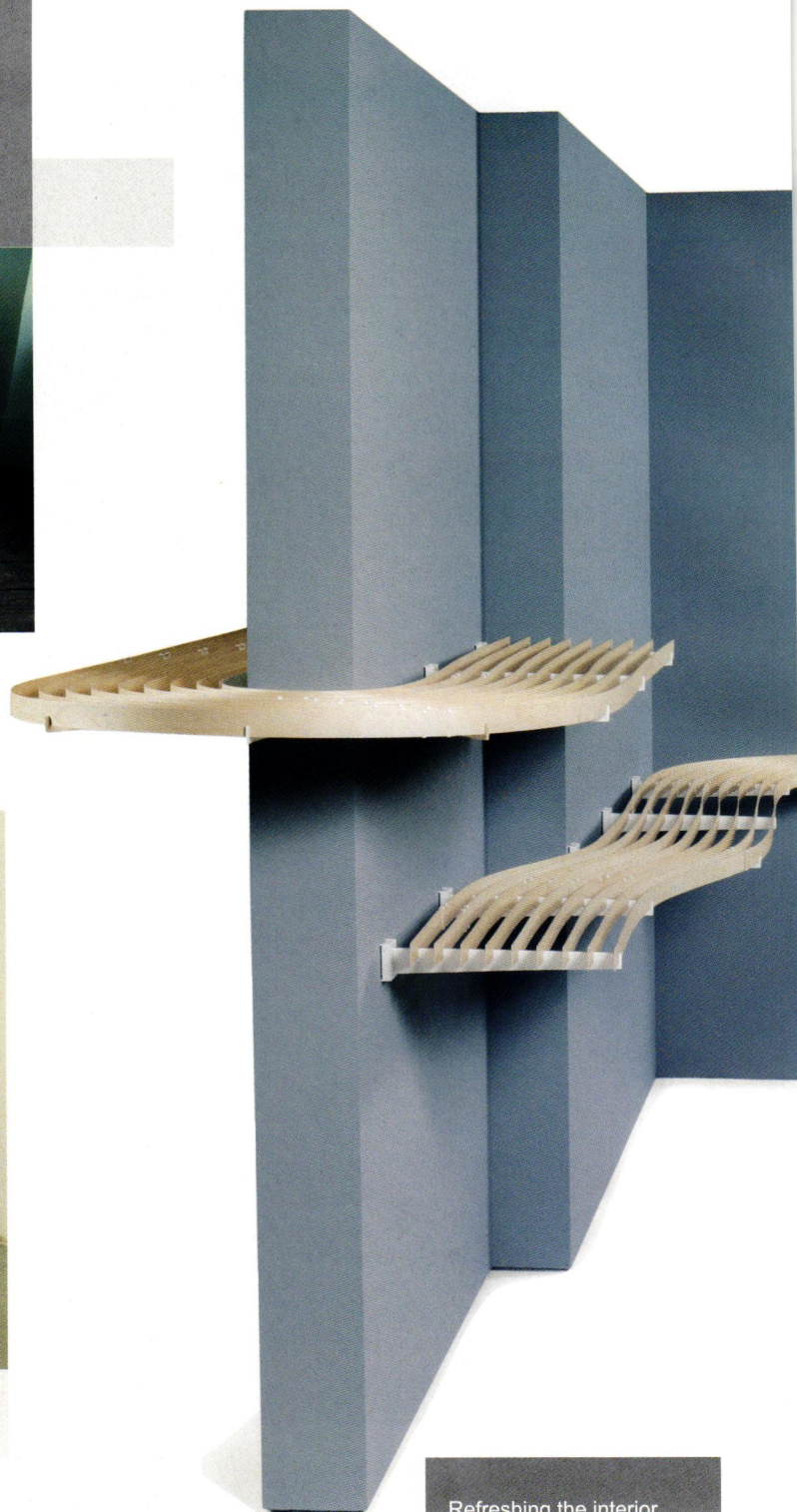
ENERGY MINDERS



THE CREATORS

This movement is typified by a solution-driven approach that reconsiders our relationship with products. Nacho Carbonell's anthropomorphic Evolution series emerges from a personalised, wholly invented process.

THE NEW TOPOLOGISTS



Refreshing the interior landscape for the digital age, Samuel Accoceberry's Infinity shelving pays little regard to the relationship between wall and shelf.

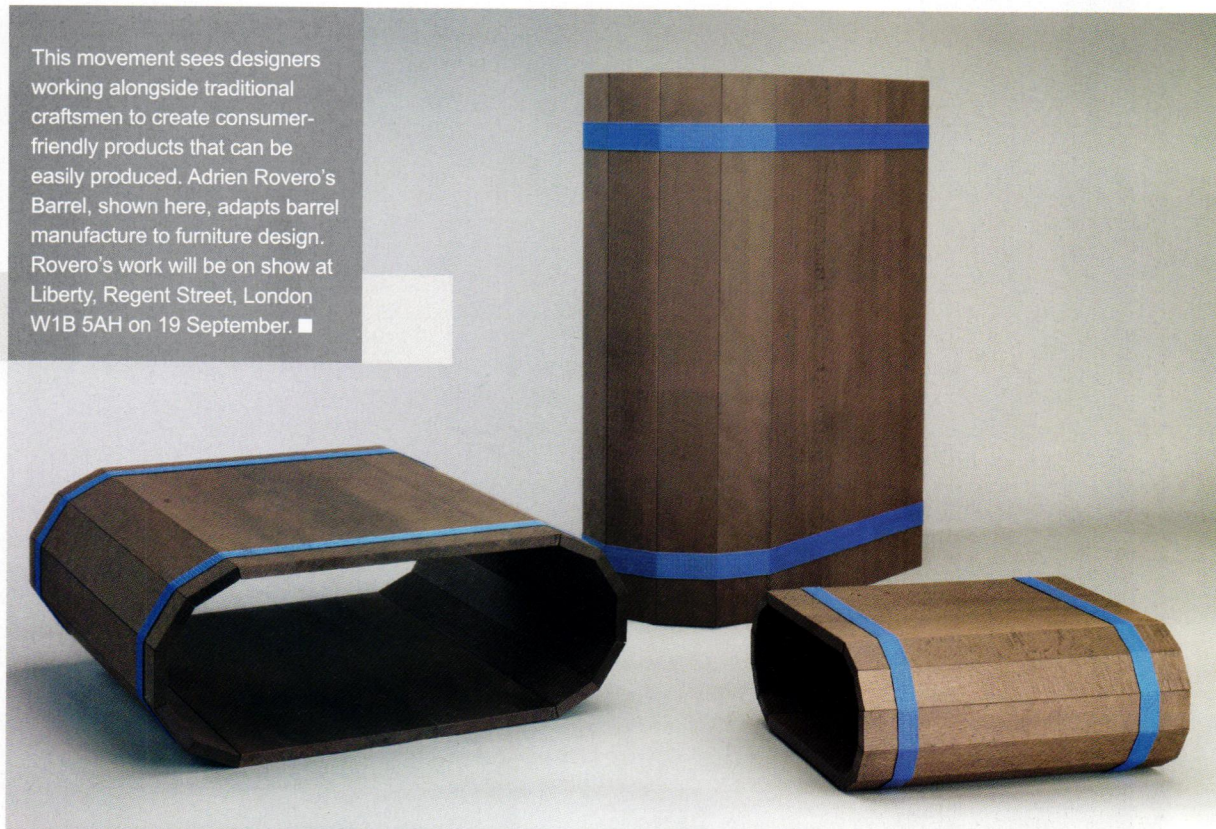
DIGITAL DENIZENS

This is new vocabulary that merges computer-based design with craft production and aesthetic to produce complex forms. This Embrasure seating is from Matthias Pliessnig, a typical exponent.



NEW CRAFT

This movement sees designers working alongside traditional craftsmen to create consumer-friendly products that can be easily produced. Adrien Rovero's Barrel, shown here, adapts barrel manufacture to furniture design. Rovero's work will be on show at Liberty, Regent Street, London W1B 5AH on 19 September. ■



THE DESIGN COLLECTOR

Stars such as Gehry and Hadid clamour to work with Vitra chief executive *Rolf Fehlbaum*. He talks to *Laura Houseley* about architecture and design

Opposite page main image Rolf Fehlbaum
Top Herzog & de Meuron's VitraHaus, due to complete on the Vitra Campus at Weil am Rhein in 2009
Middle Alejandro

Aravena's workshop, planned for the Vitra Campus
Bottom SANAA's factory, currently under construction at the Vitra Campus

What is the difference between designing a product and designing a building?

Product design is very different to architecture, in that a product has a mother and a father. Of course a building's design always has client input – a brief must be followed – but usually the architect and client remain distant until the scheme is presented. With product design the partnership is more intense. You work together, influence each other, and experience together.

Do architects and designers differ when it comes to product design?

It's unusual to find an architect-designed, everyday product which covers all constraints and norms; for example, function, green issues and ergonomics. This is the designer's domain.

Strong, opinionated, stylistic architects can express new ideas in ways that designers can't, but usually they focus on a single idea for their product design. Good design however is often the sum of many ideas, rigorously tested through trial and error.

The fabulous table Zaha Hadid has realised for us and Frank Gehry's cardboard

furniture, both 'idea' pieces, are important contributions. I think architects can do great specialist products, but everyday products are better off in the hands of designers.

Architects are very good at giving a design a specific character. Sometimes it works; sometimes it doesn't.

Why do architects design products?

Architects were very important to furniture design in the first half of the 20th century, designing products to complement their buildings, which had been transformed by Modernist thinking. As a result, radical new works emerged; works that artisans, more used to incremental development, could not have imagined alone. Often, however, they weren't practical, or functional. Also, for the first time, with the exception of Gerrit Rietveld or Jean Prouvé, the designer and maker was not the same person.

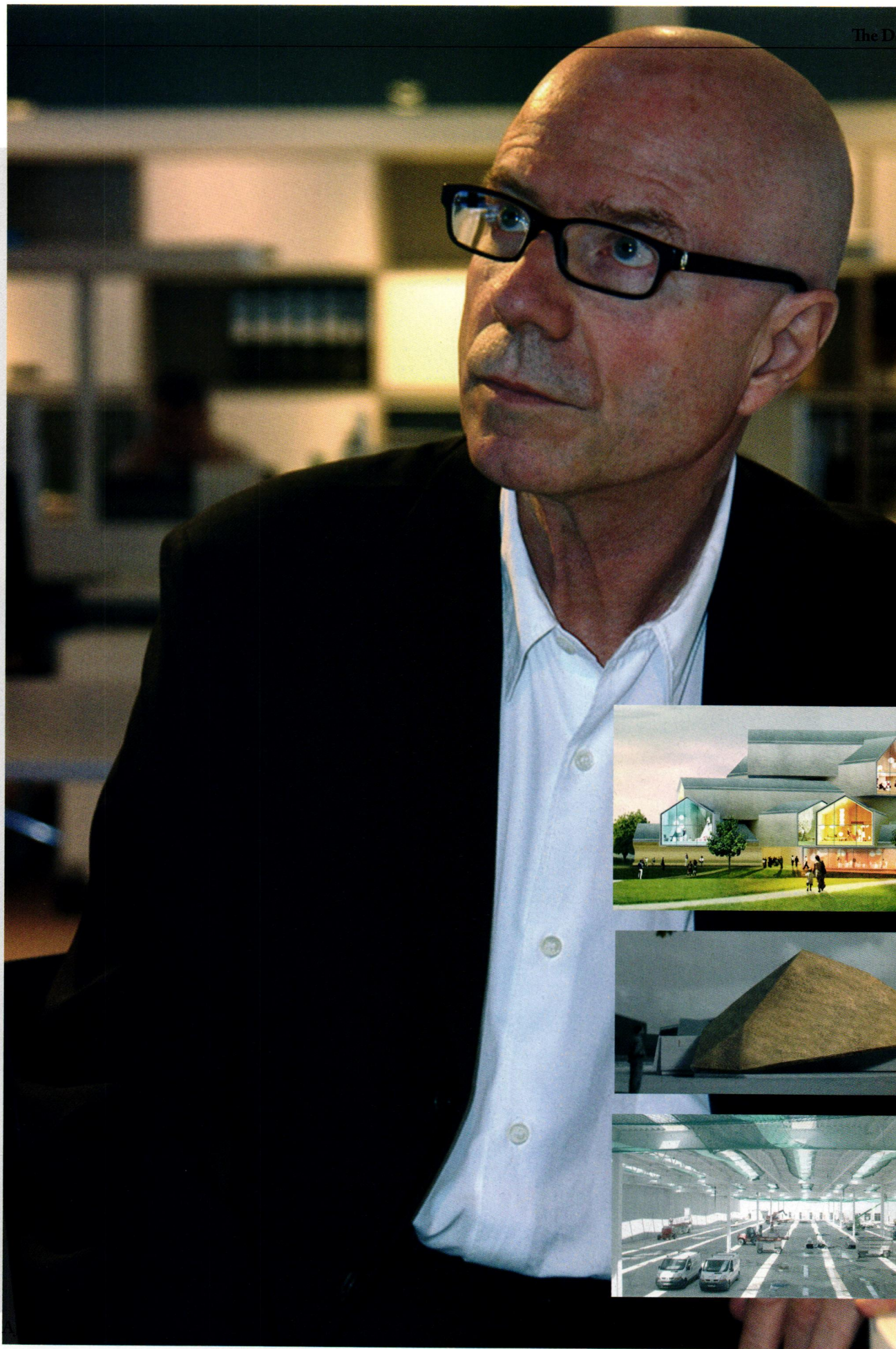
Tell me about the Vitra campus.

The Vitra campus at Weil am Rhein, Germany and the product collection are

separate programmes. With both Frank Gehry, who designed the Vitra Design Museum, and Zaha Hadid, who designed the Vitra Fire Station for the campus, we discussed furniture first, then buildings. The joke, and it's an old one, is that we didn't manage to do a chair so we did a building instead! But for both Gehry and Hadid, furniture commissions followed. That has not been the case with Tadao Ando, Nicholas Grimshaw and Alvaro Siza, all of whom have completed buildings on campus.

What are you presenting in Venice?

We have three new projects that we will present this week at the Venice architecture biennale: a Herzog & de Meuron building called the VitraHaus, which will be the principal campus showroom; a building by SANAA – a super-clean factory environment with surprising details and expressions; and a workshop designed by Chilean architect Alejandro Aravena. I still find buildings exciting. Of course one can never build as much as one would like.



JEAN NOUVEL WITH MOLTENI & C



Over the next six pages
we showcase collaborations
between architects and
product firms, starting with
Jean Nouvel's Skin sofa for
Molteni & C. Interviews
by *Laura Houseley*

Jean Nouvel's perforated Skin sofa, for Molteni & C, is available in leather (below left) and double-face felt (right)

Jean Nouvel, Paris



Skin is first and foremost the answer to a request. Carlo Molteni said to me: 'I'd love a sofa - maybe we could make one together.'

For me a sofa is leather. And it could only be in leather. Just leather. The idea was to start with the shape that the leather could take on. What is wonderful about leather as a material is that it acquires a shine, which shapes itself with time. The lovely thing with a leather sofa is you can see and feel the weight of the people who have sat there before. It is lived in, soft and comfortable.

The problem was to get the right degree of elasticity [which we overcame] with perforations which also allow light to pass through. The leather almost seems to tear, to fold, to deform itself, to twist - but it stays taut. It adapts to posture and the body's position, which forces the leather into a shape.

A piece of furniture is not like a building. Furniture is passion. The main difference for me is that a building is always in exactly the same place but you never know where furniture is, where it'll be put. You buy furniture for personal choice. The buyer then puts it where he or she thinks it will live best.

Furniture is essentially the expression of a desire, a feeling linked to a particular moment, to a specific period - in that way it is like architecture. You don't do the same things 20 or 30 years on.

I usually work with 'elegance' - I'm looking for a sense of style; I'm not a designer in the usual sense of the word. If anything I'm an architectural designer, generating objects deriving from an inheritance and the evolution of techniques - and the relationship of those techniques in a given moment. Without Molteni, I couldn't do anything. Perhaps they can do without me, at least in production.

Carlo Molteni, president of Molteni & C, Milan



Jean Nouvel knows exactly what he wants. Our relationship with him began many years ago when he asked us to

create a table for the Fondation Cartier in Paris. He wanted it to be as thin and light as his glass building's design. The table we created together - Less - was like an envelope, in that it was as thin and as minimal as possible. The design process was unusual because we took inspiration from the building to create a product for the market.

The same thing happened with Skin. We worked on the interior of the Musée du Quai Branly in Paris. Inside, there is seating that functions as a partition. It's like a snake; a 300m wall covered in leather with seating within it. This was our starting point.

The end product - a simple structure covered with a kind of heavy leather carpet - is completely different to the original inspiration provided by the snake wall. But it is representative of it. It took over a year to arrive at the right conclusion.

When you work with a designer you start with a precise proposal. With an architect we prefer to take inspiration from their work, and develop interesting product ideas from that. The idea is to extract something from the building and adapt it for the furniture market. It is more complicated working with architects on a product but you have something that is more important at the end of it.

We're also working with Jean on a wall-to-wall storage system for a project in Korea. We are in the process of trying to adapt it to put it on the market. We'll have to see if we can simplify and industrialise the product. Molteni & C is a Milan-based furniture company. Visit www.molteni.it

Of course we get down to detail in the workshop. We make a prototype in wood. We make it, unmake it, correct it: it's an empirical approach but it means we can give the object a shape. With Molteni, we don't follow the beaten path.

I think the creative act is always linked to a moment, an instant. And since architecture is the codification of a cultural moment, I think the same is true for design. >>

Jean Nouvel is the 2008 Pritzker Prize winner. This extract is taken from a press conference to launch Skin, held earlier this year

CARUSO ST JOHN WITH ESTABLISHED & SONS

Caruso St John's Table and Spike Table, for Established & Sons, arose from furniture designs for the practice's gallery commissions



Alasdhair Willis, chief executive, Established & Sons, London



An architect inevitably brings a real sense of freedom to design and goes beyond the restrictions that are

normally placed upon a designer when they sit down to deliver on a brief. Designers often have a process by which they work, and architects tend not to have that obstacle.

All the people we work with, architects and designers, have a strong identity. I like an architect who has a good drawing hand. Adam [Caruso] is extremely good; he has the freedom of an artist. Few designers have it.

Working with architects opens up a wider discourse about what constitutes design. It can fail miserably or be phenomenally successful. Quite often we find architects take furniture design more seriously than some designers do. They see things happen in weeks that would take very many years, if at all, in architecture. Design is often seen as a test bed. That isn't in any way dismissing the quality of the work; it's just an interesting aspect of this process.

We are set up very differently to regular manufacturers. The reason many manufacturers don't work with architects is because there is a design and cost risk in terms of getting a successful product at the end of the process. History proves this – not many high-volume designs come from architects. But we enjoy experimenting. Relationships like those with Caruso St John relate closely to my personal interest in sculpture and art. Furniture company Established & Sons is exhibiting new products at its showroom in Duke Street, London SW1Y 6BJ, until 23 September as part of London Design Festival

Established & Sons is taking. It has limited-edition pieces but is actually more interested in making real furniture. We knew they were looking for café tables and last year we completed a gallery project at Spike Island in Bristol. The Spike tables are taken from there. The tables have steel frames and glass tops, in different shapes, square, pentagon, rectangular.

I'm really interested in furniture but the thing I like doing best is choosing it rather than designing it. There are many pieces of furniture by designers who are better than I am. >> Caruso St John is a London-based architecture practice. Visit www.carusostjohn.com

Caruso St John's Table (below left) and two shapes of the Spike Table (above and right)



Adam Caruso, partner, Caruso St John, London



Established & Sons got in contact with us and we began talking. Because of the architectural work we have done recently, we've

designed a lot of furniture – for the New Art Gallery in Walsall (where we did all of the dining furniture) and for the Gagosian and Stephen Friedman galleries in London – so there were certain pieces of furniture that I thought could be good for production.

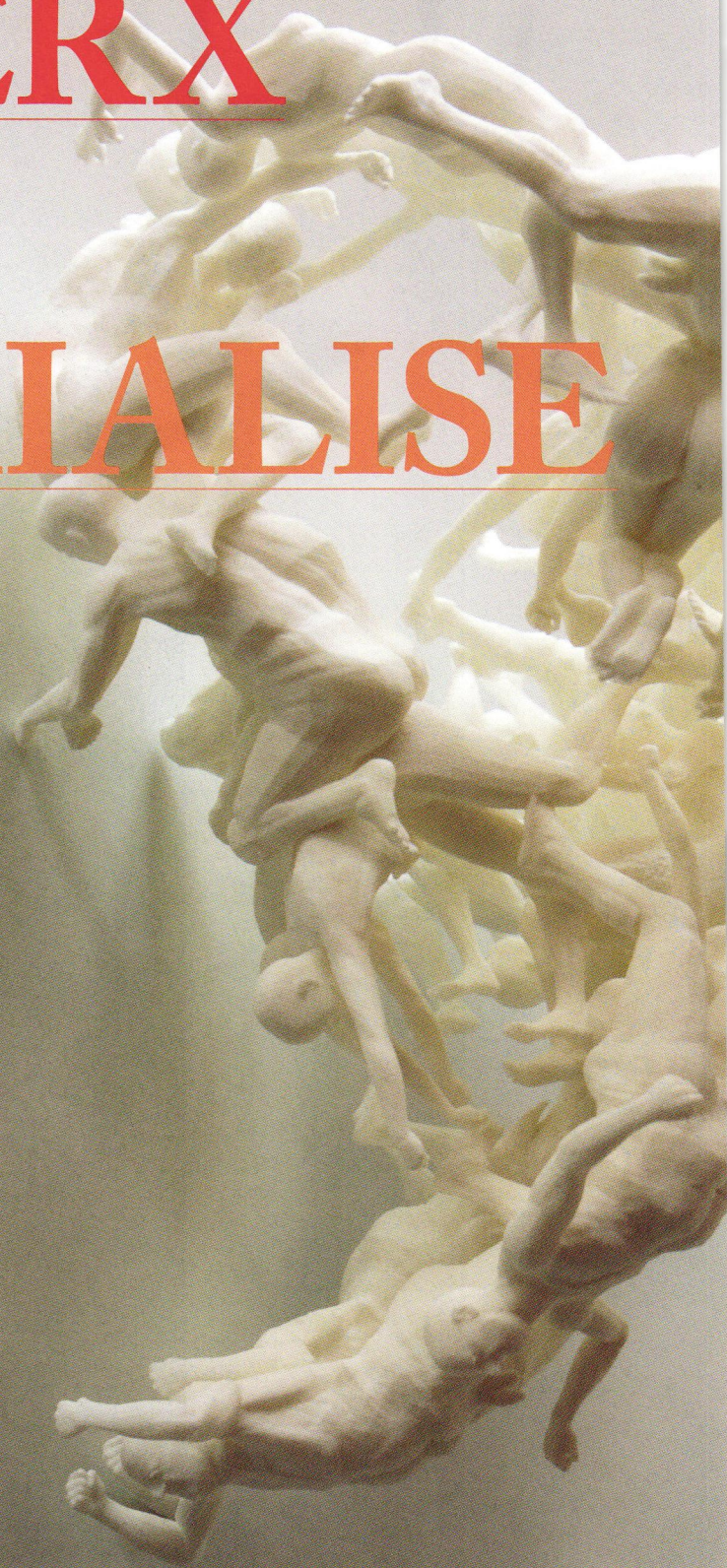
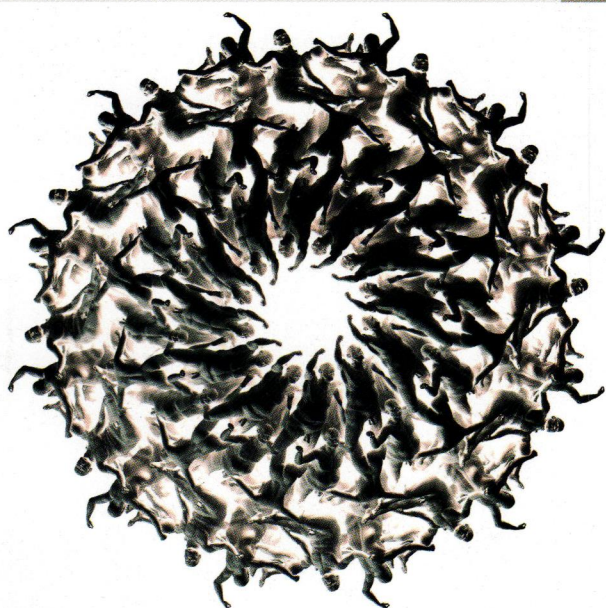
The Table is actually a piece we originally made for ourselves as a reading room table for our office. I have one at home as a dining table, the directors at the Gagosian have them as director's tables too. It uses a material called Lumberboard – it's like a super plyboard. The way we use it in the table is quite structural, it's almost as though it has been cast of out concrete. Its shape and materiality are primary concerns – something our architectural work is concerned with too. Construction is another concern. Also it looks like a table and we are interested in typologies in buildings.

It is an interesting direction that



LUC MERX WITH MATERIALISE

The Damned lampshade, by Luc Merx for Materialise, is a computer-aided revival of Rococo sculpture



Naomi Kaempfer, creative director, Materialise, Leuven, Belgium



Architects often reach a very high level of abstraction, a high level of conceptual thinking. Luc is a digital architect, part of

an innovative and highly creative group that work at the cutting edge of technology. He studies all the 3D design forms in order to generate novelties in his architectural work. He understands the dichotomies between the data and the material. He is able to correlate common methodologies with novel methodologies, the traditional with the new.

The concern of the architect is a structural concern of course. But I find that architectural study requires an awareness of several disciplines. The endurance and the thinking capacity that is required over a long period of time for architecture is significant when applied to design. To work with Luc, to see how dedicated he is – it is absolutely inspiring.

It was quite a challenge to go ahead with such a complex model. The design communicates the story of the bringing together of Rococo with contemporary design. Rococo sculpture is a manual skill that has been lost or become rare. By technical and digital means however, we were able to revive it.

In architecture we see a lot of data-driven, digital design. The discipline requires a lot of calculation, and this all leads to an affinity with digital tools. In this, field architects have much to contribute to product design. It's a natural fit.

Materialise is an international software and technology company whose .MGX division specialises in customised rapid manufacturing of design products. Visit www.materialise.com

Luc Merx of Gagat International, Rotterdam



I started my own practice soon after my architectural studies but my first projects were being pushed too much by

reality. Since childhood I have been interested in the Baroque, but when I was building I always avoided complex geometry or the use of images. I was trained to focus on reducing everything but at the same time I was interested in complexity. The kind of architecture and art I loved had nothing to do with what I was producing myself so I started a research programme called Rococo Relevance.

At the same time I was interested in the possibilities of using the computer as a design tool. The qualities of 18th-century design that fascinated me were related to surface. There is a similarity between the use of surface then and the rendering programs used today. The next step was to create a product, but learning to use ornamentation was like learning to ride a bike for the first time.

I knew Materialise before I began my Rococo research. When creative director Naomi Kaempfer asked me to design a piece for her collection I was at first obsessed by

the possibility to do something that could not have been done before, to go a step further than just illustrating the possibilities of my programmes and of the technology Materialise uses, such as stereolithography, selective laser sintering and fused deposition modelling.

I was trying to find the border of what was possible with the technology. Throughout my research into Rococo I was always interested in what a tool enables you to produce. ■

Gagat International is an office for art, architecture and research, based in Belgium and The Netherlands. Visit www.gagat.com

The Damned lampshade grew out of Luc Merx's Rococo Relevance research programme



OFF-SITE NATURALLY

WITH CONCRETE PANELS

- Natural finishes
- Designed to your specification
- Created off-site
- Installed by our expert team

Architectural PreCast

Using natural sands and aggregates we create outstanding Architectural Panels to your specification. Stone, brick and tile finishes are also available. All panels are manufactured in our state-of-the-art production facilities and installed quickly and efficiently by our expert teams.

Acheson — GLOVER

Call our sales team: 028 8556 8441

www.achesongloverprecast.com

ENQUIRY 12 ON WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT



Big Fish Little Fish

Katie Hendry, wife of Jonathan Hendry, reveals what it's like to be married to the AJ's Little Fish

It's Friday evening and I'm waiting for the Architect (aka husband on a short fuse) to return home from work, as he does most Fridays, via a couple of not very swift ones.

I open the red wine, to soften the blow, and when he arrives I ask: 'How's work darling?'

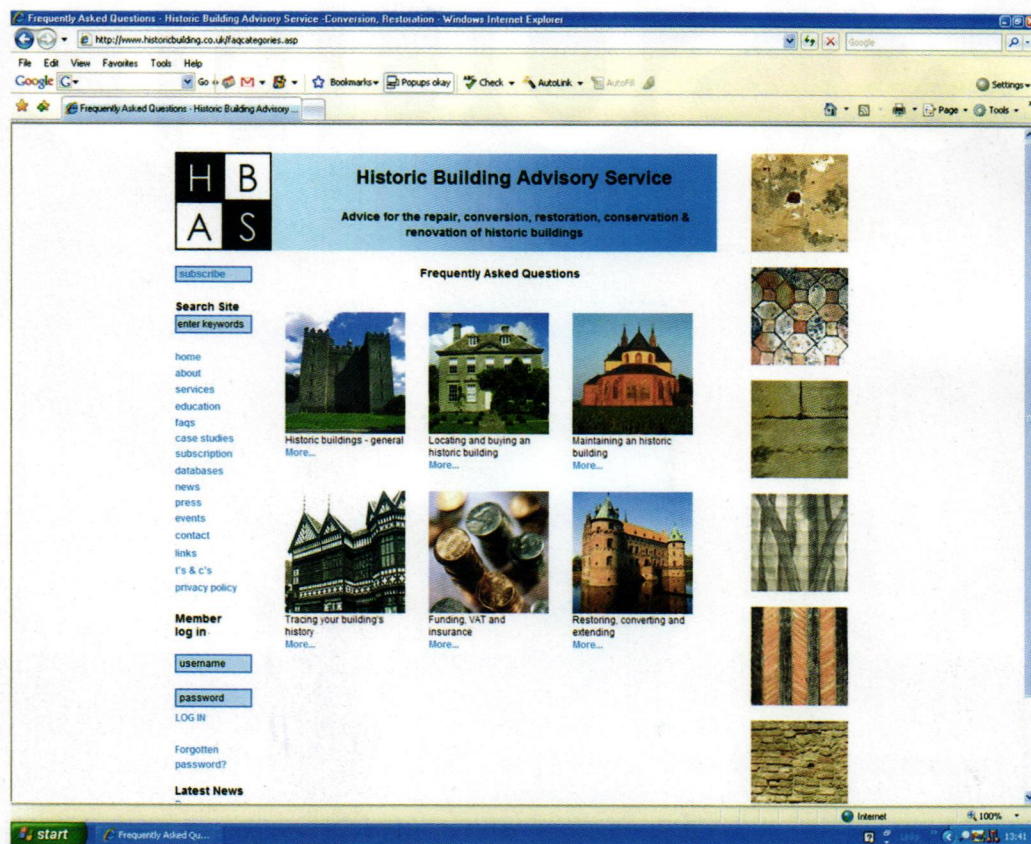
I steel myself for the inevitable reply: an hour of venting on the various pressures the office faces, from challenges on site and financial pressures to why the local council continue to award projects to architects from the other end of the country. And, of course, the state of the economy in general.

I often wonder whether I should ask the question at all. After all, as a chemist, I can offer little architectural advice, merely try to support in more practical ways.

I've realised that to run a small practice you not only need to be a talented architect, but you also need to turn your expertise to other areas such as human resources, marketing, accounts and public relations.

When Monday rolls around again and the Architect faces another week at the coalface, I wonder, does this ever get any easier? In the current climate, all we can do is weather the storm of our own economic hurricane and, along with everyone else, poke our heads out after it passes to survey the damage.

Next issue John Preve of Make



ONLINE HISTORIC BUILDING RESOURCE LAUNCHED

Online consultancy the Historic Building Advisory Service (HBAS) (www.historicbuilding.co.uk) is a comprehensive resource to support anyone involved with historic property.

The website provides information and advice relating to any UK manmade structure or landscape dating from before 1945. For a £55 annual subscription, users have full access to the website, including a database of FAQs and case studies.

The subscription also includes two free question-and-answer sessions, where subscribers can email a question – regarding legislation, specification, material failure, services, structure or

archaeology – and receive a fully researched, written response from HBA's specialists.

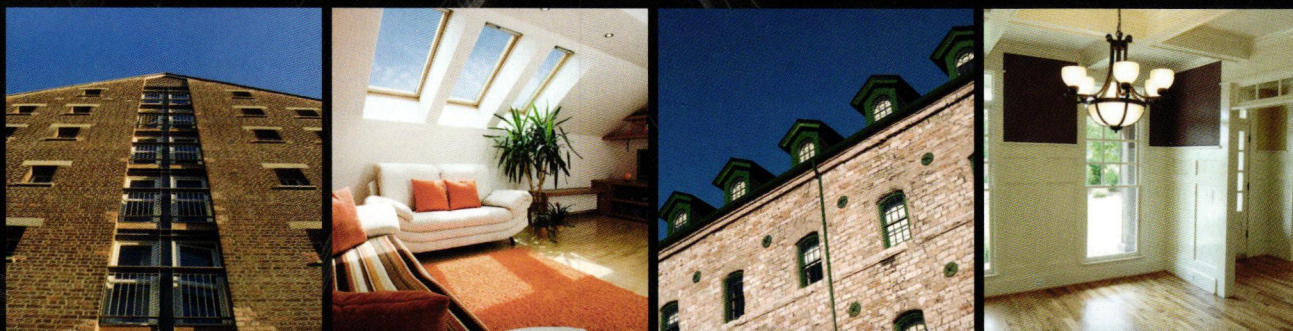
'Heritage,' says Robert Hill, the building surveyor fronting the HBAS project, 'is low on the agenda. People ignore it until it is too late.' One way in which the HBAS can be used is to support planning applications – a service that pre-empts the changes proposed in the new Heritage Protection Bill, expected to be passed next year. The new bill will require relevant applications to supply detailed information about the measures being taken to protect the historic building or landscape concerned.

'Currently a planning application will come in and the heritage aspect will not have been adequately considered' says Hill. 'Interest groups get involved and the whole process gets protracted. English Heritage only becomes involved in very special circumstances and tends to tell you what you can't do, not what you can.'

An extension to the current services is also planned next year, which will provide a database of architects, contractors, suppliers and craftsmen who have a proven track record working with heritage projects, 'and not' says Hill, 'a firm which once just replaced a window in a listed property, badly.'

SAFE & SOUND

Corofil Upgrade Solutions



The Coroflor upgrade solution provides a simple and cost effective method of meeting document B for fire and document E for impact and airborne sound.

For over 40 years pfc Corofil has led the way in passive firestop systems and acoustic solutions, and today offers a comprehensive range of technically sophisticated products to meet the needs of all public and commercial buildings.

Visit www.pfc-corofil.com or call us on 020 8391 0533 more information.



PFC COROFIL FIRE STOP PRODUCTS
Davis Road, Chessington, Surrey KT9 1TU
Tel: +44 (0)208 391 0533 Fax: +44 (0)208 391 2723
E-mail: sales@pfc-corofil.com

**Fire, air quality and noise.
Three major concerns, one major manufacturer.**

A **WOLSELEY** Company

ENQUIRY 18 ON WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Contiguous piling

A contiguous piling solution has been designed to accommodate the extra depth of a replacement diving pool, which is complicated by the tank's proximity to existing columns. Temporary works and underpinning will be necessary.



COURTESY OF RMJM

GOING FOR GOLD

S&P Architects aims for sporting glory with its overhaul of RMJM's Royal Commonwealth Pool, writes *Kaye Alexander*

With the Olympic Delivery Authority promising that London's 2012 Games will deliver five new sports centres, the 'second life' of these facilities is at the forefront of debate over how to design and build them. Meanwhile, S&P Architects is planning to give Edinburgh's Royal Commonwealth Pool a third and a fourth life – as a training centre for the 2012 Olympics and as a venue for Glasgow's 2014 Commonwealth Games.

Commissioned by the Edinburgh Corporation in 1965, the RMJM-designed pool was first conceived as a community

facility for the city (it still attracts 550,000 visitors each year) and was later used for the 1970 Commonwealth Games. The pool 'represents a very important episode in the development of Modernism in Scotland,' says Mike Lee, senior associate at S&P Architects. Miles Glendinning of the Scottish Centre for Conservation Studies describes it as 'Edinburgh's foremost building of the first age of Modernism'. Despite this, the Grade A-listed pool no longer conforms to international competition standards. S&P, with Buro Happold, has been

given the go-ahead for a two-year overhaul project, due to start on site next summer.

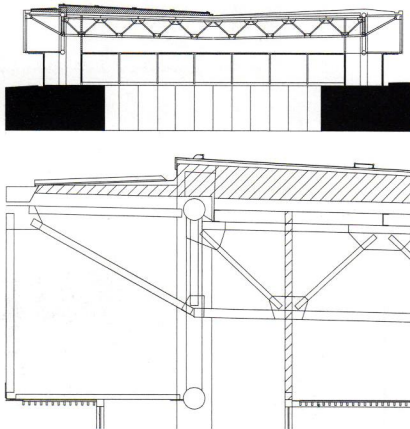
The motion to refurbish the pool sparked debate in the Scottish Parliament when Ian McKee, Scottish National Party MSP for Lothians, asked if it would be more appropriate to demolish the building and start again. The argument had weight: the renovated pool still won't fulfil the 10-lane requirement of international swimming competitions, so only diving events will be held there, in its dedicated diving pool. But McKee's claim that the pool was no longer 'fit for purpose'

seems redundant, given that, as RMJM's original project architect Euan Colam points out, 'it was intended for use as a municipal swimming pool'.

Another reason for maintaining the pool, adds Lee, is that its 'unique massing has meant that [it] has reached iconic status'. Herzog & de Meuron's Bird's Nest stadium (AJ 01.05.08) for this year's Beijing Olympics has shown how iconic architecture can contribute to a sporting event. Rejuvenating Edinburgh's Modernist classic could give the 2014 Commonwealth Games a worthy icon. >>

Solar thermal roof

A solar thermal roof will pre-heat domestic water. The system will consist of an array of connected, unglazed, matt-black stainless-steel plate collectors through which water passes. Unlike traditional systems, this can be laid at a very low incline.



Top Section through solar thermal roof over diving platforms

Above Detail showing perimeter standing-seam roof junction with unglazed Energie Solaire panels at a pitch of 3°

Ancillary accommodation

The pool's ancillary accommodation will be reorganised and the 1972 sauna suite demolished. Changing rooms will be zoned into wet, dry and group, accessible from three existing staircases. The gym will be extended upwards into the original spectator gallery.

Energy efficiency

Colam admits RMJM 'threw away a lot of hot air' when building the pool. A combined heat-and-power system will save 400 tonnes of CO₂ a year and a grey-water recycling system will send shower water to the toilets.

Moving floor to diving pool

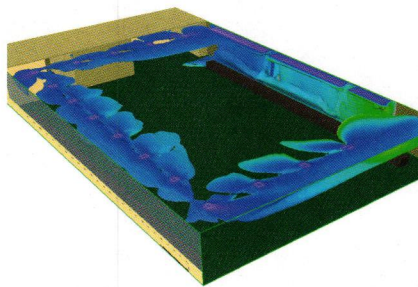
The 20 x 15m fixed-profile 3-5m-depth diving pool will be replaced with a 25 x 16.25m tank with a movable floor (see right), providing a variable depth of 0-5m. This will create international-standard diving facilities, and equip the pool for synchronised and general swimming.

Water-retaining concrete

The two replacement pools will be constructed using water-retaining concrete with sand cements and screed render. The pool surround will also be replaced with water-retaining concrete. Ceramic tiles on a sand and cement screed will be laid to falls.

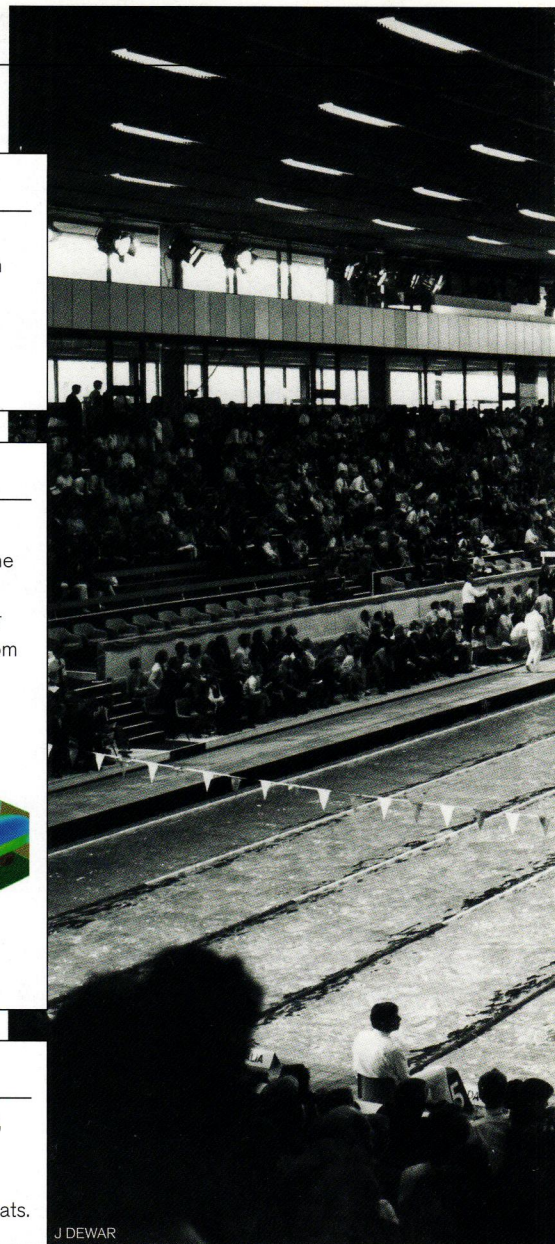
Temperature control

The Computational Fluid Dynamics model below shows air flow around the edges of the main pool. The model was used to calculate the temperature and velocity of the warm air curtain required to avoid cold downdrafts from external single glazing.

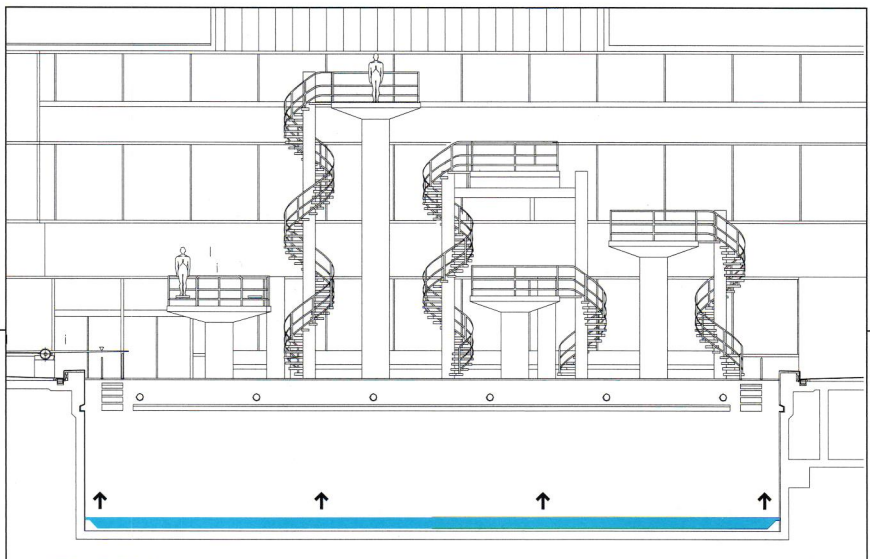


Air supply

Air supply to the pool and spectator seating, previously delivered from above, will be separated. Outside air will be supplied at poolside level via outlets under spectator seats.



J DEWAR

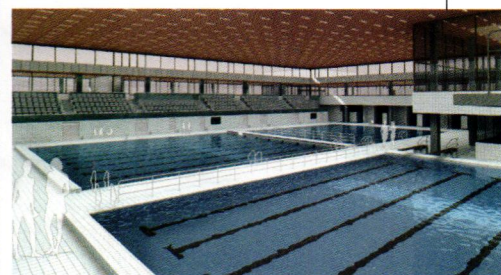


Fan-coil units

Fan-coil units in the ceiling void will supply cool air through grilles behind existing iroko timber panels, to provide comfort cooling to the gym, dance studio and office areas.

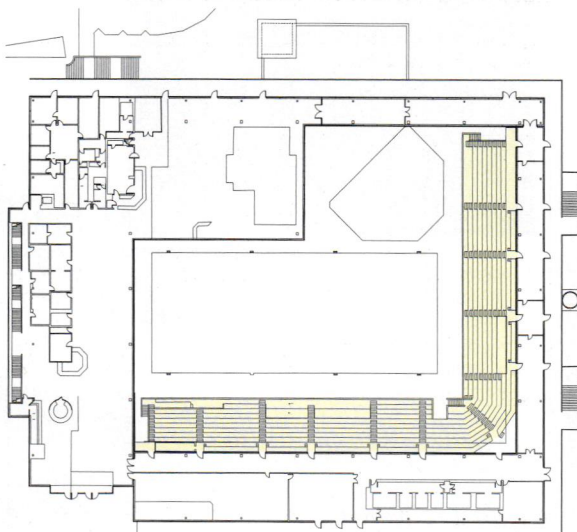
Moving floor to main pool

The main existing 50 x 21m pool, with depth graduating from 1.05m to 1.95m, will be replaced with a new 51.5m x 21m pool (pictured below). This will have a traversable boom and a movable floor, allowing the pool to be divided in two with a variable depth of 2m.

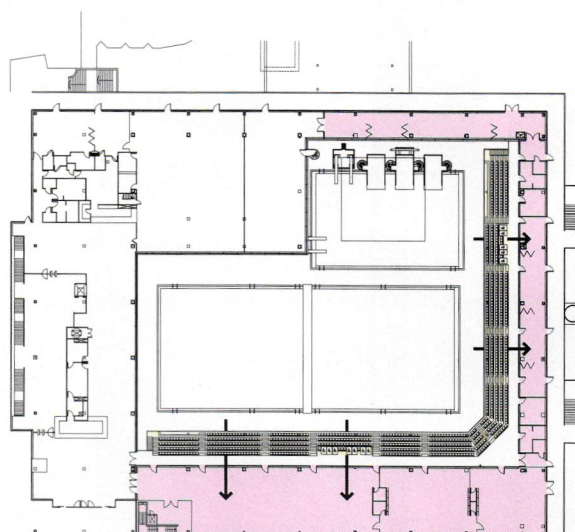


Precast-concrete seating

Precast-concrete spectator seating will be installed. The number of permanent spectator seats will be reduced from 1,500 to 900, but steeper raking for improved sightlines will allow sufficient headroom underneath to access areas for staff, officials and storage (seen below in pink) directly from the pool. ■



Existing level-one plan



Proposed level-one plan

LANDMARK PUBLIC CONVENIENCE BUILDING DESIGN

EXPRESSIONS OF INTEREST

Conwy County Borough Council invites expressions of interest from Architect led Design Teams for the Betws-y-Coed Public Convenience Project. Situated in a picturesque area of North Wales, this project involves the design of a landmark, truly sustainable, public building to serve the residents of Betws-y-Coed and cater for the extensive numbers visiting the area each year.

The successful Consultant Team shall demonstrate a vision of a landmark building providing a high quality, fully sustainable and carbon neutral asset for the local community. The design will include – but not be limited to:

- The form of the building and its optimal usage considering all potential end user groups.
- The appearance of the building's facades to offer an attractive facility which marries in to the picturesque surroundings.
- Internal and external layouts complying with the latest guidelines and best practice maximising use of the available space.
- Materials and finishes which offer the requisite quality and robustness and align with the schemes environmental credentials.
- Systems for installation to ensure the building's status as being fully sustainable and carbon neutral.
- An end product, including its features, finishes and systems, which is both easy to clean and maintainable.

In addition to the requirements above, consultants should also consider the use of public art, lighting, signage, access, street furniture and landscaping to optimise the design of the building.

Expressions of interest must include:

- A brief introduction to the Team with a designated point of contact for the Architect.
- Summary CVs of the personnel who would be working on the project.
- A one page Design Statement summarising your approach to the project and understanding of the site and locality.
- Details, with client contacts, of three completed or ongoing projects, one of which must have a significant sustainable component.

A shortlist of three Consultant Teams will be selected based on technical competence, relevant experience and project understanding. Procurement will then take the form of an Invited Design Competition with separate fee tender. A copy of the Design Brief Information Pack may be obtained from environmental.services@conwy.gov.uk.

Expressions of interest should be sent to the following address to arrive no later than Monday 6th October 2008:

Betws-y-Coed Public Convenience Design, Environmental Services, Conwy County Borough Council, Civic Centre, Abergele Road, Colwyn Bay LL29 8AR.

www.conwy.gov.uk



ENQUIRY 17 ON WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

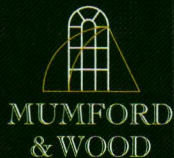
Finest conservation windows



Traditional timber box sash windows for period and sensitive renovations are available in single and double glazed options from Mumford & Wood's Conservation™ collection.

- Elegant profiles • Traditional sightlines • Made to order

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

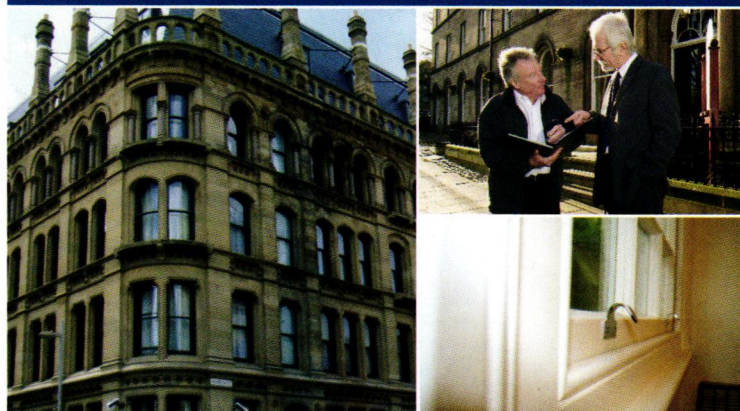


Mumford & Wood Limited is a member company of The Performance Window Group

Naturally durable timber with 60 years desired life

ENQUIRY 15 ON WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

SASH WINDOW RENOVATION SPECIALISTS



Ventrolla: The experts in window renovation

Working on historic buildings presents various challenges, including Part L of the Building Regulations and Listed Building consent. By renovating existing wooden windows, rather than unnecessary replacement, you can alleviate such hassles whilst achieving the following benefits:

- Eliminate draughts
- Eradicate rattles
- Ensure windows operate smoothly

and...

- Retain the building's character
- Add value to the property
- Overcome planning restrictions
- Reduce the site's carbon footprint

We have experience of working with Listed Buildings and those within conservation areas.

Ventrolla®
SASH WINDOW RENOVATION SPECIALISTS

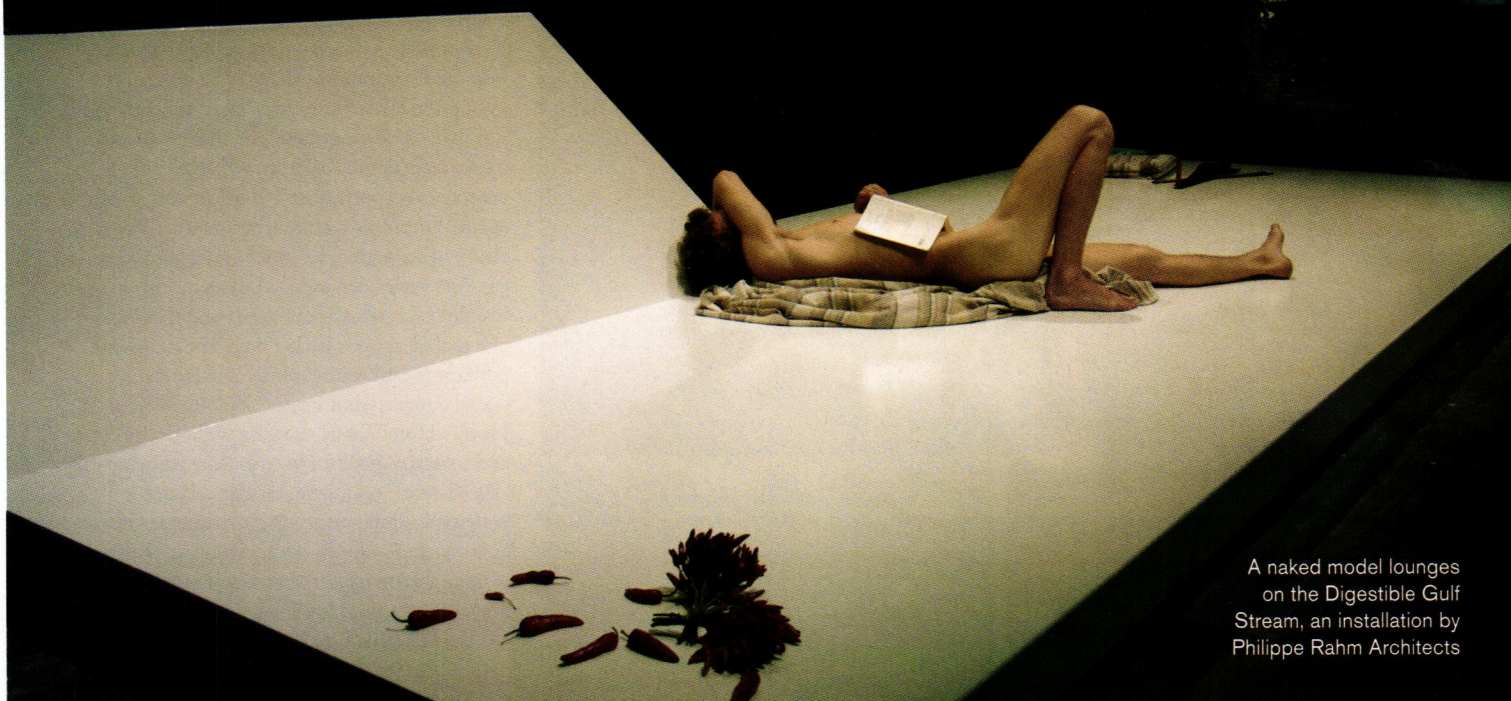
Call the experts to discuss your needs.

0800 378 278
www.ventrolla.co.uk

ENQUIRY 16 ON WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

In this section // *The Venice architecture biennale* // 10 Things to do at the London Design Festival

The Critics



A naked model lounges on the Digestible Gulf Stream, an installation by Philippe Rahm Architects

VENICE ARCHITECTURE BIENNALE

Like nerds talking about sex

*This year's Venice architecture biennale has been hijacked by awkward ambassadors of the parametric mafia and the elite of the avant-garde, says **Kieran Long***

Until November 23rd in various venues across Venice. www.labiennale.org

When I see Patrik Schumacher (business partner and factotum of Zaha Hadid) speak about architecture, I get very sad for him. He looks like a member of Kraftwerk trapped in one of those kidnap videos released by organisations with names like Swords of the Righteousness Brigade. 'Parametricism is the great new style after Modernism,' he says in a talking head film in the main exhibition of this year's Venice architecture biennale. He looks as though someone is pointing a Kalashnikov at his kneecap just out of shot.

The exhibition, located in Venice's Arsenale, is full of these videos, where the Elite of the Architectural Avant-Garde read out their manifestos to camera. Most are strangers to autocues and it shows. They chew gum, sweat

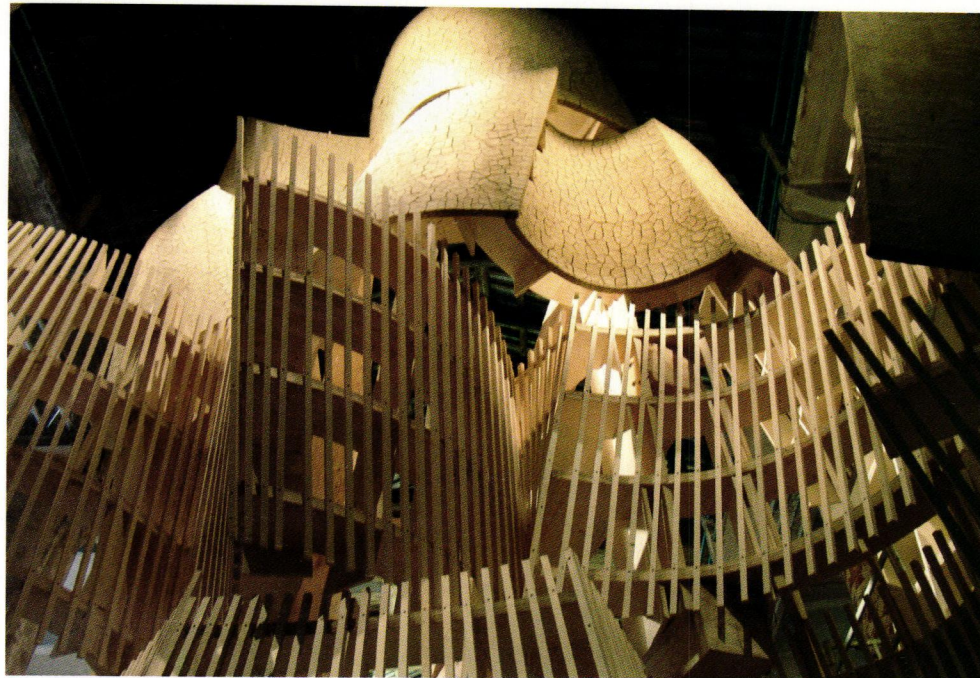
and primp their hair. Eyes dart uncomfortably along sentences not written to be read aloud. That's because the Elite of the Architectural Avant-Garde is almost entirely made up of nerds like Schumacher, people whose obsession with computers and the language that accompanies them has driven them to the top of the international academic community, and therefore the cultural life of architecture.

The members of the Elite of the Architectural Avant-Garde included in this year's Arsenale exhibition coincide in great number with another list, which we might call Aaron Betsky's Mates. Betsky, curator of this year's biennale, is the former head of the NAI in Rotterdam and current director of the Cincinnati Art Museum. His friends include

Frank Gehry (for whom he worked), UNStudio, Diller, Scofidio & Renfro, Coop Himmelb(l)au, MVRDV, Zaha Hadid and Asymptote (for whom he has authored texts).

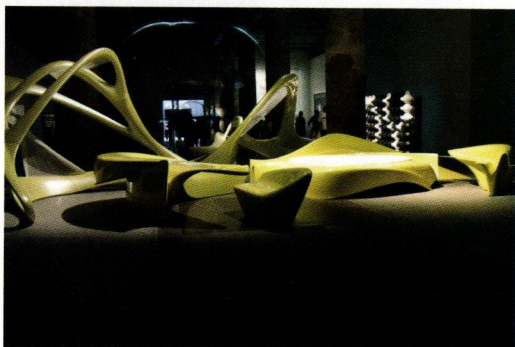
A total of 38 participants contributed the large installations that fill the 300m-long Arsenale Corderie, but this vast space does not include a single proposal for a building. Betsky's justification for this was his biennale theme – Out There: Architecture Beyond Building. 'We need some icons and some enigmas,' Betsky wrote in his exhibition foreword. 'We need an architecture that questions reality.' This was taken as a license to produce some kind of conceptual artwork.

Let's get the rubbish out of the way first. Massimiliano and Doriana Fuksas created a >>



Left Ungapachket,
by Frank Gehry
Below far left The
Lotus, by Zaha Hadid
Architects

Below left
Nigel Coates'
Hypnerotosphere,
inspired by human
and horse bodies



giant green box (proudly described as the biggest installation in the Arsenale) with some crap holograms inside it – a titanic waste of resources. Britain's only participant, Nigel Coates, did a 360° faintly pornographic film with some unsettlingly equine seating in the middle. UNStudio made a vast triangular room that was all about 'flow', except that there were lots of shin-high things to trip over, and it got cramped if more than two people were inside.

Zaha Hadid Architects' contribution to the biennale is significant, and deserves closer inspection. On the one hand there is Schumacher's sermonising and a weird bit of furniture created for the Arsenale (of which more later) jointly credited to Hadid and Schumacher. In the Giardini, another biennale venue, there is a room in the Italian pavilion containing original drawings by Hadid herself, most significantly of *The Peak*, a competition-winning project in Singapore that she lavished years and reams of canvas on after winning the competition in 1983. It was never built.

It's a truth commonly held about Hadid's work that whatever you think of her now, those early paintings were simply *amazing*. I bumped into Geoff Shearcroft from London architect AOC in that room. He suggested to me that

despite that axiom, *The Peak* is actually a really boring building – 'a dog,' in his words. 'Look at the section,' he said. I did, and he's right: 3m ceiling heights in a kind of car-park arrangement, no discernible spatial quality or tuning of light, little description, let alone celebration of the circulation. Having visited a great many of Hadid's buildings, I can verify that her practice, now grown to 250 employees, is still unable to do sections. Look at Cincinnati Contemporary Arts Center, where the section is no better, nor different to a medium-sized office building.

The paintings are remarkable, though, and it makes you wonder what would have happened if computers, in the guise of Schumacher, hadn't taken Hadid's work away from this Koolhaasian-deconstructivism and towards wiggly shape-making, or Parametricism, as we will doubtless now be obliged to call it.

The shape that appears under the name of Zaha Hadid and Patrik Schumacher in the Arsenale is a piece of furniture, called the Lotus, which integrates a circular bed with a mess of tendrils swooshing around to form a desk, chair and shelving. In the words of Clive James, it takes energy to be a lousy writer, and Schumacher doesn't lack that. He is blissfully unaware of the metaphorical connotations of

his words, and thus contorts his descriptions into faintly humorous shapes. 'To seduce,' he says in the explanatory text for *Lotus*, 'is to be sensitive to existing standards that stand as the inseparable definition from which to seduce, compare and portray an "other" against.' Come again? From this tortured, deconstructivist vision of seduction, I'm not sure Schumacher can ever have been seduced. Perhaps this is why his idea of a seductive object is one that looks like pulled-apart muscle fibres. The curves are perhaps meant to resemble some fantasy of sexual congress, but instead look like Victor Horta's Hôtel Tassel staircase without the craft and material quality. He ends the text by saying: 'The "Lotus" room operates like a Russian *matryoshka* doll performing a striptease.' If Schumacher's idea of eroticism is a fat Russian woman taking off her aprons to brassy trumpet music, then I think we'll have less of it.

The Arsenale is full of pieces like this – by people who are getting old and have a pressing need to reassure each other that they are artists. The only highlights for me are Barkow Leibinger's garden of laser-cut steel poles (which at least had something to do with craft and technique) and maybe Philippe Rahm's room, which changes temperature as you walk through it. Unfortunately the Frenchman ruined it by including some naked people lounging around and playing the saw (I'm not joking). At a stroke, this turns a physiological experience into a sleazy spectator sport.

The national pavilions are more diverse, and here there are some real highlights. The China pavilion, through captivating photos of

If Schumacher's idea of eroticism is a fat Russian woman removing her aprons to trumpet music we'll have less of it

communist blocks, contemplates the writing and re-writing of architectural history through the selective destruction and retention of buildings in Beijing. The USA's contribution brings together a range of practitioners working as activist-designers in some of the most blighted neighbourhoods in the Western world. These projects are about architects intervening in existing power structures to effect real change for vulnerable people. Some of them add profound architectural moves to this, particularly the houses of Alabama's Rural Studio and the interventions of the Detroit Collaborative Design Center.

The jury awarded a Silver Lion for 'Promising Young Architect' to Alejandro Aravena, author of the Elemental housing project in Chile, which is displayed in a compelling room at the top of the Italian pavilion. This extraordinary project for super-low-cost, self-build housing for the poor and homeless of Chile deserves its recognition. The contribution of architects from Central and South America (such as the Guatemala-born, Teddy Cruz and the Caracas-based Urban Think Tank) shows what a powerful region it

Philippe Rahm ruins his room by including some naked people lounging around and playing the saw

is for architectural ideas right now. As more and more of them take positions in US universities, it seems that they are becoming the social conscience of American architecture.

Britain's contribution, curated by critic Ellis Woodman, is measured, beautifully presented and includes work by admirable architects. Each of the five practices (Sergison Bates, Tony Fretton, de Rijke Marsh Morgan, Witherford Watson Mann and Maccreanor Lavington) present two of their own housing projects, one from England, and one from mainland Europe. In so doing, Woodman wrote, he hoped an 'interrogation of cultural differences' would ensue. In the event, it is less an interrogation and more a mild suggestion, with most of the critical context that makes British housing so unique absent from the exhibition and confined to Emily Greaves' (excellent) catalogue.

The British pavilion divided people. Some found it boring (mainly those who find the work of the above five architects worthy but dull), others a welcome break from the chaotic posturing of much of the rest of the biennale. Woodman made a smart decision to ignore Betsky's theme. However, there is always something of the trade mission about the British pavilion, which sets it somewhat apart from the explicit control given to the curators of, say the German or Japanese pavilions. Woodman was given the theme of housing to deal with. Most other curators get to decide themselves what the subject matter should be.

The jury's decision to award the Golden Lion for best installation to Greg Lynn suggests that they agreed with the pervading feeling that this was a weak year for the biennale. Lynn's furniture, made from children's toys, was amusing, but his manifesto much clearer. 'This is not a strong time for architecture,' says Lynn. 'It can be seen from the lack of publications, the lack of vision in exhibitions, and the focus on design service rather than the art of architecture. It is irresponsible not to focus a biennale on buildings.' Lynn means this last statement ironically, but I'll take him at his word. The 2008 biennale is the year that the avant-garde finally disappeared into its own darkest recesses. Let's hope the recession finishes the job. ■

Resume: The avant-garde venture too far up their own Arsenal

See more images and coverage of the biennale and the British Pavilion at WWW.ARCHITECTSJOURNAL.CO.UK

Below Zaha Hadid's 1983 competition-winning entry for The Peak, Hong Kong
Bottom The Changing Room by UNStudio



10 THINGS TO DO AT THE LONDON DESIGN FESTIVAL

Here is the AJ's 10-point guide to this year's celebration of design in the capital

The London Design Festival, until 23 September, at various London venues. www.londondesignfestival.com



1 Urbantine Project at Tent London

This open-concept installation, Open Tables Ecology by Working Architecture Group, is this year's winner of the Workspace Group Urbantine Project, Fast Architecture contest. The installation (*above*) uses recycled fireplaces, doors and windows and links them to the web, creating a 3D interactive interface.

Until 21 September at Tent London, Truman Brewery, 91 Brick Lane, London E1 6QL

2 Allgood and the AJ's lever-handle-design competition

This year's winners of Allgood and the AJ's lever handle-design competition will be announced by AJ editor Kieran Long on 18 September at 100% Design. Finalists include Sebastian Bergne, Stuart Hatcher, Alex Llusia, Stuart Martin, Dimitri Warner and Andrew Weston. The winning handle will be manufactured and distributed by Allgood.

100% Design is at Earls Court, London, until 21 September. www.100percentdesign.co.uk

3 Greengaged at the Design Council

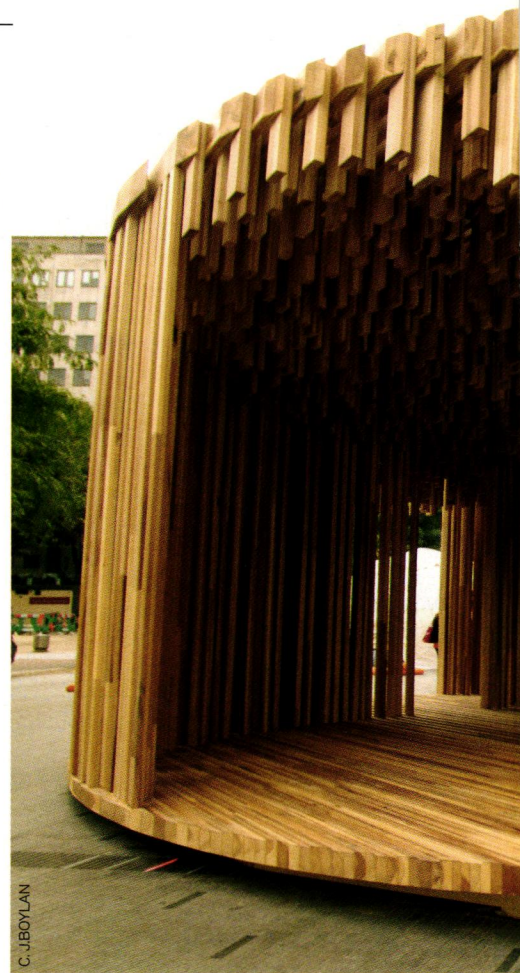
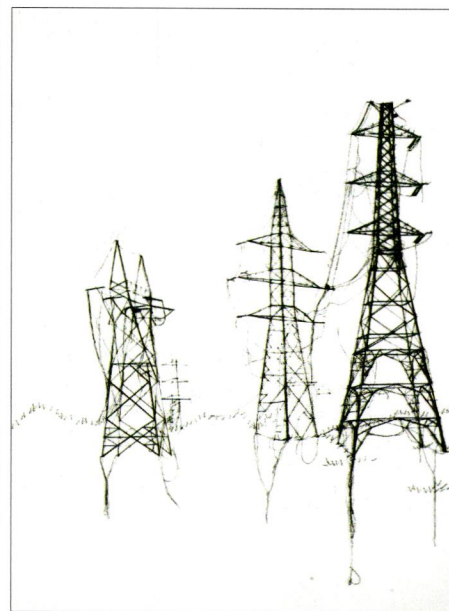
A new event for this year, Greengaged is a series of events, debates, workshops and seminars that focus on sustainable design. Speakers include Malcolm Smith of Arup, Pio Barone Lumaga of LOFT Stockholm and Daniel Epstein of the Olympic Delivery Authority.

Until 23 September, 34 Bow Street, WC2E 7DL
www.greengaged.com

4 Debbie Smyth for Talent Zone

Debbie Smyth is one of 15 graduate designers who won a competition for free exhibition spaces run by online magazine Dezeen. Her Pins & Thread drawing of electricity pylons will be shown in the Talent Zone at Tent London in the Truman Brewery.

Until 21 September at Tent London, Truman Brewery, 91 Brick Lane, London E1 6QL



C. JOYLAN



5 Sharon Bishop for Hidden Art

Sharon Bishop's Danger Series plates feature three hand-drawn designs transferred onto ceramic plates (*above*). The series forms part of Hidden Art Select's second range, which launches at 100% Design.

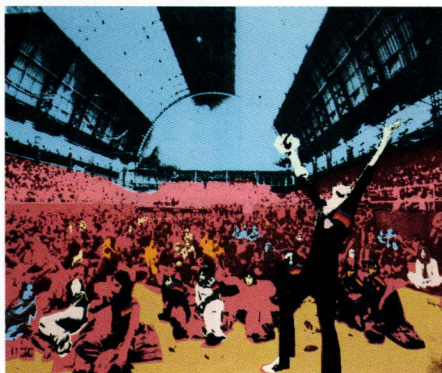
100% Design is at Earls Court, London, until 21 September. www.100percentdesign.co.uk



6 *This is Macro for DecodeLondon*

DecodeLondon will be converting an industrial warehouse into a 'pop-up' retail store. On show will be This is Macro's newly launched Bell Tables (*below*), made of toughened glass.

Until 24 September, Pop-up, 187-211 St John Street, London EC1V 4LS



7 *Spin, The Art of Record Cover Design at The Arts Gallery*

This exhibition rounds up the original artwork from some of the most iconic record covers of our time, and features albums released by bands from Cream and Madness to The Chemical Brothers (*above*). The show is co-curated by *Spin Magazine*, *GQ* editor Dylan Jones, Faris Rotter from band The Horrors, and designer Peter Saville.

Until 3 October at The Arts Gallery, University of the Arts London, 65 Davies Street W1K 5DA

8 *David Adjaye pavilion for London Design Festival*

Experience David Adjaye's Sclerae, a 8 x 5m pavilion constructed on the Southbank Centre Square (*left*). The pavilion, a collaboration with the American Hardwood Export Council, is made from of American tulipwood and comprises two curved rooms. Until 24 September, Southbank Centre, Southbank, London



9 *Matthew Hilton for De La Espada*

Check out London designer Matthew Hilton's newest products at 100% Design. Products include the Fracture table (*above*), Tapas chair, Manta chair and Hepburn sofa, all produced for De La Espada. The Hepburn sofa has been shortlisted for a 100% Design/Blueprint Design Award

100% Design is at Earls Court, London, until 21 September. www.100percentdesign.co.uk

10 *FT Talks at London Design Festival*

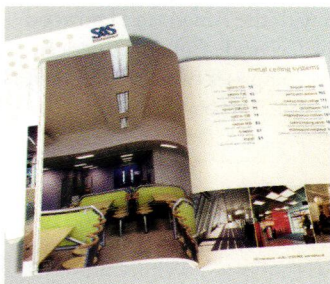
Have breakfast while listening to consulting engineer Max Fordham, Nick Shattock of developer Quintain and eco-architect Bill Dunster of ZEDfactory discuss the merits and pitfalls of designing sustainably – part of a series of talks organised by the *Financial Times* and the London Design Festival. 19 September, 7:30 AM, Royal Festival Hall, Southbank Centre

Resume: LDF: the design of the times

Products

Respond to these panels at WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT
Readers may also obtain information about these products by filling in the enquiry numbers on an AJ enquiry card. Advertisers wishing to promote their products on these pages should contact Hannah Stadie on 020 7728 4562.

SAS INTERNATIONAL



AJ ENQUIRY 201

Market leader SAS International has introduced a new comprehensive reference guide to specifying and installing metal ceilings in a range of different environments. It provides advice on how ceilings should be suspended, and shows the advantages of different ceiling types. The brochure can be requested at www.sasint.co.uk/newbrochure

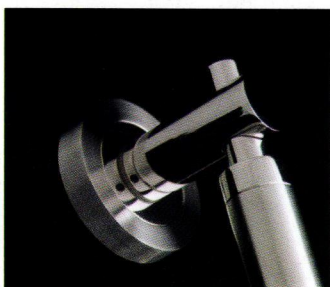
STOAKES SYSTEMS



AJ ENQUIRY 202

Is this a stairway to heaven? No, it's the Kalwall daylighting system, a unique translucent wall-cladding and roofing system for diffusing sunlight without shadows or glare. Guides on Kalwall + Nanogel and on using Kalwall in pools, sports halls, schools and on roofs are available to order or download from www.stoakes.co.uk

LEADERFLUSH SHAPLAND



AJ ENQUIRY 203

Leading door and doorset manufacturer Leaderflush Shapland offers a complete architectural hardware solution, consisting of the Origins and Elements ranges. This allows specifiers to select all their doorset and ironmongery requirements from one convenient source across all applications and sectors.

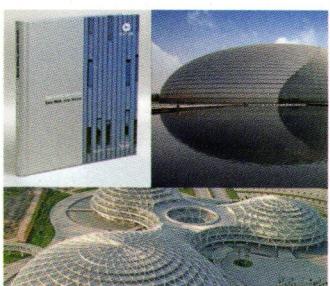
POWDERTECH



AJ ENQUIRY 204

Powergalv is a new one-stop shop for finishing from Powdertech. This quality finishing service offers galvanizing, fettling and pre-treatment to ensure that metals are smooth and clean, and ready to receive a powder coating. Powergalv delivers a superior finish which lasts longer and feels smoother. www.powergalv.co.uk

KALZIP



AJ ENQUIRY 205

Kalzip has launched a new project reference book called *One World, One Vision*. Marking 40 years of Kalzip, the book highlights the creative design, manufacturing quality and technical support associated with Kalzip installations. To obtain your free copy while stocks last, call 01925 825100 or email kalzipmarketing@corusgroup.com

ECOFIRST



AJ ENQUIRY 206

Building contractors looking to source and install proven renewable-energy systems will find that Ecofirst has the answers they need. Serving the housing, commercial and public-sector markets, Ecofirst offers eco-friendly solutions such as solar water-heating systems, photovoltaics, wood-pellet boilers, rainwater harvesting and wind turbines.

JUNCKERS



AJ ENQUIRY 207

The floor forms the foundation for any interior, underlining the overall impression. With Reflection, Junckers has reinterpreted one of the strongest trends for Autumn/Winter 2008 and created a range of wooden floors that are expressive, beautiful and unique – the world's first metallic-look solid hardwood floors.

MARLEY ALUTEC



AJ ENQUIRY 208

Evolve is a virtually maintenance-free rainwater system from Marley Alutec. Developed for the environment, Evolve is one of the most sustainable and cost-effective rainwater systems available in the UK. It is manufactured from recyclable aluminium, an extremely durable material with a life expectancy of 50 years or more.

Classified enquiries

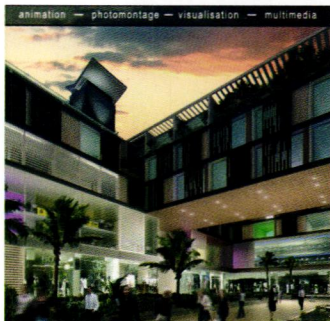
Hannah Stadie
T 020 7728 4562 F 020 7728 4666
E hannah.stadie@emap.com

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

Classified

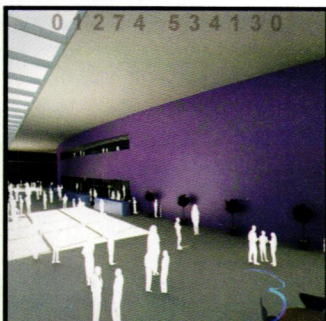
3D COMPUTER VISUALISATION

animation — photomontage — visualisation — multimedia




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

0 1 2 7 4 5 3 4 1 3 0



www.3dcom.co.uk



the digital image co.



t 020 7613 5530 www.thedigitalimageco.com



FLIC DIGITAL
Architectural Visualisations

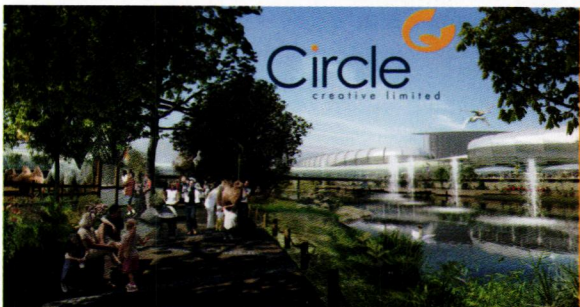
Hi-Res views
Photomontages
Fly-throughs
Animations

020 7324 9835
www.flicdigital.co.uk
studio@flicdigital.co.uk



glass canvas
IMAGE FILM CREATION


www.glass-canvas.co.uk
Tel 020 7202 0270
info@glass-canvas.co.uk



Circle
creative limited

01252 711 700
www.circlecreative.co.uk
sales@circlecreative.co.uk


KITCHENS



HOWDENS
JOINERY CO.
MAKING SPACE MORE VALUABLE

Howdens supplies high quality kitchens and joinery products to trade professionals only.
Visit www.howdens.com

TRADE ACCOUNT HOLDERS ONLY




To advertise here please contact
Hannah Stadie on

T: 020 7728 4562
F: 020 7728 4666
E: hannah.stadie@emap.com

www.architectsjournal.co.uk


MODEL MAKERS



Sussex Modelmakers

It's our 21st year of providing
quality architectural models nationwide

02392 474 100 / peter@sxmod.co.uk
17, Manor Close, Havant. PO21 5SF



MODEL MAKERS



KANDOR
KANDOR MODELMAKERS

Tel 020 7251 6366
Fax 020 7608 3356
email: kandor@kandormodels.com
www.kandormodels.com

COMBER

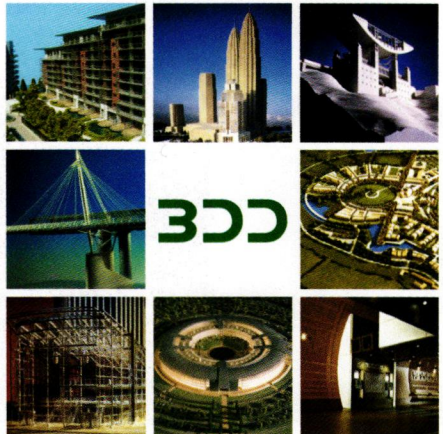
MODELMAKERS 020 8533 6592
LONDON • MAIDSTONE • INVERNESS



www.combermodels.com combermodels@btconnect.com

MODELMAKERS

t: 020 7739 7933
f: 020 7739 7195



3dd

3dd.co.uk



FLIC MODELS

We are now in our cool new studio.
7a Macclesfield Road
London
EC1V 8AH

Architectural Models
Product Models
3D Computer Visualisations
Fly-throughs


020 7324 9830
www.flicmodels.co.uk



To advertise here please contact Hannah Stadie
on

T: 020 7728 4562
F: 020 7728 4666
E: hannah.stadie@emap.com

www.architectsjournal.co.uk




NGM SURVEYS
CHARTERED LAND SURVEYORS
LAND & BUILDING SOLUTIONS

FOR A RELIABLE SERVICE
AND ACCURATE SURVEYS

Services include;

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



www.ngmsurveys.co.uk

mail@ngmsurveys.co.uk

Midlands	South
5 Williamson Court 2 Foundry Street Worcester WR1 2BJ	2 Jeffries House Jeffries Passage Guildford GU1 4AP
T. 01905 233 81	T. 01483 854 740


Michael Gallie & Partners

Measured Building Surveyors

1 New Concordia Wharf, Mill Street, London SE1 2BB
 ☎:020-7394-1111 ☎:020-7394-2499

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

☎:enquiry@michaelgallie.co.uk 🌐:www.michaelgallie.co.uk

Land & Measured Building Surveys
Established over 14 years

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

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

KINGS

Land and Architectural Surveyors
FIRST CHOICE FOR ALL YOUR SURVEY NEEDS

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

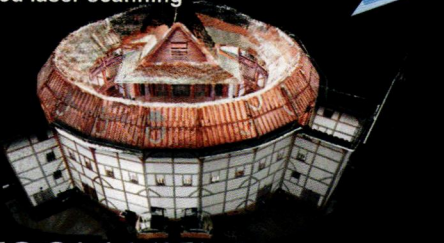
KingsLand Surveyors Limited
 The Coach House, 24 Bridge Street
 Leatherhead, Surrey KT22 8BX
 Tel: 01372 362059 Fax: 01372 363059
 E:mail: mail@kingslandsurveyors.co.uk
 Web: www.kingslandsurveyors.co.uk



apr services

land, buildings and 3d laser scanning
mail@aprservices.net
www.aprservices.net
 tel : 020 8449 9143

pointtools4rhino
 drawing from clouds
 with the power of rhino



POINTTOOLS VIEW
 pointcloud & model viewer www.pointtools.com

callidus

specialist measured land and building surveys
 professional surveys • professional service

- accurate
- on time
- to budget

THE SURVEY ASSOCIATION

☎ 020 8543 8884 ☎ info@callidussurveys.co.uk
 ☎ 020 8543 6664 🌐 www.callidussurveys.co.uk



LAND & MEASURED BUILDING SURVEYS
 UNDERTAKEN THROUGHOUT
 THE UNITED KINGDOM
 AND EUROPE



SITE AND TOPOGRAPHIC SURVEYS
 FLOOR PLANS, ELEVATIONS AND SECTIONS
 AREA SURVEYS FOR GIA AND NIA
 BOUNDARY SURVEYS AND LEASE PLANS
 DIMENSIONAL SURVEYS, SETTING OUT AND MONITORING

☎.020 7637 2930 ☎. 020 7637 2931
 e. info@3sixtymeasurement.co.uk www.3sixtymeasurement.co.uk
 a. Southbank House, Black Prince Road, London SE1 7SJ

RESPONSIVE DEDICATED FLEXIBLE PERSONABLE



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

CDM CO-ORDINATOR

WALTON CONSULTANCY UK LIMITED
 Construction Consultants, CDM Co-ordinator
 T: 01242 248131 M: 07802 839453 F: 0870 0512437
 E: john@wcultd.com Full CDM service, Fire Risk Assessments,
 Access Audits, SBEM calculations, PROMPT SERVICE nationwide

interbuild
26th - 30th October 08

At **Interbuild 2008** you'll find hundreds of **exhibitors** displaying **thousands of products** to keep you ahead in a fast-evolving industry. New this year is the **Architects' Forum**, a hotbed of open and frank **debate**, with teams exploring a number of high profile construction projects.

INNOVATION

BUILT IN

Don't miss this unique opportunity to hear about some truly **inspirational projects** from the experts including:

Foreign Office Architects Sheppard Robson

Zaha Hadid Architects Studio Egret West

Gensler Waugh Thistleton Architects

Allford Hall Monaghan Morris ZEDfactory Ltd

The Architects' Forum in association with:



RIBA

THE ARCHITECTURAL
REVIEW



www.interbuild.com

**SAVE
£20**

register for free in advance

visit WWW.INTERBUILD.COM or text* INTERBUILD to 80800

Birmingham NEC 26th – 30th October 2008

*Free text service

ENQUIRY 21 ON WWW.ARCHITECTSJOURNAL.CO.UK/AJDIRECT

Jobs

Display advertising
020 7728 4558
Recruitment advertising
020 7728 3823
Advertising fax number
020 7728 3888

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

Jobs enquiries
Kyra Willis 020 7728 3827
kyra.willis@emap.com
www.architectsjournal.co.uk

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

INSTITUTE OF CREATIVE TECHNOLOGIES

RESEARCH ASSISTANT

REF: 5009

(Fixed term for one year)
£23,002 - £28,290 pa

Our research project aims to reconstruct much of Roman Leicester using suitable Architectural CAD software packages like 3DMax and/or Vectorworks in a form suitable for importing it into the Half Life 2, Source games engine or other appropriate gaming environment.

Highly experienced in the field of digital modelling for architecture, with a particular focus on Roman architecture, you will be committed to producing building models which are verifiably architecturally authentic in their appearance, detail and construction for the purposes of research.

Application forms and further details are available from our website: www.jobs-dmu.co.uk Alternatively telephone (0116) 250 6433 (24 hour answerphone) or write to The Human Resources Team, De Montfort University, The Gateway, Leicester LE1 9BH. Please quote the reference number.

Closing date: 2 October 2008

We are an equal opportunities employer and welcome applications which reflect the diversity of our community.



A Clerkenwell based job agency set up by Architects for Architects



Fly me to the moon!
£40,000 - £50,000 p.a. + benefits

A friendly, medium sized design focused practice, based in amazing offices near Kings Cross are looking to appoint a talented Architect to manage their aviation team. The successful applicant will have exceptional design & delivery skills as well as proven team leading abilities. Previous experience working on similar projects would be advantageous. This is a great opportunity to work on a high profile project from inception to completion! AutoCAD.

Lead a team!
£70,000 p.a. tax free + benefits

An international leader with offices throughout the world are looking to appoint a driven and ambitious Concept Designer to run their team based in Dubai. Successful candidates will be involved with a number of high budget projects across a variety of sectors from conception to planning stages. This is a fantastic opportunity to gain more responsibility & be involved in some exciting projects!

Urban landscapes!
Competitive salary & benefits

A well published, environmentally focused urban & landscape practice are looking to appoint a number of Landscape Architects & Urban Designers of all levels to join their London based team. Successful candidates will be working on a number of projects across RIBA stages A-D located throughout the UK & internationally. This is an exciting opportunity to work for a large well established practice on some large scale projects with the opportunity to travel! AutoCAD.

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

GLOUCESTER CATHEDRAL

The Chapter wishes to appoint a

CATHEDRAL ARCHITECT

to take up position from 1st April 2009.

For an application pack please email mbeckett@gloucestercathedral.org.uk

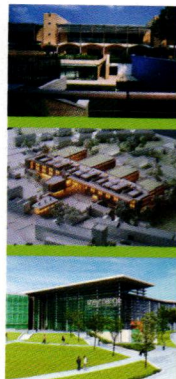
The closing date for applications will be 10th October 2008

For an informal discussion, call Mark Beckett, the Chapter Steward on 01452 508216

Part 2 RIBA Architectural Assistant required, minimum two years' experience

Must have excellent VectorWorks, MS Office and hand-drawing skills. Salary c. £28k, closing date for applications 17 October 2008.

Please send your CV, references and examples of your work to Rachel Douek, Walters and Cohen, 2 Wilkin Street, London, NW5 3NL
We are an equal opportunities employer



Education Architects

With up to 5 years UK experience sought to join design-led practice creating award winning education buildings across London & the South

Contact studio@perkinsogden.com with current CV and samples of work

See more at www.perkinsogden.com

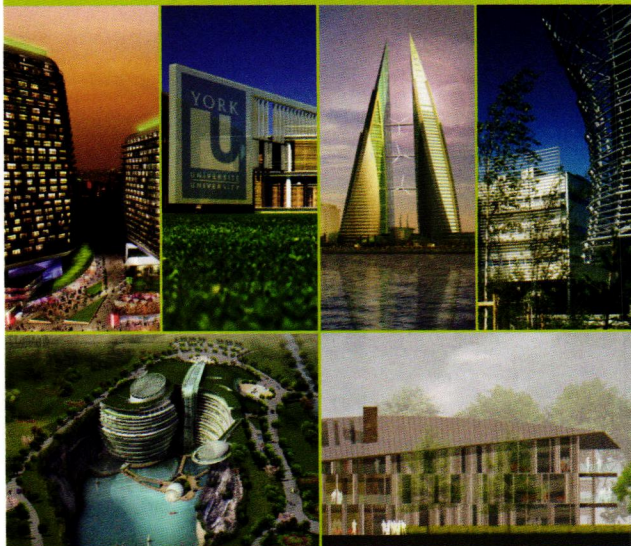
Perkins | Ogden Architects

We are seeking

Architects, Project Architects and Technologists

To work on:

- Learning Skills Council colleges nationally
- Building Schools for the Future
- Amazing projects in the Middle East



Plan Design Enable

ATKINS

We need candidates across all our UK offices including Northern Ireland with opportunities to work internationally.

Ideas Unlimited...

Atkins is planning, designing and enabling some of the world's most inspiring and sustainable architectural design projects.

With the unlimited ideas of over 17,000 talented professionals, including 650 architects, we're delivering excellence across a range of disciplines. And with what it takes to excel tomorrow, we're leading the way in shaping the cities of the future.

Find out more at www.atkinsdesign.com - we're a business that's as committed to diversity as it is to design excellence and we encourage our creative minds to develop their careers in some of the world's most professionally rewarding locations.

.....Innovating for the future

www.atkinsdesign.com

RMJM is an international, world class architectural practice, with offices in Europe, Asia, the Middle East and North America. Our design-led work connects people and places, context and culture to create dynamic modern architecture that enhances our daily lives.

www.rmjm.com



RMJM

We are looking for experienced leaders within the Architectural profession to join the team based in Dubai.

Senior Project Director - Dubai

We are currently seeking to appoint a Senior Project Director, who will be responsible for the oversight and direction of operational and commercial aspects of RMJM projects.

The successful candidate will be a registered Architect who possess a thorough knowledge of the Architectural industry and has extensive management experience in relation to major projects. With demonstrated skills in; leadership across large multi discipline teams, negotiation, client management, financial analysis and organisational assessment. Middle East experience is preferred but not essential.

Associate Directors & Senior Associates, Design and Project Leaders - Dubai

We are also seeking experienced and talented leaders to fill Associate level positions within our Dubai office. Successful candidates will have excellent design and/or project management and communication abilities.

In return, successful candidates will enjoy an environment which promotes creativity, teamwork and personal development. Benefits include private medical insurance, bonus scheme, payment of professional subscriptions and relocation package.

Please apply stating the position and include a detailed CV and cover letter with your salary expectations to: k.geary@rmjm.com
Closing date for applications is the 12th October 2008.

Central Manchester and Manchester Children's University Hospitals NHS Trust

SENIOR CAPITAL PROJECTS MANAGER

Property and Estate Development,
Manchester Royal Infirmary
Band 8b £43,221 - £53,432

This busy department provides essential design and construction services to the Trust. In a tough but exciting role, you will help the department adapt to interesting new challenges. Developing effective relationships with the Trust's PFI partners, providing specialist advice, and leading a small team - your contribution is essential.

A corporate member of an appropriate professional body, you are a good communicator, with an understanding of the complexities of working in a healthcare environment that enables you to effectively identify and prioritise both your own and others' workloads. In return, you will benefit from excellent in-house training.

For an informal chat please contact Claire Dalley on 0161 276 6712, or e-mail claire.dalley@mmc.nhs.uk

Apply online at www.careers.mmc.nhs.uk or call on 0161 276 6197 (Monday to Friday 9.00am - 5.00pm) quoting ref: COR1122.

Closing date: 22nd September 2008.



We are an equal opportunities employer.

RECRUITING? CALL US ON 020 7728 5838

Middle Eastern Promise

With over 400 live job vacancies in the Middle East alone,
you'll get the chance to move-on-up with the all new
careersinconstruction.com

careers
in construction 



Ian Martin. That crashing sound is your derivative workload collapsing

MONDAY. Marx would have made a great estate agent. He loved rhetoric, and spotted Clerkenwell's fantastic potential years before anyone else. But ultimately he was wrong about property. All property is not theft. In our puffed-up globalised world, it turns out, all property is FRAUD.

Obviously, the collapse of confidence is bad news for architects, as they're part of the supply chain. Whether they're at the top of the profession dreaming the unthinkable, or at the bottom scraping a living from loft conversions and planner-fluffing, architects are discovering that niche is a synonym for recession.

TUESDAY. Put finishing touches to the wooden model of my *Olympic Hyperbowl* with a cordless carbon buzztool.

WEDNESDAY. I'm starting to find the current economic unpleasantness very tiresome. Most of my clients have 'put things on hold'. Bastards. They're even inventing a new lexicon of anxiety. In the space of a week I've had various projects subjected to the following: a narrative rethink. Value chamfering. Credit engineering. A frugality check. Cost-sanding. Rationalised de-aspirationalisation. Catalytic refinancing filtering. Liquidity rescaling. High-speed manual double de-crunching.

One victim of this new order is the Iconical Tower I've just knocked up for a newly created civic Ground Zero in the middle of Clitheroe. The local livestock market thrived here until 2002, when Communities had it shut down as a hate

crime. It's where the original slave market and witch gallows stood, proudly, in the days before TV drama.

The Iconical Tower is so called because it is both beaconistic AND conical, a helter-skeltery affair inspired by Russian Constructivism, though not in a scary way, people are jittery enough as it is. Imagine Tatlin's Monument to the Third International, but with a glass lift to the top and a gift shop at the bottom. Don't ask me what it's supposed to 'be' or 'do', it's a BLOODY ICON, OK? Its purpose is to be noticed, so people are drawn to downtown Clitheroe to see what's there. Don't ask me what there is in central Clitheroe, either. A fortnight ago I would have said 'Not much, but wait until the Iconical Tower goes up'. Now I'm afraid the mysteries of inner Clitheroe will remain closed to all except those trapped there, as the scheme has been officially 'freezerplated'.

My companion Barratt the parrot offers his comments. 'God is in the derivatives! Prepare for the New Utilitarianism! Locally sourced cuttlefish! Any other business! Any other business!'

I wonder if the recession might open up new opportunities for a smart parrot familiar with the contemporary rubric of epic space. Yeah, Barratt needs a job, to get him out of the – i.e my – house.

THURSDAY. Meet Darcy the architecture critic for lunch. Looking very smart in his post-ironic Republican plaid and denim. His stupid, weedy legs are barely able to drag along the massive cowboy spurs clamped inexpertly to the heels of his tan snakeprint Goth boots.

Inevitably, his dachshund Bauhaus is dressed like a quivering, emaciated version of Sarah Palin, though without the lipstick.

We discuss this year's Venice pavilions. He's actually seen them, so has me at a disadvantage. Nevertheless, we agree that there's still a lot of vitality in built satire. Barratt is insufferable, mimicking Bauhaus's yapped questions from the floor.

FRIDAY. Whoa. There's a temp job going in the press office of the Royal Institute for the Protection of British Architects. Maternity cover. Duties include announcing shortlists, welcoming government initiatives and saying 'the RIPBA is the most prestigious architectural institution in the world' over and over again. I line up an interview for Barratt.

SATURDAY. Melancholy gathering in Bournemouth of the Lib Dem Architects Alliance. The party conference is over and even the fringe has packed up and moved back to Brighton, where it lives. There's nobody left to hear them debate, which is just how they like it.

Summary: the built environment is becoming denser, but if we all shift to the right a bit there'll be room for the disaffected.

SUNDAY. Peace and quiet at last. Have laced Barratt's pumpkin seeds with *laudanum*. A blissful day in the recliner, immersed in real architecture for a change. Old-fashioned architecture can lift the spirit all right, but only IT enterprise architecture can transform an embedded, high-performance system into a converged sensor network environment.