

27.03.08

Careers Guide
Featuring a family tree of firms, profiles of foreign practitioners and a guide to st.architecture – p49

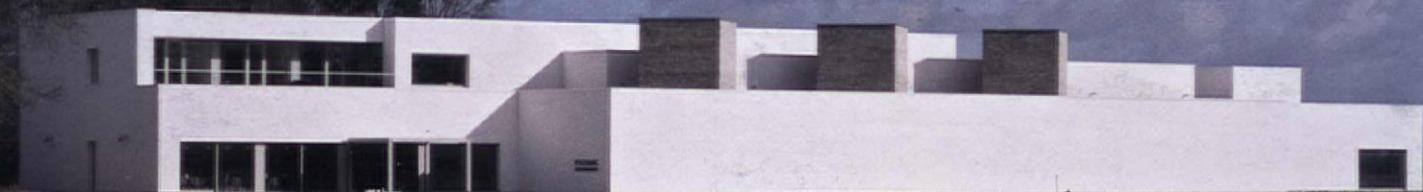
'A Klondike-like scramble by design firms'
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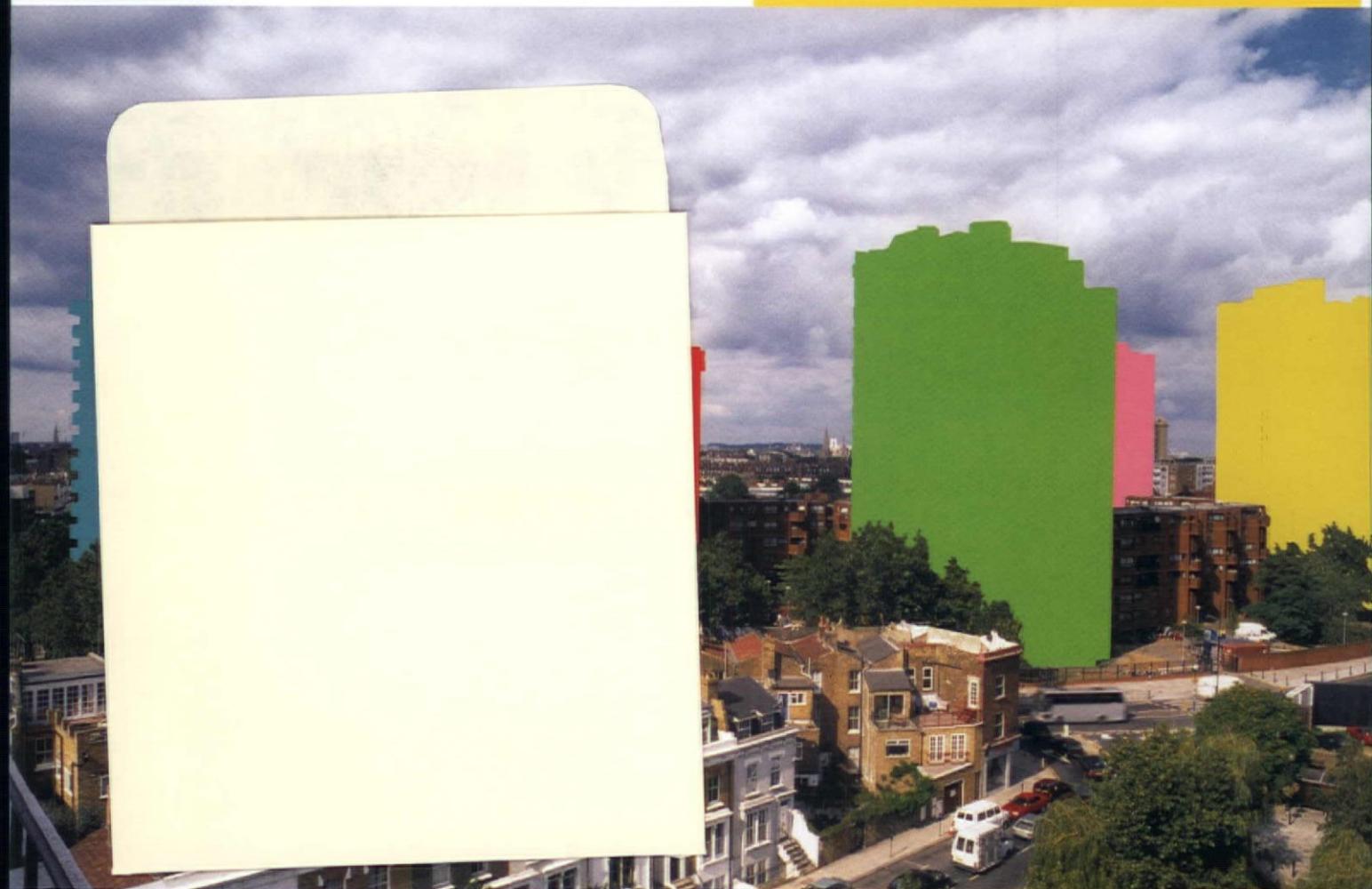
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FUGLSANG ART MUSEUM

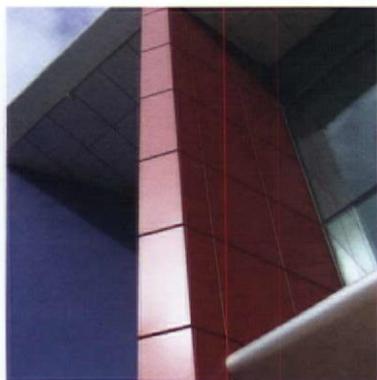
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WWW.ARCHITECTSJOURNAL.CO.UK

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REGENT'S VIEW

42-44 DE BEAUVOIR CRESCENT N1



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OFFICE SPACE

Inspirational 'shell spaces' offered in this magnificent art deco building designed by Robert Sharp on the Regent's Canal. A stunning refurbishment scheme has been developed by Squire and Partners.

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PRACTICE PROBED BY SOFTWARE PIRACY WATCHDOG

Yorkshire firm investigated over alleged use of illegal copies of AutoCAD, 3D Studio Max and Adobe Creative Suite

Huddersfield-based architecture practice Above and Beyond is being investigated by the Business Software Alliance (BSA) for alleged computer software piracy.

The BSA a global watchdog which represents the largest software companies and regularly fines offenders, is understood to be looking into the use of illegal copies of AutoCAD, 3D Studio Max and Adobe Creative Suite Software.

The alliance suspects that 27 per cent of all software being used commercially in the UK is pirated, and this probe follows previous BSA legal actions against the Amos Partnership (sued for £6,500), Manser Associates (sued for £5,000) and Caroe + Partners.

Andrew Stoddart, the founder of Above and Beyond did not deny his firm was being investigated. He said: 'Together with our IT management consultants, we are working to assist the BSA in its due-diligence process regarding software licensing.

'Our IT providers have already implemented a number of process improvements to protect our IT systems.'

The BSA offers rewards of up to £10,000 to whistleblowers to try to clamp down on the copying and use of illegal software – a practice which Robert Klaschka, who is writing the RIBA's good practice guidance on IT, described as 'absolutely rife'.

Another architect working in a London practice, agreed that software piracy is widespread and

said: 'These packages can be expensive, especially for a start-up – around £100 a go for Autocad LT every year. Even we can't afford the full-on package.'

Najeeb Khan, vice chair of the BSA UK member committee said: 'Piracy is a major issue across almost all industries, and architecture is no different given the high value of software used by the profession. In fact, as a creative industry, architects should be acutely aware of the value of intellectual property – whether it be software code or a building design.

'We spend large sums educating businesses in this country about software piracy, but unfortunately enforcement activity is necessary in certain cases.' *Richard Waite*

CABE STEPS BACK FROM 'PRINCIPAL SPONSOR' ROLE

The capital's leading architecture centre, New London Architecture (NLA), is to part company with CABE as a 'principal sponsor' following the commission's shock funding cut earlier this year.

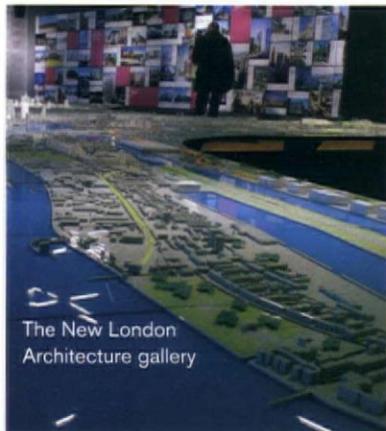
In January CABE announced it would only be giving the NLA £25,000 in 2008 – a fall of 37 per cent on 2007.

Both sides have now thrashed out a new arrangement which will see CABE become a funding 'partner' – giving the NLA more autonomy and the commission its choice over which events and exhibitions it sponsors.

NLA director Peter Murray said: 'We currently do a lot here geared towards professional groups – events which were less significant on CABE's agenda.'

Commenting on the move Peter Wilson, of Napier University, Edinburgh, who has researched architecture centres around Europe, said: 'I am amazed [the arrangement] has lasted so long – it has always seems incompatible with CABE's Arts Council-type role.'

Richard Waite



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ART HILL FLATTENED BY BERKELEY TALKS

Plans for a £150 million cultural 'Hill' on the Potters Fields site on London's South Bank, between Tower Bridge and City Hall, are 'dead in the water'.

According to its backer, Simon Elliot of arts charity Ahh, The Hill was to be a 'constantly

changing gallery' where large artworks could be exhibited.

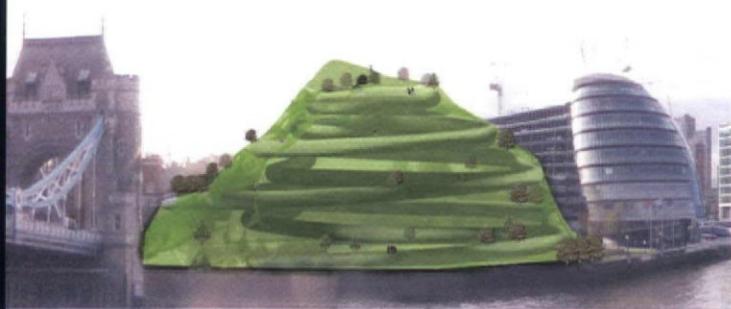
However, despite input from Frank Gehry in 2005 and, more recently, Kathryn Findlay of Ushida Findlay Architects (see below), a source at Southwark Council said the ambitious

scheme was a 'non-runner'.

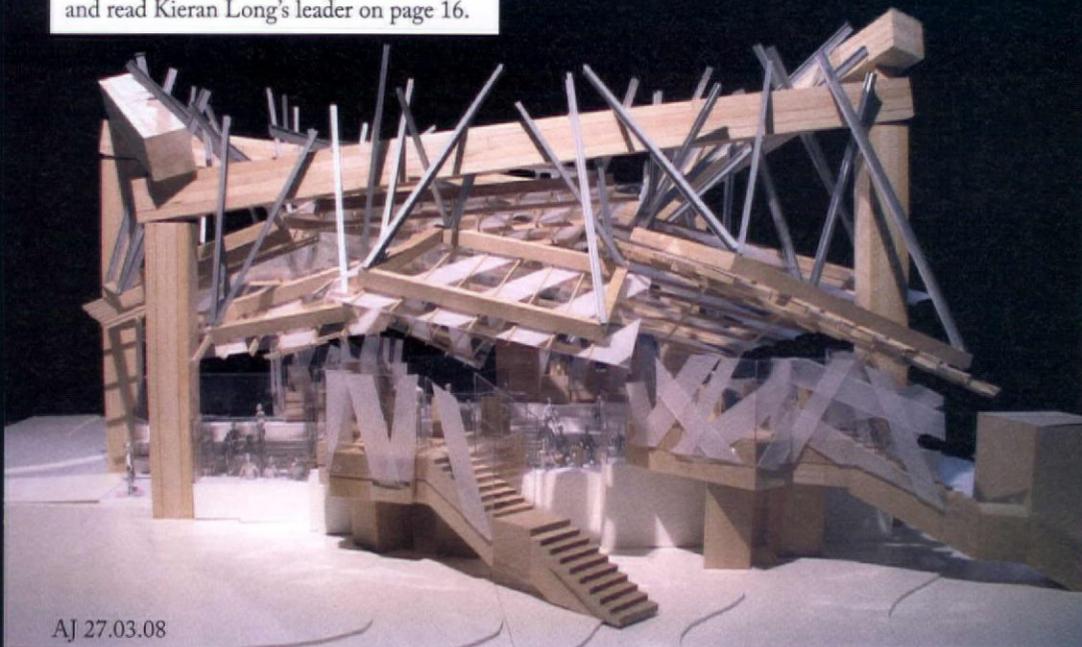
'Does it [Ahh] own the land, does it have planning, does it have any money? The scheme is dead in the water – in fact it hasn't even got in the water.'

The source was speaking hours after the council revealed plans to ink a development deal with Berkeley Homes which will see the re-working of Ian Ritchie's controversial eight-tower scheme for the site (AJ online 20.03.08).

Although Elliot conceded 'London had lost its chance', he revealed that Ahh was 'in talks with the owners of seven other sites, including ones in New York and Beijing'. *Max Thompson*



PAVILION REVEALED This is Frank Gehry's design for this year's Serpentine Pavilion in London. The structure will be Gehry's first built project in England. See more at WWW.ARCHITECTSJOURNAL.CO.UK and read Kieran Long's leader on page 16.



THIS WEEK ON THE WEB

YEANG PLANS FOOD-PRODUCING BUILDING

Green building guru Ken Yeang, of Llewellyn Davies Yeang, is working up plans to design a food-producing building. Yeang said the scheme would adopt principles from Building Integrated Food Production, where food is grown inside multi-storeyed urban farms. He told the AJ: 'Vertical farms have a smaller footprint than conventional farms and, as food will be locally grown, they will also help to reduce carbon emissions.'

RENZO PIANO REVEALS ST GILES SCHEME

Renzo Piano has unveiled his mixed-use St Giles development in the heart of London (pictured below). Proposed for a 0.7ha site between Oxford Street and Covent Garden, the project comprises three buildings with '13 irregularly orientated, individually coloured ceramic and glass facades'. The scheme is due for completion in 2009.



DCLG LAUNCHES REVIEW INTO PLANNING SYSTEM

The Department for Communities and Local Government (DCLG) has announced a new 'red tape-busting review to weed out bureaucratic hurdles' in the planning system. Launched on Tuesday (25 March) by Communities Secretary Hazel Blears, Business Secretary John Hutton and Housing Minister Caroline Flint, the review will look at ways of improving the planning application process.

Read all these stories and more at WWW.ARCHITECTSJOURNAL.CO.UK



'TRADITIONAL OFFICES ARE BECOMING HISTORY'

The AJ and the British Council for Offices brought together key figures in office design at MIPIM to discuss the sustainable workplace of the future

Peter Allport chief executive of Executive Offices Group which works with managed offices

Trevor Butler director of sustainability at BDP

Mark Cottrell head of global real estates at BT

Adrian Hill partner at Cushman & Wakefield, property agents

Nigel Hugill chairman of Lend Lease Europe

Richard Kauntze chief executive of the British Council for Offices, chair of debate.

Nigel Oseland director of Alexi Marmot Associates

Hilary Reid Evans head of sustainability initiatives at Quintain

Ruth Slavid online editor and special projects editor at The Architects' Journal

Tim Wells commercial director of Ballymore

Tim Williams workplace sector champion at BDP

Tim Williams

Where will the office be in 10 years time? I have come up with five predictions:

- energy will become the principal unit of exchange, and buildings will be energy accountable instead of space accountable;
- office users will be more demanding in terms of the kind of energy profile that spaces require;
- floorplates will get narrower and larger, floor-to-ceiling heights will increase, and insulation will increase;
- alternative technologies will converge around photovoltaics and solar and tidal power; and
- the final challenge will be in terms of how the office sits in relation to the city. We are all going to be living at higher densities, we are all going to be living in mixed-use environments and we need to be thinking about new typologies.

Hilary Reid Evans

In terms of living at higher densities, we are much more likely to find an environment where travel time is less, where the concept of having a business or an office district is much less.

Mark Cottrell

I agree, the office as a traditional place of work is becoming history. I think flexibility is the key driver.

Trevor Butler

I think we are going to see this drive for on-site renewable energy disappearing. The reason being that the aquifers are going to be too hot, and the transport cost of shipping in biomass and biofuels is going to be exorbitant.

Hilary Reid Evans

The type of fuel sources that will be used, the distances that the fuel has to travel, those things are all structural. It will no longer be economically viable to ship low-

value items across the globe, so we are going to move back towards a basic economy, where we can produce in our own local environment.

Peter Allport

I feel strongly that biofuels are a complete cul-de-sac. I very strongly believe that solar power integrated into building materials combined with the generation of hydrogen fuel will be the big way forward, and that buildings will actually become power stations in their own right.

Richard Kauntze

Sustainability has gripped the property industry like no other subject that I can think of. How are tenants' attitudes changing?

Nigel Hugill

In relation to the larger-scale offices it's absolutely the case that corporates are prepared to pay for sustainability. Working for an



D



E F

- A. Richard Kauntze
- B. Tim Wells
- C. Mark Cottrell
- D. Ruth Slavid
- E. Adrian Hill
- F. Peter Allport
- G. Trevor Butler
- H. Hilary Reid Evans
- I. Tim Williams



G

H



I



Australian company, I think it is one of the elements that we underestimate about the UK. It is at the core of UK thinking. In a lot of other geographies it is just seen as branding.

Adrian Hill

The corporate occupiers in the City are embracing sustainability for good commercial reasons. They are doing it because it will affect their share price. Their employees are concerned about sustainability, and their shareholders are. What will happen commercially is that they won't take buildings that will become obsolete in energy and environmental terms. I think we'll be left with a lot of office stock lying around being pretty hard to let in five or 10 years time.

Nigel Oseland

I think we need to consider the refurbishment market because that's a quarter of the market. Some of the legacy stock is built on a grid that would adapt well to reuse.

Hilary Reid Evans

As a concept that's a very good idea but what we are finding in practice is that outside of the London area, the equation simply doesn't work. If you can't find a tenant willing to pay the necessary rent and service charges, where is the economic argument?

Nigel Hugill

It comes down to the monetary value again, whether we are talking about pounds or talking

about carbons. If the shift is more to trading in carbon, the option of tearing down a building is going to become less attractive.

Richard Kauntze

What are the most important factors in terms of producing a more sustainable office?

Nigel Oseland

Most are only about 50 per cent occupied. So in effect, you have got half the building sitting empty. What I am trying to do is educate occupiers that when they do take on a new lease, they only need half the space.

Tim Wells

I think it's the biggest missed opportunity; when a business has the chance to do something

radical they replicate the working practices that they had before.

Richard Kauntze

How do you as architects help your clients to make the right decisions, and to ensure that they don't have big buildings when they don't need them?

Tim Williams

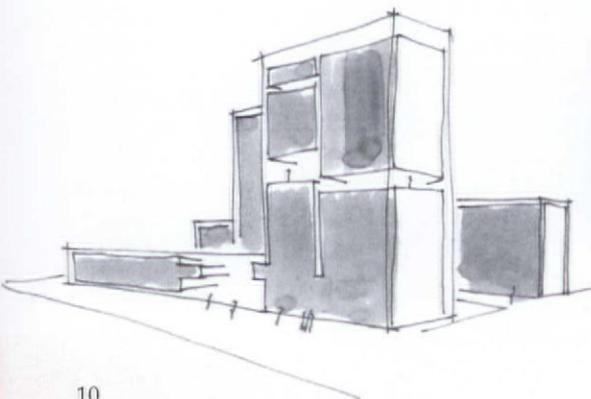
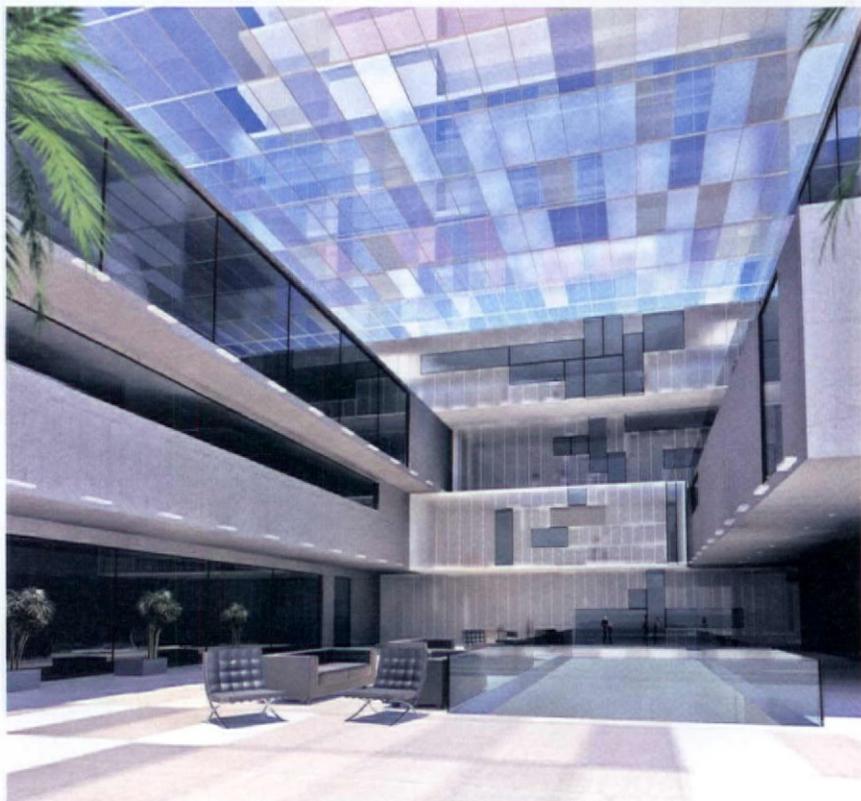
We talk about buildings in terms of challenging their needs, and the boundaries between where the office starts and finishes getting vaguer. In the same sense that as citizens of the city we own the city, people collectively need to own office spaces.

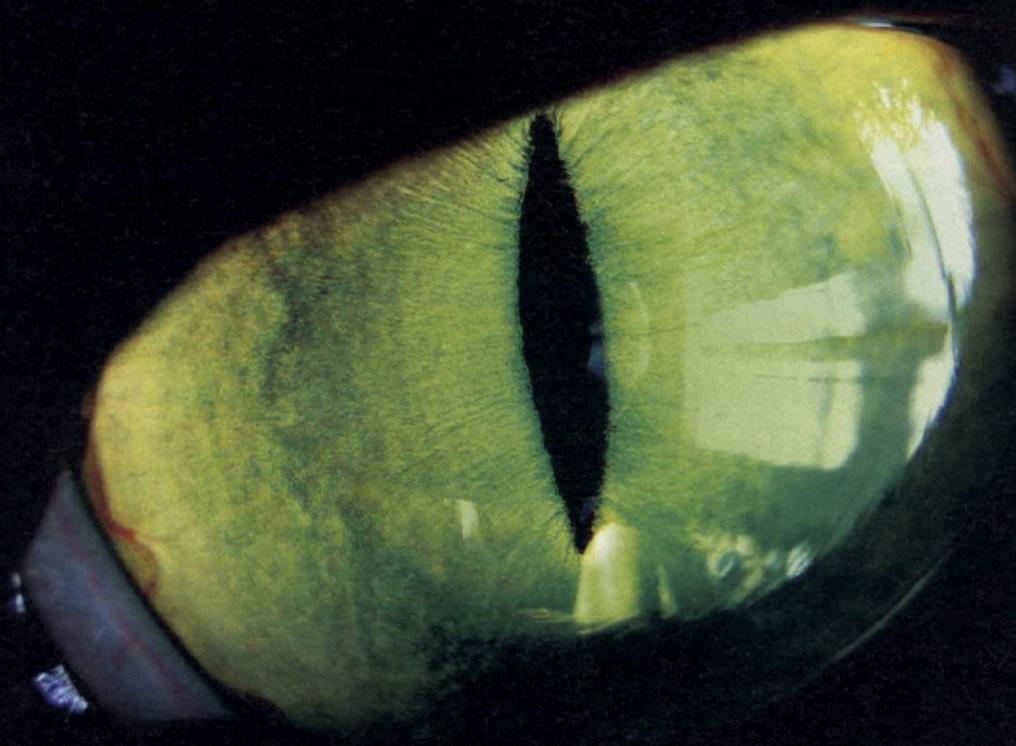
The event was sponsored by BDP. Read the conversation in full at WWW.ARCHITECTSJOURNAL.CO.UK



SAUDI HOSPITAL UNVEILED

London-based Claridge Architects has submitted plans for this 400-bed hospital in Dammam, Saudi Arabia. The £25 million project for Al Biarq Petrochemical Industries will feature a 14-storey outpatients tower; a central inpatients block; two lower, bronze-coloured residential blocks; and a low-rise emergency building with helipad to the rear. According to the practice, the limited competition-winning scheme has been devised as a series of 'buildings within buildings which seem to float within space'. *Richard Waite*





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A HAIR-RAISING DESIGN IN BELFAST

This is Belfast- and London-based Robert Jamison Architects' creation for Paul Stafford Hair & Beauty on Lisburn Road, Belfast. Built to a budget of £250,000, the facade – which is formed of Belfast brick and Cor-ten steel – is, according to the architect, 'an original reinterpretation of the Belfast bay-fronted Victorian terrace'. *Max Thompson*

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SLIGHT RETURN

This week the world's eyes were all on **Frank Gehry's** new 'sticks and broken bottles' Serpentine Pavilion. The media hullabaloo surrounding the King of Chaos reminded Astragal of **Frei Otto's** forgotten Serpentine proposals. Appointed in January last year, Otto's scheme never saw the light of day and, apparently due to timescale issues, was quietly sidelined, allowing Snøhetta's **Kjetil Thorsen** to step in. But Astragal's spies tell him the RIBA Gold Medallist's dream has not been killed off entirely. 'Never say never' said one insider. 'It could yet be realised in some form at some point.' Astragal heard that one about MVRDV's preposterous mountain proposals for 2005...

GONE AWOL

You can't pull the wool over Astragal's eyes. Last year, on a world tour of massive architectural models, the gin-swiggling bon viveur spotted two pavilions at the

heart of the Paradise Project, sorry, Liverpool ONE. So where are they now? The final titivations are nigh on the huge retail behemoth, but no pretty pavilions anywhere. Astragal's spies confirm that one, by local upstart Studio Three, is ticking nicely through planning. The other, a pavilion-cum-food-court by **Glenn Howells**, has a less certain future. No decision is expected before the grand opening in late September and even then it is believed the space will instead house temporary events during the final months of Liverpool's Capital of Culture year. By which time Gehry's Serpentine Pavilion will have been built, caused controversy, and been bought by a mystery moneybags...

COOK SAYS RELAX

With Easter out of the way, thoughts usually turn to summer holidays. Fancy a relaxing time in Cyprus? Well, you may be the ideal person for a competition associated with the island's entry to the Venice Biennale. The theme is 'In Cyprus - Relax as Architects

- Reinterpret'. And the curator? None other than that well-known academic and latterday practitioner, Britain's very own **Peter Cook**. Ouzos all round.

LOSING SUCTION

James Dyson, creator of vacuum cleaners, hand dryers and ballbarrows, may be used to the highs and lows of madcap inventions but he has been left, well, plain mad after the whole Dyson Academy farrago. The inventor thought his plans for a design and engineering school in Bath (pictured below) had been consigned to the vault called 'No Chance' by Bath and North East

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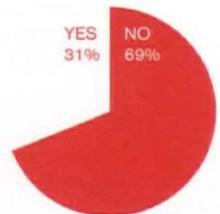
Somerset Council's miserly planning system. But in a surprise turn-around, the scheme was given a tentative thumbs up last week. Dyson's joy was shortlived, however, as the school's cost has more than doubled over the years from £25 million to £56 million. Looks like he'd better get to work on a new invention. Like a pre-mixed gin-and-tonic dispenser.



THIS WEEK'S ONLINE POLL

Is it too easy to win architectural awards?
(see right for result)

YES 31% NO 69%



Next week's question:
Gehry's Serpentine Pavilion: hit or miss?
WWW.ARCHITECTSJOURNAL.CO.UK

Leader & Comment



Leader Gehry has eschewed the stainless-steel squiggles for his Serpentine Pavilion, writes *Kieran Long*, reminding us of a time when he designed like a craftsman

Frank Gehry's first building in England will be, like Zaha Hadid's, Daniel Libeskind's and Oscar Niemeyer's, the Serpentine Pavilion in Hyde Park, London (*see page 7*). It was inevitable he'd get to do one, and it'll no doubt be the most marketable of all of them.

And what of the design? From one angle, the pavilion appears to be a teetering Classical portico, with one column sinking into the ground and the whole thing about to collapse. From the side, the model expresses a random assortment of building parts, steel beams and timber trays, sprinkled across a portal of oversized timber members.

It is over the top to suggest that this pavilion is intended to evoke the temporality

of the pavilion's existence, although it does look like a collision of an oversized IKEA flat-pack wardrobe with a glulam portal frame. But I for one am grateful he didn't just do a squiggle covered in stainless steel.

This proposal does feel like something new. Or perhaps old. There's something very stylised about its apparently ad hoc arrangement of components, miles away in spirit from his classic house in Santa Monica (1978) but with an elegiac aesthetic echo of it.

The most difficult thing about Gehry is to divine why he left behind the extraordinarily expressive assemblage of parts that is his Santa Monica home – a house he built himself, extending and expanding the

suburban property with bits of chain-link fence and corrugated metal.

Gehry has had to find apologists like Richard Sennett, who has managed to see the same craftsmanship in the Bilbao Guggenheim. For many of the rest of us, Gehry has never again reached the heights of his Santa Monica house, the Fred and Ginger building in Prague (1996) or the Chiat/Day Building in Los Angeles (1991), of which the Serpentine proposal also has echoes.

Perhaps in this pavilion, we see Gehry dimly remembering that heritage – the time when his buildings were defined by a builder's sensibility rather than that of a manufacturer. kieran.long@emap.com



Opinion Sprinklers in schools stop fires, but legislation surrounding them is too simplistic, writes *Andrew Nicholson*

In March 2007 the Department for Children, Schools and Families (DCSF) announced a new policy on sprinklers in schools, stating that 'all new schools should have fire sprinklers installed, except for a few low-risk schools'.

In September 2007, the DCSF published Building Bulletin 100 (BB100) 'Design for Fire Safety in Schools', which contains two design aids – an interactive fire-risk analysis tool and a cost-benefit-analysis tool – to help design teams work out whether a school is low, medium or high risk, and therefore whether or not sprinklers need to be installed.

Based on our experience in the use of both tools, BB100 tends to favour the inclusion of

sprinklers. Our findings are backed up by Austin Williams, who notes in his NBS Shortcut on pages 38-40 that the criteria in the tools relating to the impact a fire may have on teaching, the public, costs and the environment have been weighted by a factor of four to emphasise the significance of these items.

Arguably, this means that the objectivity of the design tools is undermined. They rarely identify 'low-risk schools' that do not require

In our experience, BB100 tends to favour the inclusion of sprinklers

sprinklers, or identify a negative cost-benefit scenario.

Without doubt the tools assist local authorities and design teams in understanding the issues at stake and the need for sprinklers. However, because there is no statutory requirement for sprinklers in schools there can often be a lack of funding, and the application of the tools can create a 'design impasse', resulting in increased project costs and delays while the need for sprinklers is debated.

There is also pressure from approving bodies, fire authorities and Building Control authorities to include sprinklers – and most insurers also prefer their inclusion.

Ideally, sprinklers would be included in every school, based on the risk of fire and arson and the loss this can cause to schools. Sprinklers should be made a statutory provision and new funding made available.

In the meantime, future revisions of BB100 should quantify a clearer number and type of passive fire-protection measures, and also the necessary levels of security design and fire-safety management, as further preventative measures to reduce fire and arson risks.

Of course sprinklers do have an important role to play in fire-safety design as a reactive measure to the problems of arson. But they should be considered within a holistic fire strategy, taking into consideration a wider range of issues and preventative measures. [Andrew Nicholson is associate director of Buro Happold's fire-engineering design and risk-assessment team](#)

Read Austin Williams' NBS Shortcut about BB100 on pages 38-40



Opinion The City of London has always been the fast-changing product of compromise. Long may this continue, says *Fred Scott*

London divides neatly into two cities: one concerned with the vagaries of thought and fashion and the other with the cold-minded business of making money, in Reyner Banham's words, with other people's money. This has produced a striking contrast between Westminster and the City, with the first almost entirely a conservation zone and the second devouring itself continuously, in recent years in an orgy of rebuilding around Gresham Street and Cheapside.

Unlike some cities which appeared to reach fulfilment at a certain time – Paris in the Belle Époque, New York in the '30s – and established a model that can be attended to in any proposed changes, the City of London has not settled in any comparable sense since the completion of Soane's Bank of England.

The City contains alleys and other residual places – and such spaces hold the spirit of London

The reverence with which views of St Paul's Cathedral are treated, which seems sometimes to be the only restriction on development, perhaps contains a wistful longing for the 18th-century views across the river to the Cathedral, sitting like a mother hen surrounded by the finials of her chicks, the churches of the English Renaissance.

The *laissez-faire* attitude that the City offers must frustrate the idea that any one person would have the power to sit in the bar at Tate Modern, sipping a latte, snipping out some buildings and inserting others, as with some gigantic still life.

The City is a degraded Roman grid with several bold Victorian insertions. The present paths and the creaking infrastructure beneath the ground would be hard-pressed to accommodate too many concentrated points



of occupation. But there are also alleys and other residual places – and such spaces hold the spirit of London.

St Paul's is a heroically wrought compromise between a Gothic plan, required by the client, and a Baroque exterior, required by the times. Its major elements, as a result, are disappointing – the portico, the profile, the mangled crossing – but the spaces trapped between the two initial impulses are where its magic lies, in the spaces within the triforium, and between the structural brick cone and false dome for instance. Isn't the whole of London like this? Similarly Richard Rogers' Lloyds Building, in the tentative manner that it addresses its context and stitches in to Leadenhall Market at the rear, creates a series of minor spaces for the city.

Financial services change the City, and finance employs architecture for its purposes. The forces of capital are now generally accepted as natural law, and therefore if not good are at least unquestionable. In the making of tall buildings, the issue of aesthetics conceals the question of whether the skills

of the architect are being appropriated by the developers. Hope may lie with the Mayor, and his suggestions for a more complex programme for tall buildings, rather than the mere stacking of office workers. In the London Plan he says: 'The Mayor will promote the development of tall buildings where they create attractive landmarks enhancing London's character, help to provide a coherent location for economic clusters of related activities and/or act as a catalyst for regeneration.' The great art of London is compromise, and the insistence on more social qualities in buildings may create the conditions where this will again work wonders.

If one flies over London now, the two circular forms of the Dome and the Eye seem to act as parentheses, holding the city complete. But as these two are both of temporary status, as the city slides past beneath one thinks how fragile this image is. *Fred Scott is the author of On Altering Architecture, reviewed in AJ 21.02.08*

Email comment@architectsjournal.co.uk



Carlo Scarpa's elaborate work takes you to a higher place, says Patrick Lynch

I stated rather hubristically last week that mature architecture is the 'flowering of utility into poetry', and even asked 'how could you teach this?' I mean, we all studied poetry at school, and poets study other poets, but how come architects often study architecture without 'reading' other architects' buildings and writings? I find that in design conversations, architects often refer to 'the section of the Unité', 'the plan of St Peter's' or 'the un-

built facade of San Lorenzo' in discussions about how light falls into a space, the accommodation of services, or how to make a building seem taller and more statuesque than it really is. Now, I could go on and suggest some clichés about rhythmic structure in poems and buildings, or stretch metaphors to breaking point and allude to the alliteration of materials, colour as sound, etc. But all of this would just take us further away from the

mimetic character of ornament: 'In the Elements/the joint inspires ornament, its celebration/The detail is the adoration of Nature.' We know of the tectonic origins of Greek columns in timber ones, and of the vegetable ornamentation of acanthus leaves in the orders, columns as human figures, and so on. Kahn seems to be suggesting that it is the excessive playfulness of Scarpa's joints that recall this metamorphosis from one

'Architecture is only sometimes poetry... Poetry is born of the thing in itself'

specific character of architectural problems, and disengage us once again from the question at hand.

Carlo Scarpa addressed this question head on in his 1976 lecture 'Can Architecture be Poetry?', which is published in *The Complete Works* (Elektra, 1984). He remarks: 'Architecture is only sometimes poetry. You mustn't think: "I'll produce a poetic piece of architecture." Poetry is born of the thing in itself.' Scarpa concludes: 'Architecture is a very difficult language to understand', and suggests that we in the West have no real appreciation of Chinese architecture today, favouring the Japanese tradition simply because of its coincidental similarities with our contemporary aesthetic simplicity. Nonetheless, Scarpa believes that poetic value 'lies in its expression – when a thing is well expressed, its value is high.'

Scarpa's own work is elaborately articulated, and tectonics flower perhaps too often into embellishment. Insightful if vague, Louis Kahn's poem for Scarpa suggests the

material to another, and its memory as decoration.

On a more prosaic level, Scarpa's handrail on the bridge across to the Querini Stampalia Foundation in Venice curves in your palm like an oar, and is disengaged from the metal balustrade so that it appears to float. The ground-floor seminar room regularly floods at high tide and water is kept at bay by concrete dwarf walls that make the room appear like an emptied bath. Water snakes around the garden, denying us access to the grass in the manner of a medieval cloister. Eden is implied, suggests Michael Cadwell in *Strange Details* (MIT, 2007), who claims that Scarpa's proto-ecological approach springs from his religious convictions. What is clear, though, is that poetry is a confrontation with the directness of things that enables the raising of haptic experiences to a state of heightened consciousness. I've had this sense in some fine buildings, and in Scarpa's carefully calibrated swimming-pool/library you discover once again the beauty of the world.



Carlo Scarpa's garden at the Querini Stampalia Foundation in Venice

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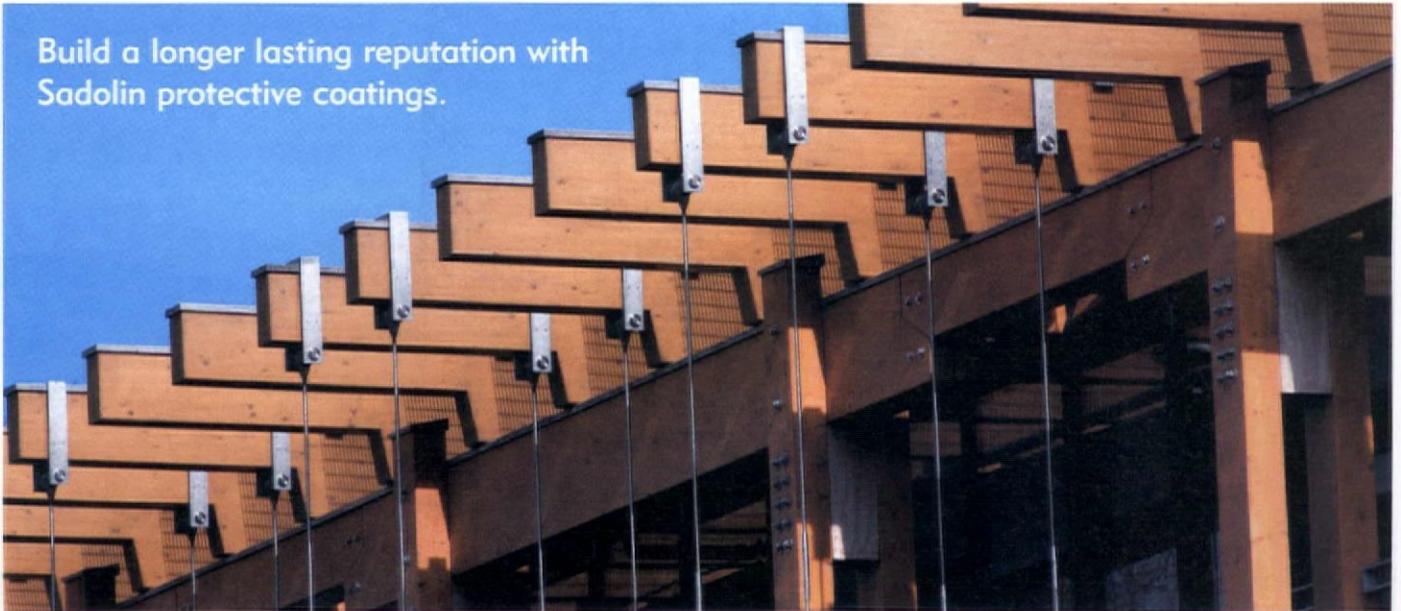


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Letters

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

SHED TALK

When I found out that the winner of this year's AJ Small Projects was the Wabi Tea House by Mole Architects (AJ 17.01.08), I was intrigued. But, having grown up in close proximity to a traditional tea house in Japan, I can't see any architectural characteristics within this project which are fundamental to any tea house.

I hope this isn't just a shallow gimmick to justify the principles of *wabi-sabi*. I liked the project much more as just a humble shed. *Hana Ichikawa, Wells Mackereth Architects*

Meredith Bowles of Mole Architects responds:

Wabi connotes rustic simplicity, freshness, and imperfection. *Sabi* is derived from the Japanese character for rust, suggesting a transient beauty achieved by the passing of time. Both suggest an unselfconscious humility and 'an existential loneliness and tender sadness'.

Our client uses the Wabi Tea House for tea ceremonies, hosted by a qualified tea master, using *raku* vessels fresh from firing. When not in use as a tea house it is a shack as humble as many

nearby, but also a refuge within nature. A tea house in the Fens looking like a Japanese building would certainly exhibit none of the values inherent in the term *wabi-sabi* – this is the real thing.

PAWTERCABIN

The first time I met Martin Pawley was in the AJ pub The Bride of Denmark in the late 1960s. We found we had much in common, particularly as we had both studied briefly at the École des Beaux Arts in Paris – an experience neither of us relished. The French students stole Martin's expensive drawing instruments on day one, typical of their attitude to the English.

Our paths crossed many times after that. When Martin was editing the subversive *Ghost Dance Times* at the Architectural Association in the 1970s, he published several of my cartoons which the AJ had censored or pulled – a typical Pawleyesque ruse to barb the establishment.

As AJ news editor in the 1980s, he would brief me on the news each week, suggesting ideas which, annoyingly, were usually better than mine. When he interviewed me for the *Guardian*

about a book I had written, he concluded that I was 'temperamentally and intellectually a small-scale, local politics, handicrafts and low technology man'. Thanks Martin, another leg-pull? He appeared in a few cartoons as 'Martin Pawtercabin', an allusion to his propensity for prefabricated sheds.

Although I disagreed with some of his more *outré* views, and felt he disapproved of my satirical attacks on modern architects, Martin's stuff was always original, thought-provoking, witty and 'outside the box' (as the current cliché has it).

My reaction was usually 'Damn, why didn't I think of that?' An apt epitaph perhaps? *Louis Hellman, by email*

GLASSY-EYED

How fortunate we didn't know Patrick Bellew's Rule of Thumb, 'How much of a facade should be glass' (AJ 13.3.08), when designing the Willis Faber office building in Ipswich in 1970.

The building had a good roof finish (now popular with the greenies) with a soil sandwich and grass. This insulation saved having an expansion joint through the reinforced concrete-

framed building, which saved a complete row of columns and their foundations. It also had an excellent floor-to-wall ratio.

In addition, the make-up of the cost of a building can be summarised by the six 'S's': site, size, shape, space, specification and services. The first four are the most important – once decided, they more or less dictate the cost of a building. This is why the first five minutes of a project are usually the most important.

My Rule of Thumb – it can be expanded!

Clyde Malby, retired partner, Davis Langdon

ADDENDUM

'RIBA backs down over AA validation' (AJ 13.03.08) stated that Oxford Brookes University has 'become entrenched in long-running validation procedures'. The AJ would like to clarify that the article was referring to past events – i.e. the 2003 review, which was withdrawn by the RIBA following a successful appeal by Oxford Brookes. The AJ was not referring to the 2007 validation, which was unconditional and described Oxford Brookes as a 'thriving school'.



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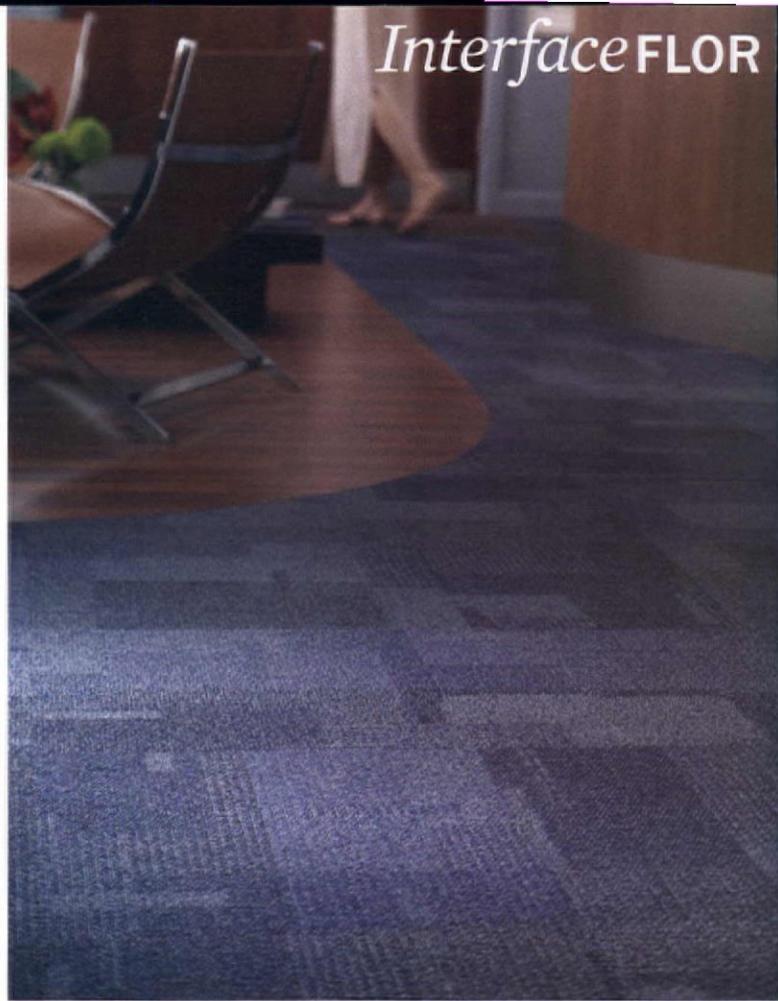
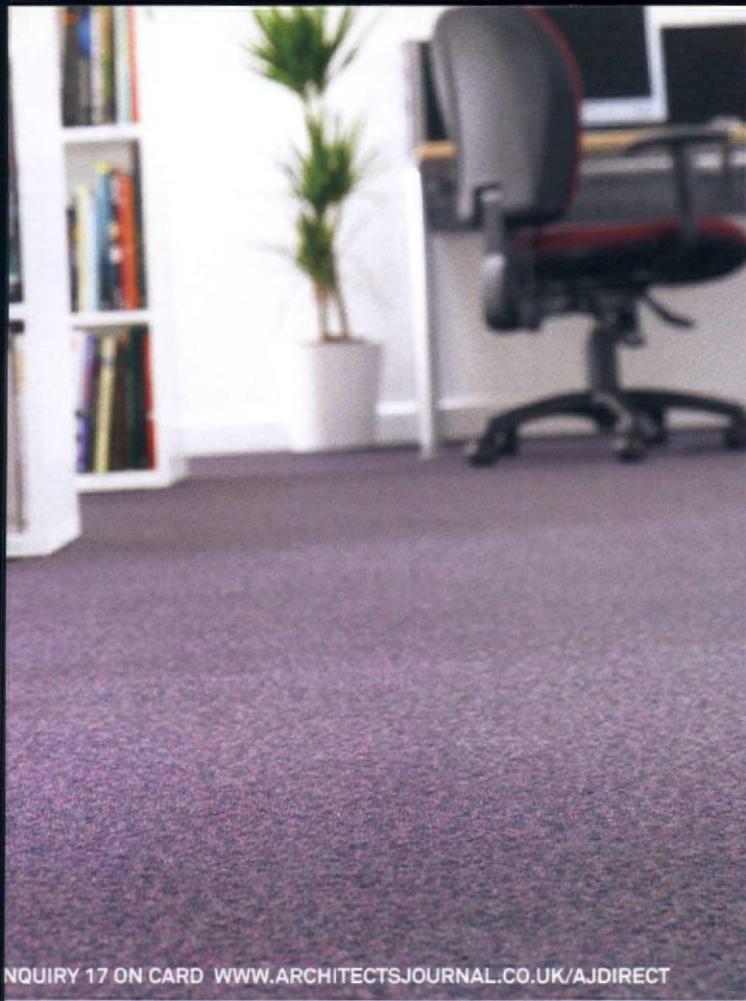
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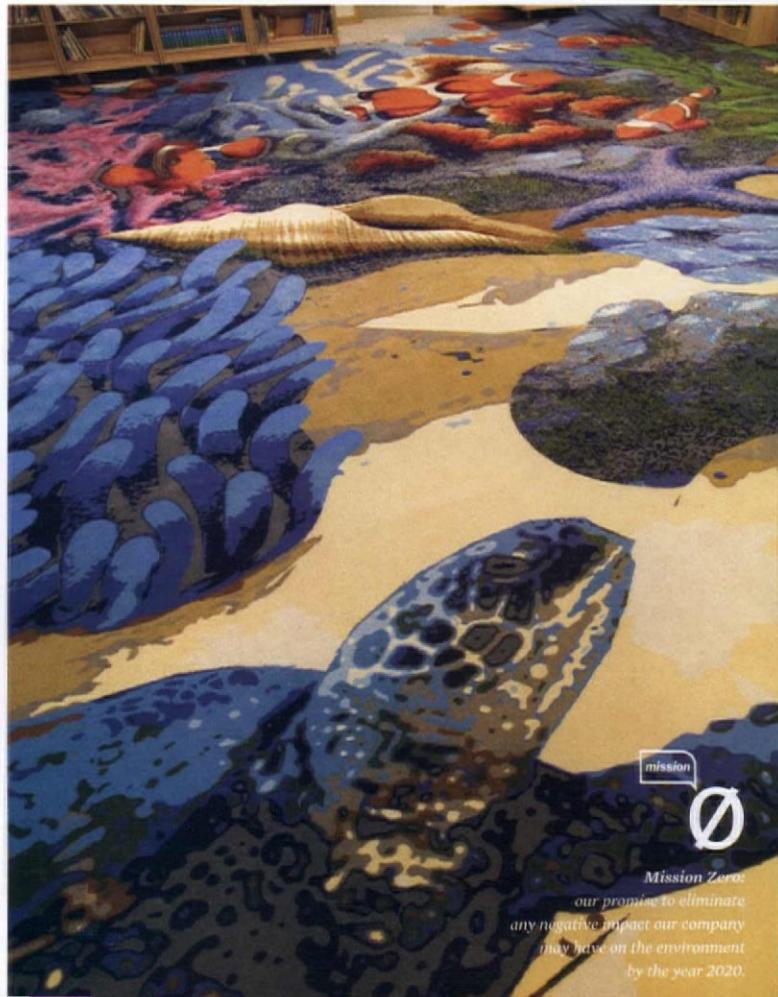
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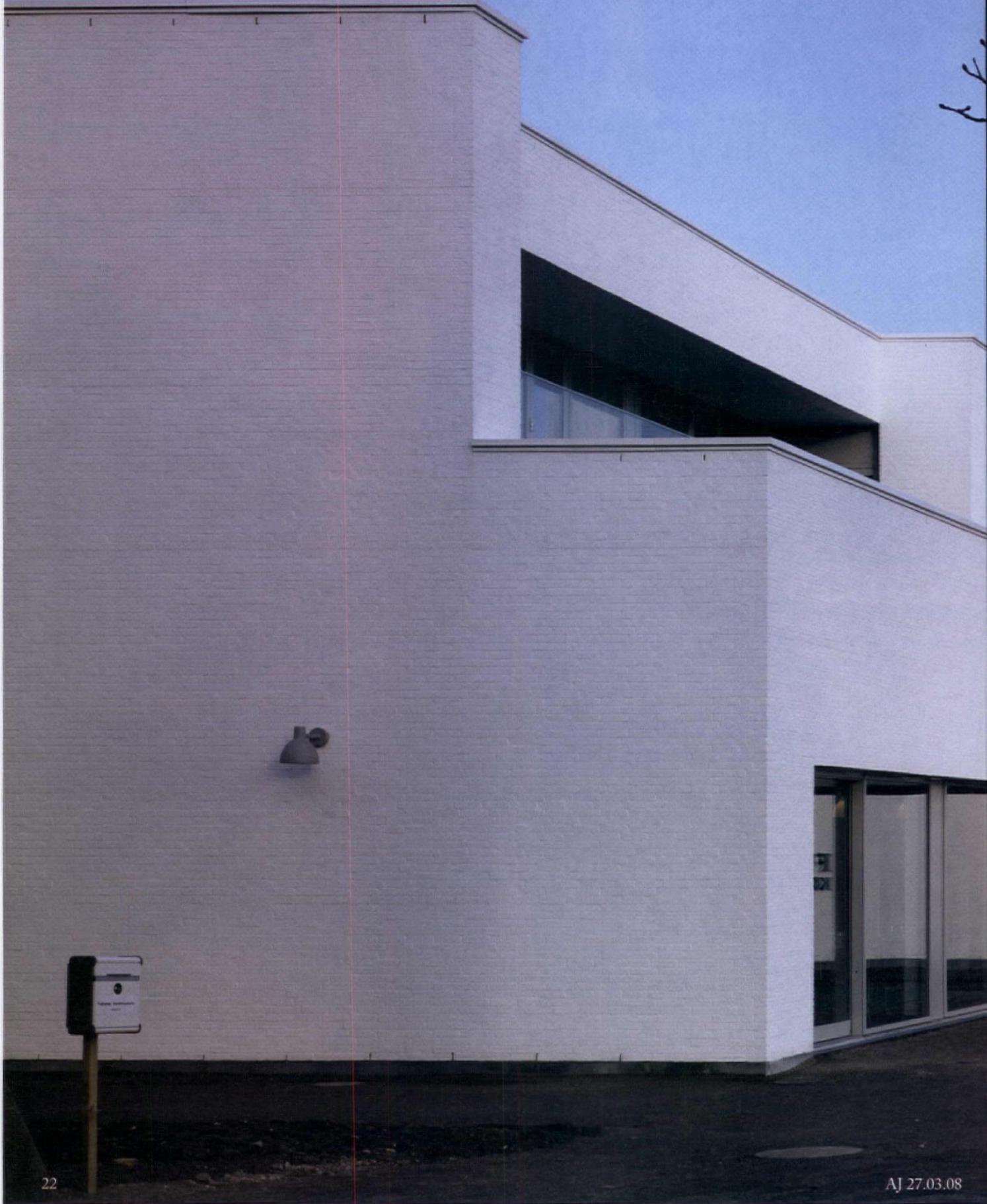


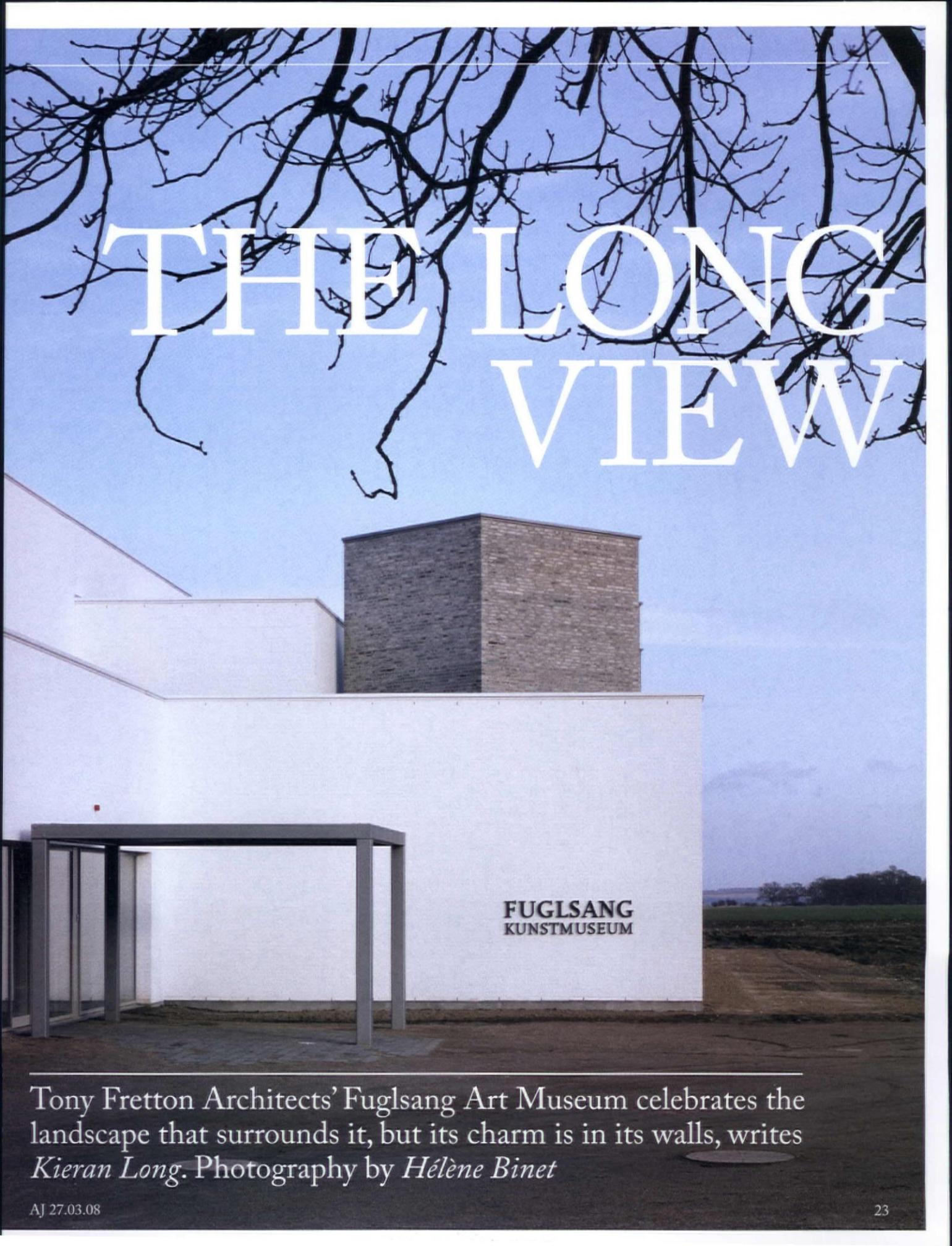
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Fuglsang Art Museum, by Tony Fretton Architects

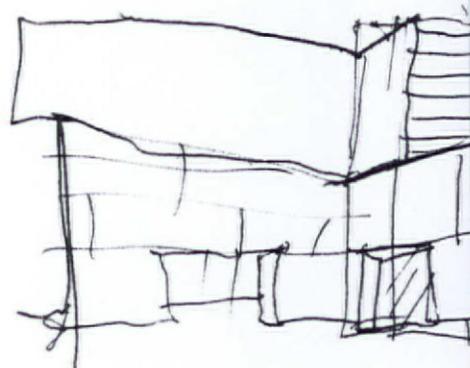
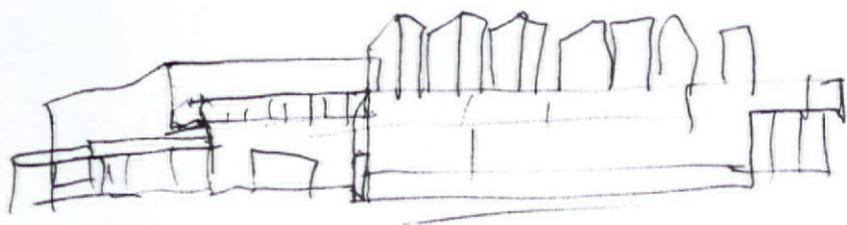




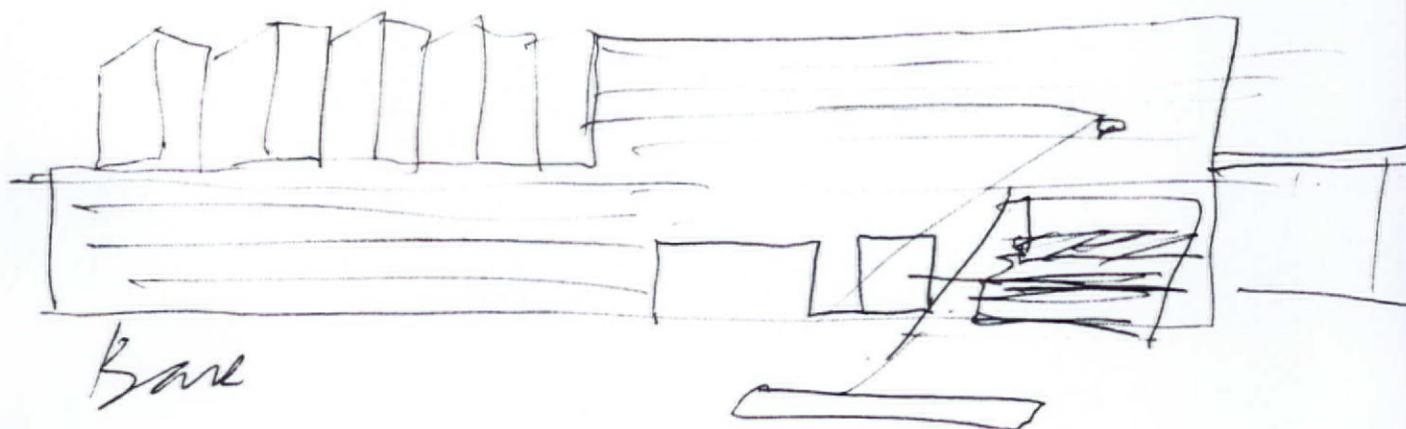
THE LONG VIEW

FUGLSANG
KUNSTMUSEUM

Tony Fretton Architects' Fuglsang Art Museum celebrates the landscape that surrounds it, but its charm is in its walls, writes *Kieran Long*. Photography by *Hélène Binet*



base



Base

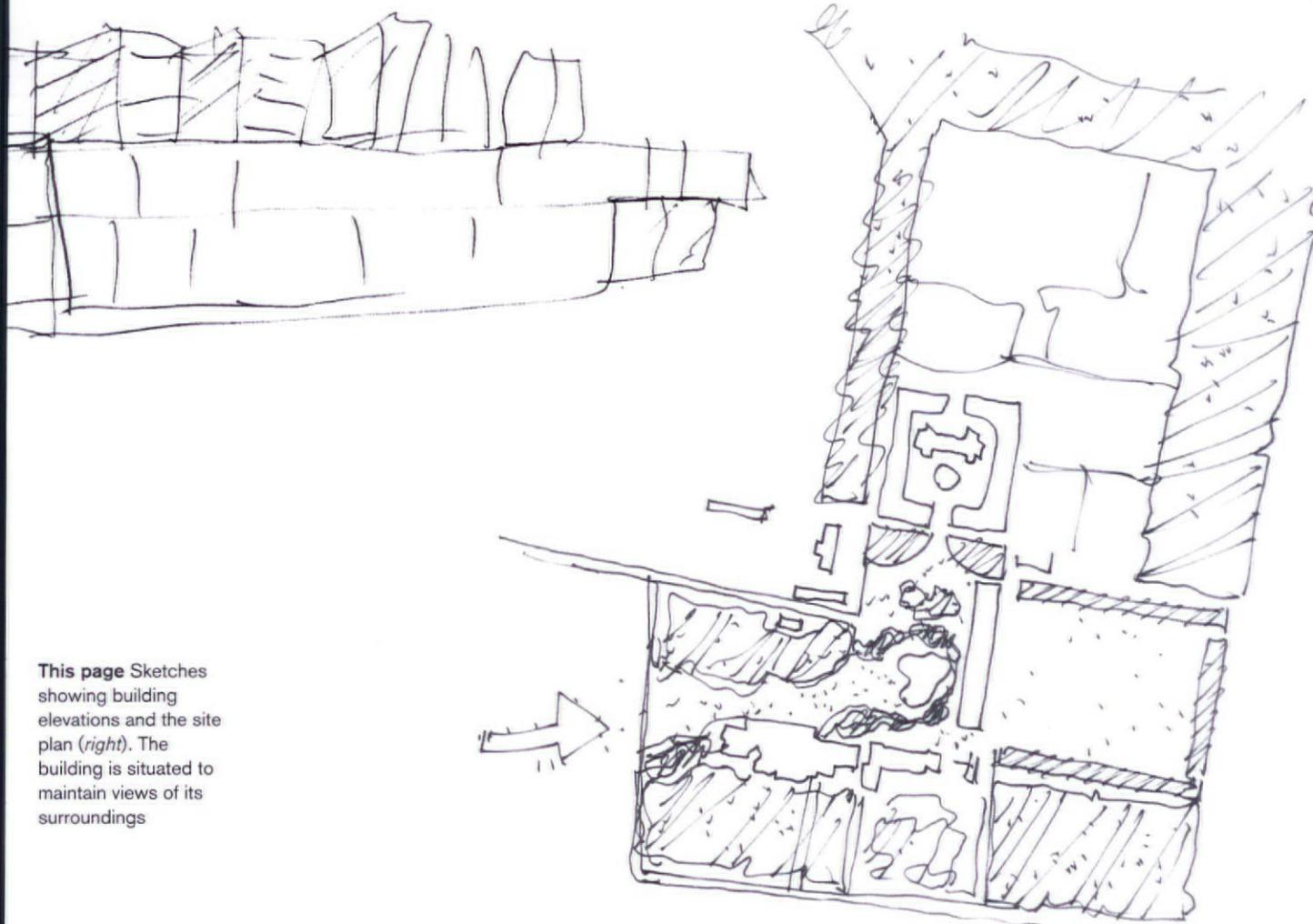
*It is explicitly clad
in the same stuff as
agricultural buildings*

'When we spoke to the bricklayers, they told us that the ordinary stretcher bond we were proposing was normally used in Denmark for non-special buildings: barns and farm buildings. So we changed it to this bond. They did a beautiful job.' Project architect Donald Matheson is describing the quarter-brick running bond of the walls that wrap Tony Fretton Architects' Fuglsang Art Museum in Lolland, an hour-and-a-half's train ride from Copenhagen. The building, Fretton's largest completed work, is contained within whitewashed brick walls, set in the flat landscape of this island in the Baltic Sea.

To be honest, before I visited the building, I idly thought that it was going to be a white-rendered box, a piece of rather aloof Modernism. But the building is made of

the same whitewashed brick as the long, low barn that sits across the farmyard, even sitting on a grey base, like the stone foundations of the brick buildings of the estate. The building is contemporary (or 'of today' in Fretton's words) but is explicitly clad in the same stuff as the agricultural buildings. Although, thanks to the Danish brickies, it does have a different brick bond.

Fuglsang is a collection of buildings, the most prominent of which is a country house dating from the 18th century, which is today used as a retreat for musicians. In front of the house is a farmyard, with less important buildings arranged around it, including a long, low barn of impressive scale, a house for the keeper of the estate and the original forge.



This page Sketches showing building elevations and the site plan (*right*). The building is situated to maintain views of its surroundings

At the competition stage (which Fretton won in May 2005), the site was configured in such a way that entries were supposed to neatly complete the courtyard. Fretton's proposal kept one side of the farmyard open, allowing visitors views of the flat landscape and water beyond. This remains a great decision. By deciding against slavishly following the type, Fretton's building creates a place of rare atmosphere.

You enter the building underneath a large steel table that serves as an open lobby. This is set to become a Fretton trademark – his proposed British Embassy in Warsaw, Poland, also has an oversized table sat outside it. Through two sets of automatic glass doors is a foyer occupied on your left by a café and in front by a small bookshop.

If you look ahead of you as you enter, there are glass doors onto another room (normally used for education) and beyond that a view out on to a picturesque orchard. Fretton explains this as a translation of the original competition-winning project's internal courtyards, and it is a fine intention. However, the pretty ugly door sections distract from the desired transparency, and the detailing of the terrazzo tiles also shows that there must have been some pressure on the budget. Architects worry more about these things than punters, and I didn't find it as distracting as some more critical visitors to the building I have spoken to.

Turning right you face the reception desk and the double glass doors that lead into the galleries. Walking through you find yourself in

a long, wide corridor, from which all the galleries are accessible. To the south are galleries for smaller scale work, a dedicated gallery for works on paper (the only one to be 100 per cent artificially lit) and a room stuffed full of plaster sculptures (the only one with a window). These have ornamental ceilings painted gold (inspired by the architecture of the Fuglsang manor house) and a domestic scale, and are arranged enfilade, punctuated by tiny 'pocket galleries', intended by the museum for people to be alone with a single artwork.

On the north side of the corridor is a set of rooms that are larger and more conventionally contemporary in character. The biggest of these is the temporary exhibition space, a large, hall-like gallery with a ceiling made >>

from a metal mesh. These galleries are beautifully lit from deep skylights, the changing temperature of light contrasting, in Fretton's view and mine, to the consistent and sometimes slightly soulless character of artificially lit rooms in a gallery like Tate Modern.

The Fuglsang collection is of regional and perhaps national importance, with no art from outside of Denmark. There is lots of charming landscape painting, and a rather remarkable collection of heroic plaster figures. There are Danish versions of major schools from Classical portraiture to landscape painting, Impressionism, Cubism and geometric abstraction in sculpture and on canvas. But Fretton has created galleries that are conservation quality, allowing the museum

to take high-profile travelling exhibitions if it wants to.

The corridor is the spine of the building and is itself a substantial display space – Fretton describes it as a 'long gallery'. It is that, of course, but to me it is a place to walk down rather than linger in. The long view down the corridor is terminated by a picture window just slightly offset from the axis, and my first desire was to walk all the way to the end to see the view.

It is such an extraordinary view that Fretton has dedicated a whole room to it. The small box at the end of the axis has no art in it at all, just three huge windows and three chairs – it's a place for contemplating the vista across fields and towards the water of the Guldborgsund. It's a serene place, out of the



vicious wind and idealising the landscape beyond. It is, of course, the same view that you've had before, although now you can choose to look in three directions. Fretton originally designed furniture for the space, but this was another casualty of the budget.

This room has an English attitude to landscape that rules the building. In my experience of writing about Scandinavian countries, they rarely share our attitude to the natural terrain. For instance, in Sweden, the *Allemansrätt* gives anyone a right to roam (and pitch a tent) anywhere; no private-property owner can exclude the public from accessing the landscape. Land is fundamentally natural, and humans attempts to manage or contain it are an unwelcome (and unlawful) imposition. Denmark has more in common with

continental Europe in that public access to the landscape has been reduced year-on-year and cultivated land is out of bounds.

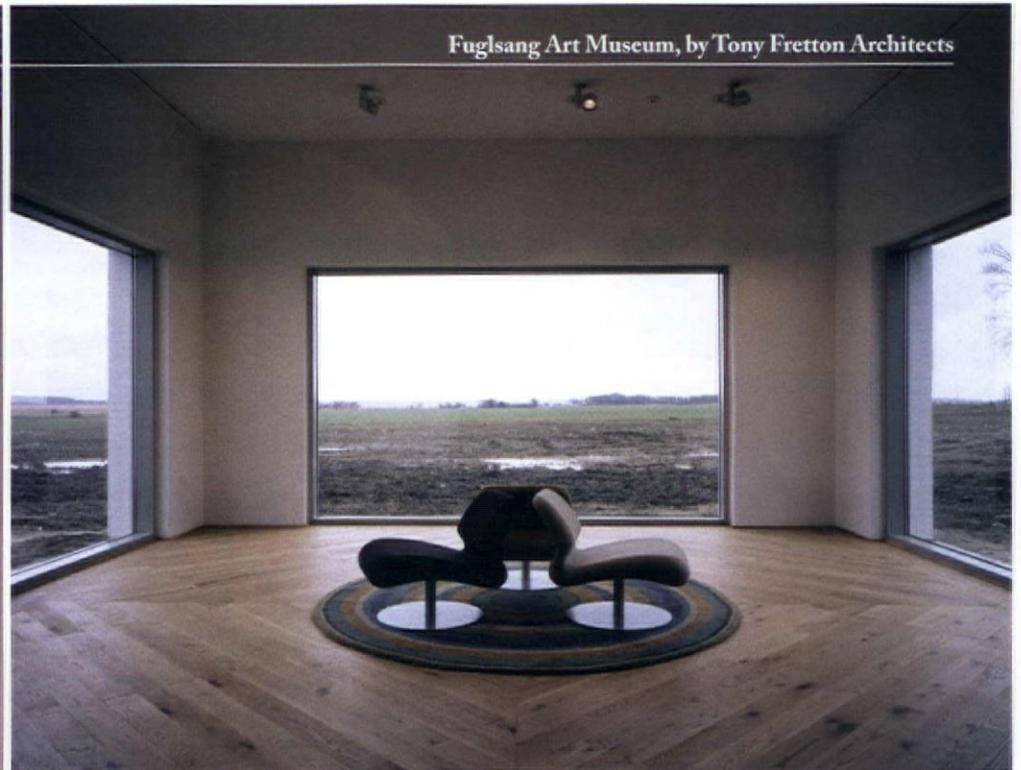
However, Fretton's room seems to derive from England's overwhelming attitude to landscape as something picturesque. Whereas his Lisson Gallery in north London is lionised for placing contemporary art in juxtaposition with the tough context of the city by making a glazed street facade, Fuglsang has a lot of rooms for looking at pictures, and one dedicated to looking at the world outside. As I waited for a taxi outside the museum after my visit, the horizontal rain and high winds gave me a reason to believe such a room might be charming and necessary. Then again, I wonder also whether this room is enough – it is the only part of the >>

*It's a serene place,
idealising the
landscape beyond*



This image A long corridor acts as both exhibition space and the building's spine
Top right At the end of a corridor is a room dedicated to

contemplating the view beyond
Below right The temporary exhibition space is beautifully lit by deep skylights



building that faces the landscape, and also removes the visitor from it.

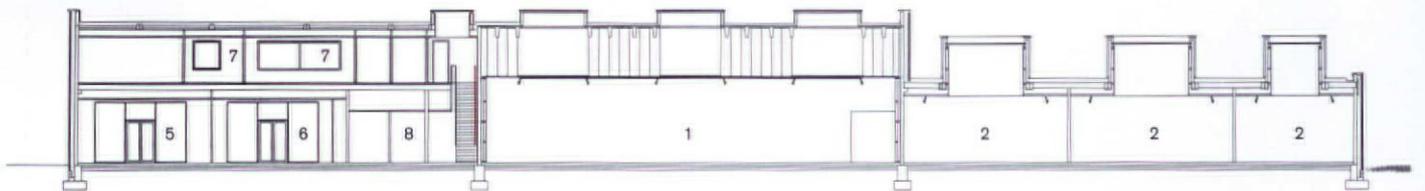
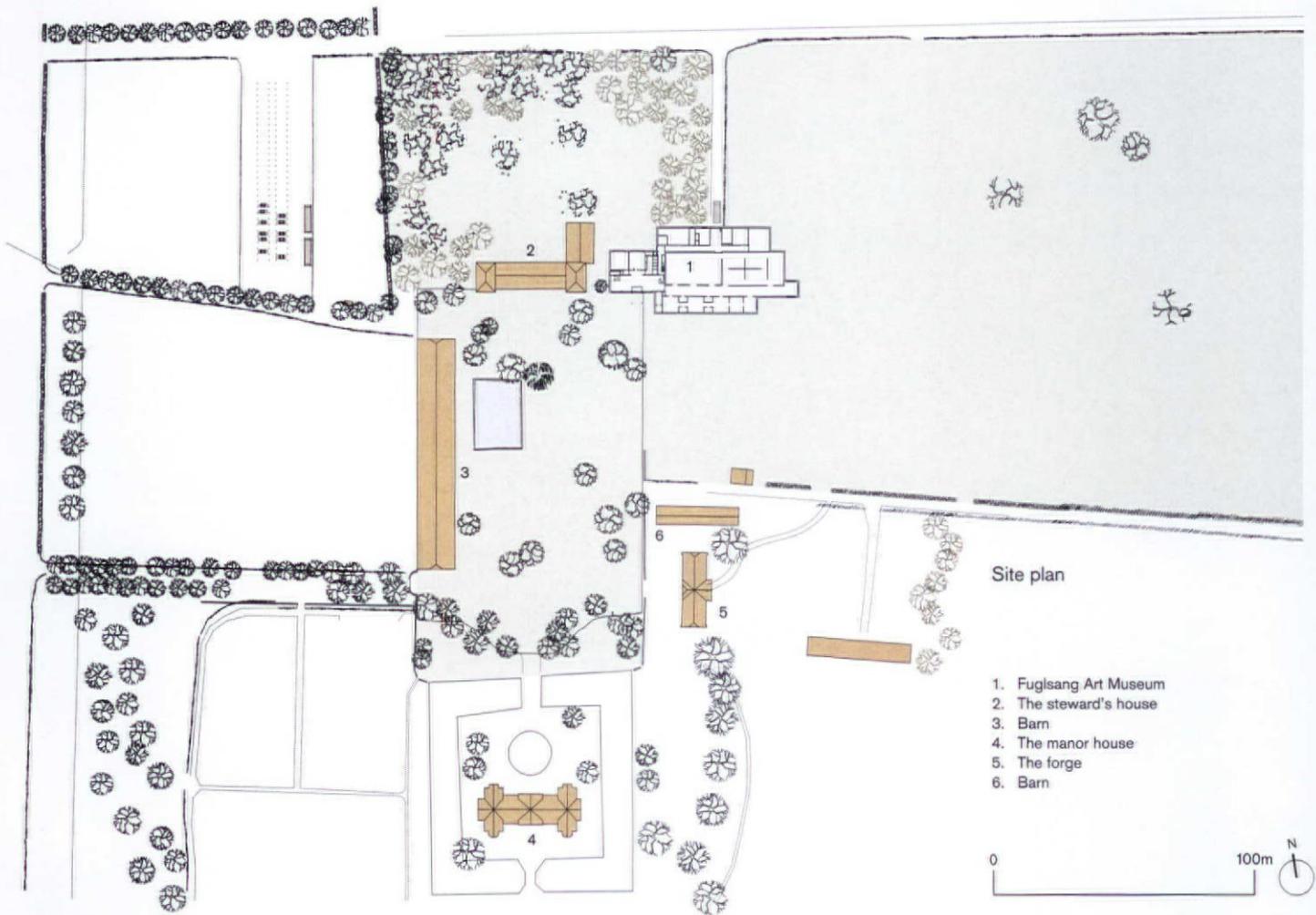
Those who work in the building get office space on the first floor, which is intentionally separate from the visitor areas. They also get a pleasant-looking terrace that faces south across the farmyard (I didn't get up to that floor). Storage and preparation rooms are also very separate. Art arrives from a new access road that snakes around the back of the building and enters through a large barn door. This facade (the practice didn't send us any pictures of it) is unremarkable, just an expanse of white brick. But it will only be seen by visitors who have lost their way to the car park.

The character of this building does shift appreciably between the different gallery

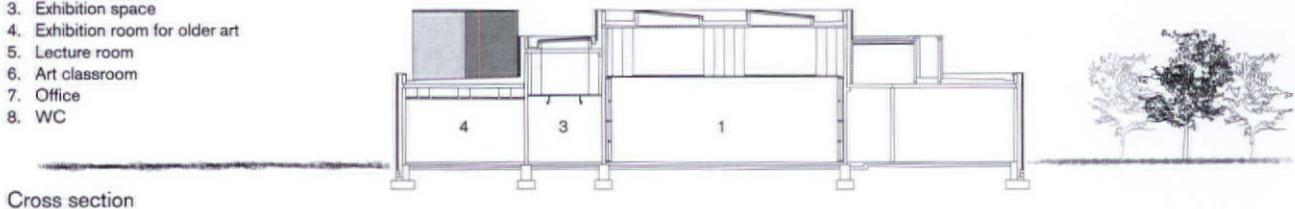
spaces. The institution is not for the international art tourist who might visit Tate Modern, but mainly for coach trips of local people. So it is appropriate that the parquet floors, the ornamental ceilings and the room-like proportions of the smaller galleries are reassuring and comfortable somehow.

There is no great pretension from Fretton about those characteristics. His explanation for the character of the galleries is straightforward. I asked him at one point how he >>

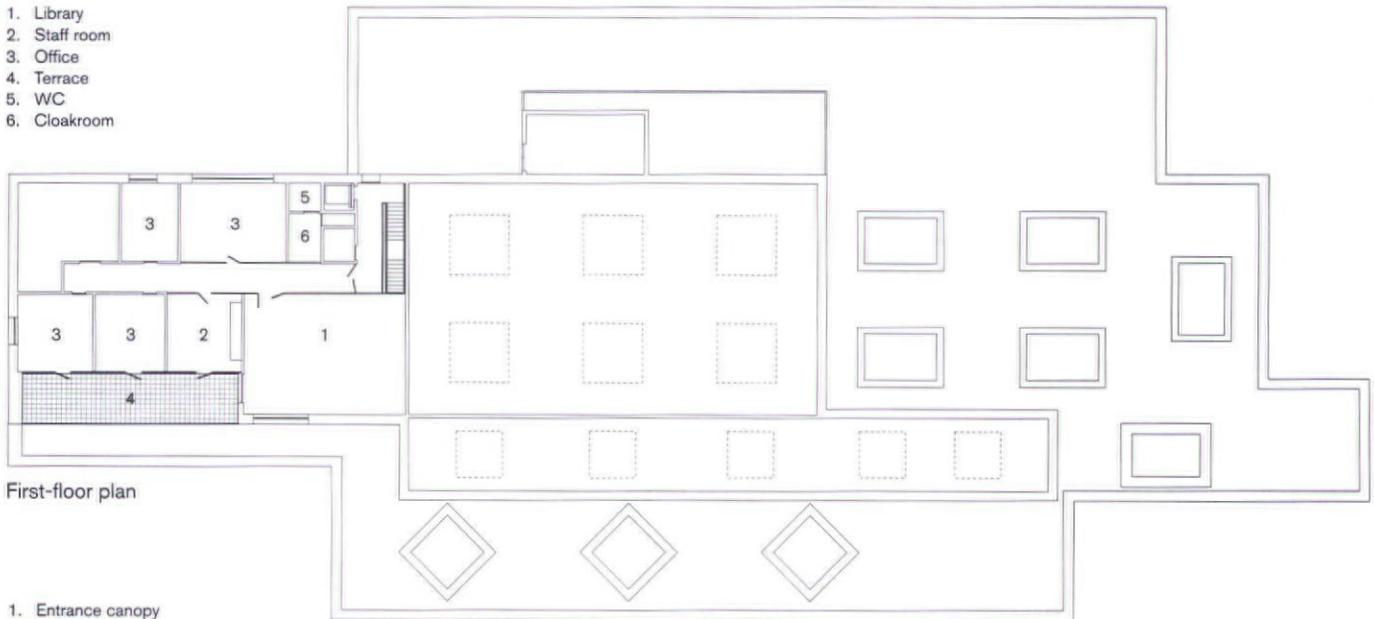
My first desire was to walk all the way to the end to see the view



- 1. Temporary exhibition room
- 2. Exhibition room for Modern art
- 3. Exhibition space
- 4. Exhibition room for older art
- 5. Lecture room
- 6. Art classroom
- 7. Office
- 8. WC

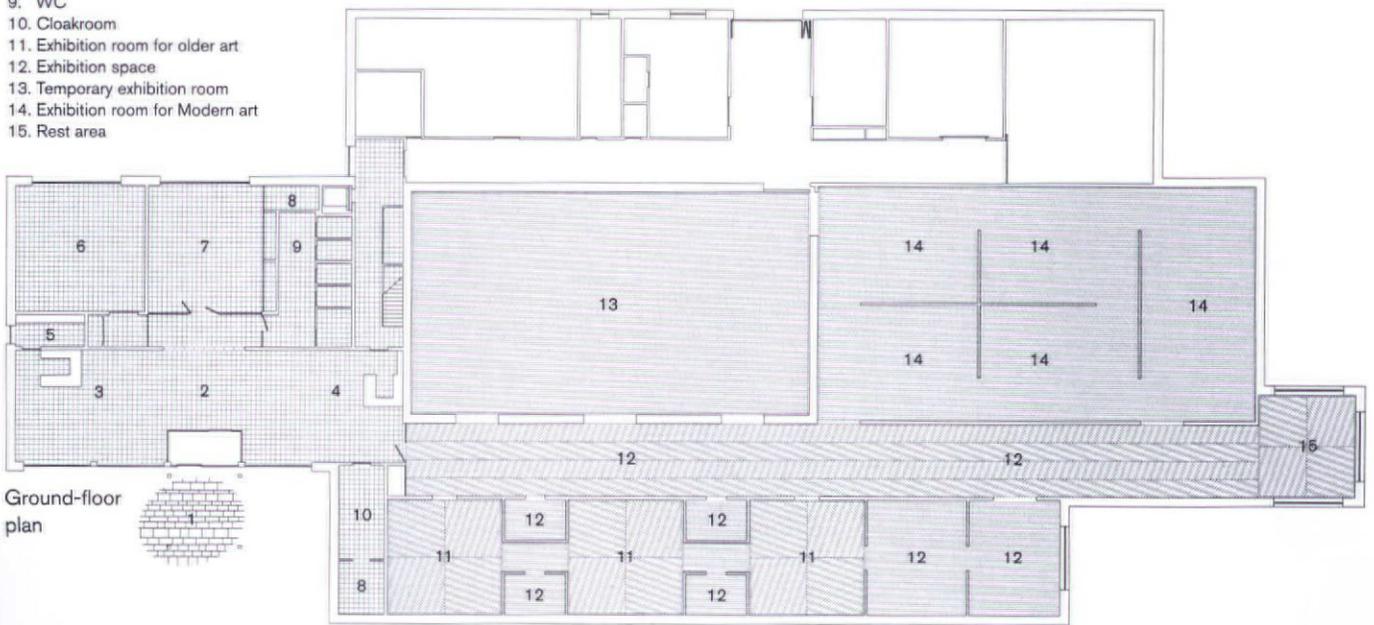


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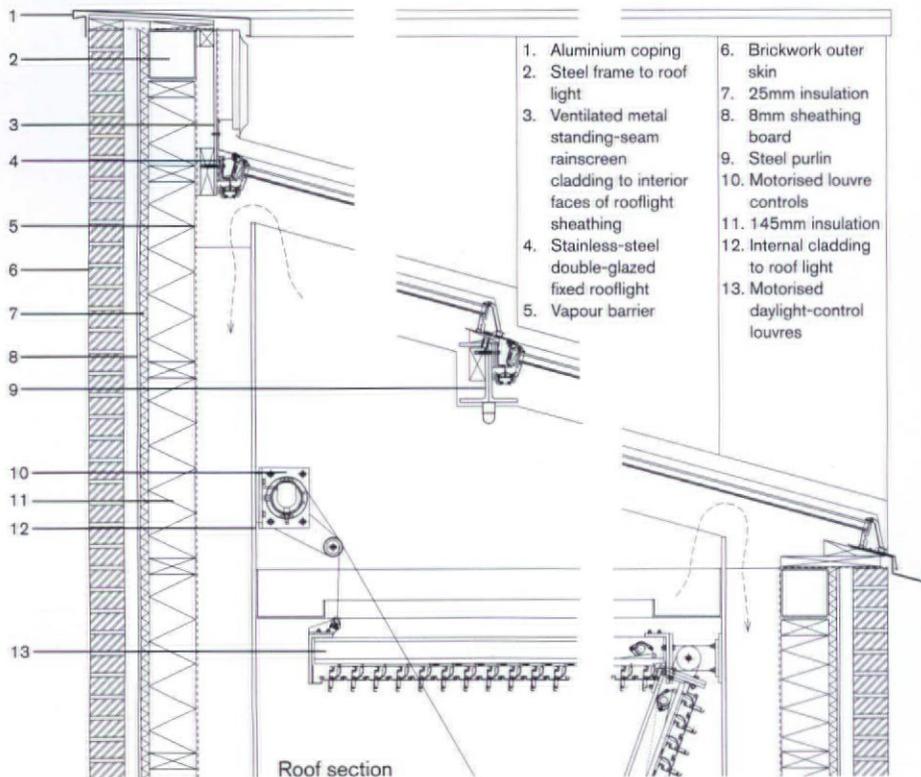
First-floor plan

- 1. Entrance canopy
- 2. Foyer
- 3. Café
- 4. Ticket desk/bookshop
- 5. Kitchen
- 6. Lecture room
- 7. Art classroom
- 8. Store
- 9. WC
- 10. Cloakroom
- 11. Exhibition room for older art
- 12. Exhibition space
- 13. Temporary exhibition room
- 14. Exhibition room for Modern art
- 15. Rest area



Ground-floor plan







This image and below left The galleries have a domestic scale and ornamental ceilings
Left The galleries on the north side of the building are more contemporary in character



came up with the final proportions of the smaller galleries on the south side of the building, and he answered: 'This is the size of the ground floor of the Lisson Gallery.' And those proportions were based on the domestic scale of the Marylebone street it is in.

Fretton's comment has a couple of interpretations. On one hand, the professional in him has brought a proven proportion to the building. More fancifully it adds to the feeling that this is an international building designed in London and built in Denmark.

Fretton's approach is perhaps less bound by a culturally specific technological approach than some architects that you might compare him too (think of SANAA's failure to achieve Japanese-quality detail at the New Museum of Contemporary Art in New York). Baldly put, Fretton hasn't built that much. But

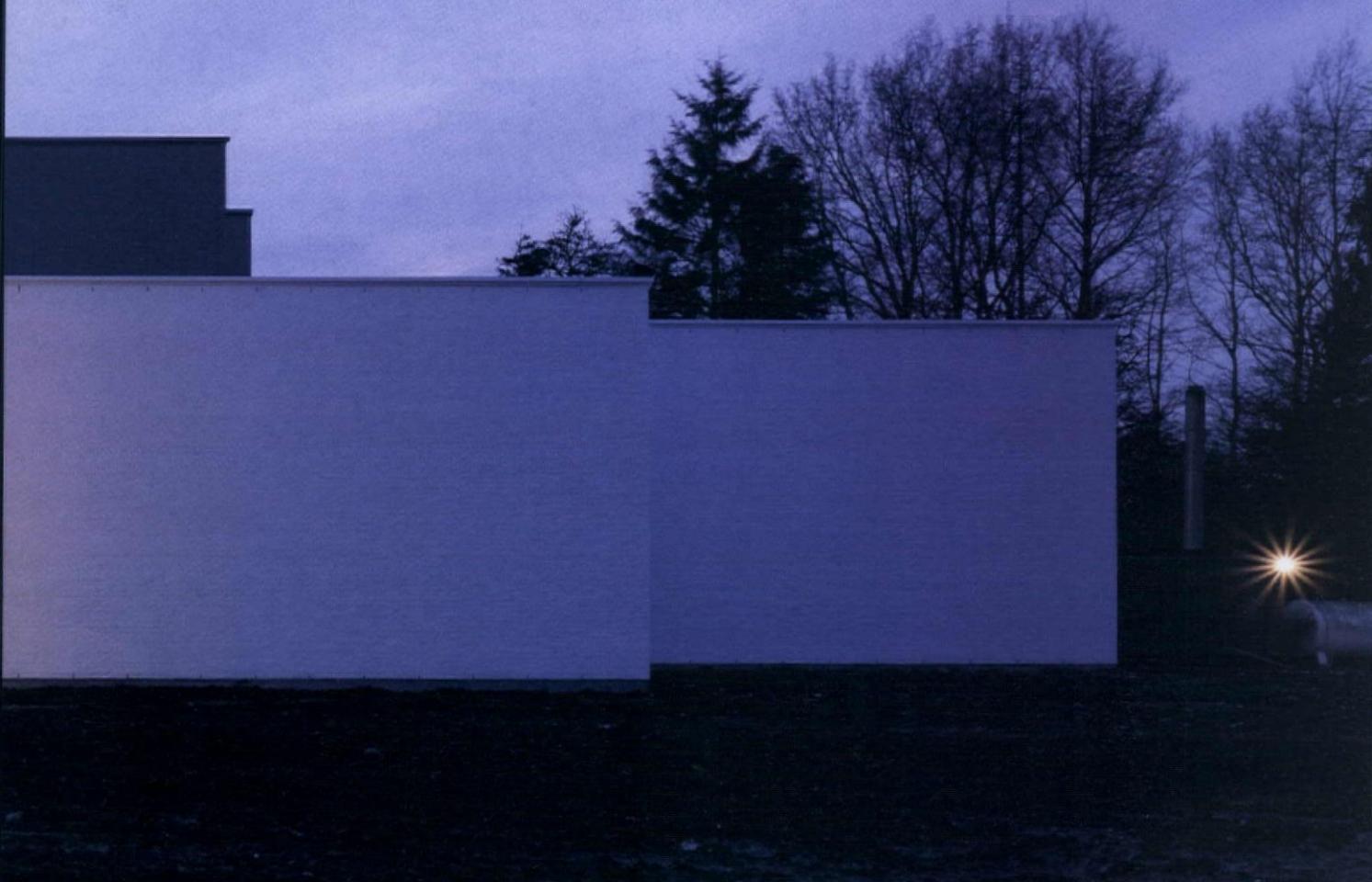
despite being a professor at Delft in the Netherlands and building this building in Denmark, his is not an esperanto architecture, but one altered by observations of the things around him. 'I want to be part of a European culture of architecture that maintains difference,' he says, and evokes Arne Jacobsen and other Danish Modernists as inspiration.

Talking to one architect who has seen the building, it is clear that many of you would >>

There is a rather remarkable collection of heroic plaster figures



This image The building's white-washed brick and grey base reflect the farm buildings that surround it



detailing - the skirting boards, the glazing, the terrazzo tiles. But while I wouldn't argue that bad detailing can *make* a building, Fuglsang's pragmatism is its success.

To return to the brick bond, I think knowing that the pattern of brickwork came from the craftsman more than the architect shows an attitude to construction (despite this being effectively a Design and Build project) that is contextual and collaborative. Fuglsang feels as if it has been made in part through a series of pragmatic decisions, and is warm and humane as a result. Fretton told me that he is always critical of his own work when it is just finished. Perhaps in this attitude he shares more characteristics with a craftsman, than with a designer. The building, in its imperfec-

tions, reminds me of Richard Sennett's idea (in his recent book *The Craftsman*) that we think while doing, that making is thinking.

Sennett writes in his conclusion: 'I have emphasised, throughout this book, stages and sequences in the working process, indicating when the craftsman can pause in the work and reflect on what he or she is doing. These pauses need not diminish pride in the work; instead, because the person is judging while doing, the result can be more ethically satisfying.' The charm of the Fuglsang Art Museum is not really in the big ideas, but in the moments, like the quarter-brick running bond of the walls, where Fretton and his collaborators have exhibited exactly this attitude. ■

Start on site date August 2006
Opening January 2008
Gross internal floor area 2,500m²
Cost 7.2 million euros (£5.6 million)
Client Bygningsfonden/The Building Foundation
Architect Tony Fretton Architects
Executive architect BBP Arkitekter A/S
Structural/services engineer/cost consultant Birch & Krogboe A/S
Project manager Bascon A/S
Main contractor CC Brun Enterprise A/S
Annual CO₂ emissions Precise figures are not required under Danish legislation. Emissions are predicted to be relatively low as the museum will be heated from a CO₂-neutral biomass source.



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Big Fish Little Fish

John Prevc, partner at Make Architects, looks back on MIPIM

MIPIM week starts at 5.50am on Monday. Train and rain and early morning pain, Coventry, St Pancras, Gare du Nord, Gare de Lyon, and finally Cannes at 6.45pm. A rainstorm and a food-fest at the Sir Robert McAlpine reception followed by bed.

Tuesday sun and wicked wind. I register and enter the most secure bunker ever built. Extraordinary models and crazy buildings shaped to thrill. Lunch with Faber Maunsell at Café Felix. Back to the bunker and the London stand to meet friends.

Wednesday sun. Breakfast followed by a meeting. The London stand for the launch of My City Too, a campaign Make supports. Jump on the coach to *The Architectural Review's* Future Projects Awards. Delighted to meet Design for London director Peter Bishop. Make wins a commendation and I sheepishly receive the gong. Bed at 2am. My back is beginning to say 'Stop'.

Thursday – the final big day! Up at 7am. Breakfast with Savills, debating mayoral powers and the future of Section 106 agreements. Lunch with Halcrow Yolles. The afternoon rolls into the evening, ending up yet again at the Carlton Club.

As my train slips out of Cannes station the subdued and exhausted around me begin to fall asleep. Was it worth the money and the pain? Will I go next year? You bet it was and you bet I will!

Next issue: Jonathan Hendry of Jonathan Hendry Architects



This image A student looks on as a robot constructs a wall prototype

GRAMAZIO & KOHLER, ETH ZURICH

ROBOTIC BRICKLAYERS SHAKE UP CONSTRUCTION

Advances in digital fabrication could bring fundamental changes to construction – such as changing the size of the humble brick.

In its latest teaching project at ETH Zurich university, Swiss practice Gramazio & Kohler looked at what might happen if a human bricklayer was replaced by an industrial robot which 'prints' an architectural module in 3D.

The practice's Silvan Oesterle explains: 'Humans can carry limited loads, which led to a maximum size and weight for a

brick, with dimensions of 24 x 6 x 11.5cm. But a robot can handle weights of up to 110kg.'

Rethinking unit dimensions might optimise construction speed, but Gramazio & Kohler's Michael Knauss says: 'Some detailed design information is lost with larger modules – the resolution of materials should be adaptive.'

In the practice's teaching project, aerated concrete cubes of 40, 20, 10 and 5cm were used by students to create wall prototypes with a genetic algorithm, which

maintained design ideas and structural demands while rationalising the process, finding the optimum solution for each.

Gramazio & Kohler maintains that because construction is an additive process, design is not limited to 'the definition of a surface' – it enables the control of functional properties throughout the components' cross-section. Combined with the programmability, speed and accuracy of robotics, highly complex designs can be achieved on a large scale. *Kaye Alexander*

PUTTING OUT FIRES

In his latest NBS Shortcut, *Austin Williams* looks at how sprinkler systems are becoming mandatory to stop school blazes

The Home Office says that since 1994, the number of arson attacks on schools has been in decline. However, the Arson Prevention Bureau (APB) says the most likely time for a school arson attack is between 1pm and 1.59pm on a Wednesday. Round up the usual suspects, Sherlock.

Building Bulletin 100 (BB100) is the key document dealing with fire-safety design in school buildings. It provides guidance for compliance with the Building Regulations and sets out the Department for Children, Schools and Families (DCSF) policy on sprinklers in schools with special focus on:

- fire-safety management;
- the importance of residential sprinklers; and
- means of escape for disabled people.

The installation of sprinklers in school buildings is not part of Building Regulations Approved Document B (AD B) but as BB 100 is cited in AD B Clause 0.27, it is a de facto Approved Document.

Currently, fewer than 300 schools (out of a total stock of around 30,000 schools in the UK) are fitted with sprinklers, but since March 2007, the DCSF has made it mandatory for sprinklers to be installed in all new school buildings except those that have been assessed as having 'low risk'. Let's take a look at some of the facts and figures to get a sense of proportion.

The APB says around three schools a day suffer an arson attack, and damages are estimated to cost insurers over £100 million a year. A third of all school fires occur during school hours.

Fortunately, there have not been any fatal school fires in the UK for several years, but there are still considerable numbers of injuries and significant damage and disruption to the education system. The APB estimates that 90-100,000 pupils a year are affected by the damage of classrooms or property in school fires. Smoke is often the major cause of damage, therefore the control of smoke is a vital

On average, around three schools a day in the UK suffer an arson attack, and damages are estimated to cost insurers over £100 million a year

element of fire-risk management. It is worth noting that none of the schools that suffered a large fire in 2004 were fitted with a sprinkler system and insured losses from sprinklered buildings are estimated to be one tenth of those in unprotected buildings.

RISK ASSESSMENTS

The Chief Fire Officers Association has said that 'many schools must unfortunately now be considered as medium- to high-risk premises in terms of both fire safety and loss control.' If a school does not fall into these two risk categories it doesn't need to install sprinkler systems. So

how do you ascertain what is meant by a 'low-risk' school?

The BRE's fire-assessment tool, included in BB100, is meant to clarify this for you, provided that you input sufficient data. It produces a numerical clarification of the level of risk, which 'is qualitative rather than quantitative, and hence should be considered as a guide rather than a definitive answer'. In other words, it identifies probability.

Scoring is divided into four sections – history, environment and buildings, fire safety/protection, and consequences – and is more of an educated guess than a science – some people

might score the same building differently. But what the tool does indicate is that the chances of getting a 'low-risk score' are fairly remote. This is not helped by the fact that the criteria relating to the impacts that a fire may have on teaching, the public, costs and the environmental impacts have been weighted by a factor of four (by the Department for Education and Schools as was) to emphasise the significance of these items. The BRE tool also takes in factors such as historical incidence of fires, extent of building security and extent of fire-detection systems (*see box, below right*). Points are allocated

around these criteria (from 1-5), with the scores reflecting a low to high probability (or magnitude) rating for each topic respectively. Adding up the scores will give you a firmer impression of the risk category. The total marks and their resulting risk assessment will prompt the following advised actions:

HIGH RISK

Sprinklers must be provided, but consideration should also be given to more building security, such as improved window locks, intruder alarms, etc. Consider CCTV, perimeter fencing and improved lighting. Also, make sure that materials that can be used for arson are cleared away. Consideration should also be given to automatic fire-detection systems and fire compartmentation. A rigorous management policy must be imposed for training and drills, keeping doors closed and storage secure. Also, introduce better communications with fire authorities.

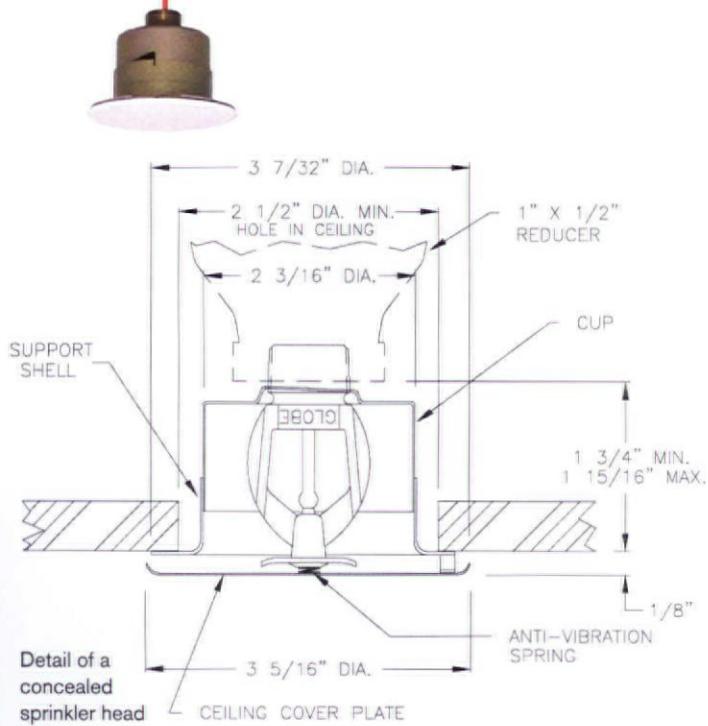
AVERAGE RISK

Sprinklers are recommended. Additional consideration should be given to security measures as outlined in the 'high risk' category above, with a focus on contingency plans and operational procedures. Better management practices are recommended in order that that materials that can be used for arson are cleared away. >>

This image
Concealed
sprinkler heads in
Wilkinson Eyre's
Bristol Brunel
Academy



JAMES BRITAIN



RISK FACTORS – HOW TO JUDGE IF A SCHOOL IS AT RISK OF A FIRE

HISTORY

- Incidence of deliberate fires
- Incidence of deliberate fires in nearby schools

ENVIRONMENT

- Extent of building security: window locks, CCTV, etc
- Extent of grounds security: CCTV, well-lit car parks, etc
- Opportunities for arson
- Building size and height
- Extent of lightweight, flammable, collapsible construction
- Amount of voids and routes for fire spread
- Density of buildings on site
- Risk from school activity
- Number of buildings used after hours
- Number of users at risk

FIRE SAFETY/PROTECTION

- Number of fire-engineered buildings, compartments etc.
- Extent of design relaxations of fire engineering in buildings
- Extent of automated fire-detection systems
- Number of exits and short escape routes
- Occupancy density
- Ease of fire service notification
- Fire service response times

CONSEQUENCES

- Likelihood of injury to users
- Assumed impact of fire on teaching
- Assumed impact of fire on community
- Assessment of potential cost
- Environmental impact



This image and left Haverstock Associates' Whitecross High School in Hereford uses exposed sprinkler heads with guards in classrooms and corridors to prevent accidental activation

MORLEY VON STERNBERG

LOW RISK

Sprinklers are not mandatory but 'may be beneficial'. It is also helpful to assess all the points raised under 'average risk' and 'control' those activities and materials that may lead to a fire.

AT HANDOVER

The Building Regulations' Regulation 16B requires that, as the result of an erection or extension or a relevant change

Peculiarities of school life such as illicit smoking can give rise to fires

of use of a school building, fire-safety information shall be given to the responsible person at the completion of the project or when the building or extension is first occupied. A helpful document is the Scottish Executive's report *Fire Safety in Schools. Building Our Future: Scotland's School Estate* which is

intended to be used by school managers, head teachers, etc. but is also a useful document for architects. It describes some of the things that can be done to reduce risks in school buildings and identifies some of the peculiarities of school life that give rise to fires (illicit smoking, overloaded sockets, laboratory gas taps left open, etc.).

As part of the general target-driven health and safety culture, the government's fire Public Service Agreement came into effect on 1 April 2005 aiming to reduce incidents of all deliberate fires by 10 per cent by 2009/10 from the 2001/02 baseline (a reduction from 104,500 to 94,000). At the time of writing, this has been surpassed. ■ Austin Williams is the author of NBS Shortcuts

Turn to page 16 to read the comment piece about BB100 by Buro Happold's Andy Nicholson

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This image Map of north-east Beijing by Guang Yu

GUANG YU

EXHIBITION

China Design Soon

Philip Dodd, chair of cultural agency Made in China, reviews China Design Now

China Design Now. Until 23 June at the Victoria & Albert Museum, London SW7. www.vam.ac.uk

Two recent memories. First, I am in a Beijing restaurant with the Chinese owners of two design companies. One asks me if I see any difference between Chinese, Japanese and Korean design. Second, I am in Shenzhen, to give a lecture on China's creative economy. On the podium is a Chinese professor. He flashes the CCTV building in Beijing onto the screen, designed by Office for Metropolitan Architecture (OMA) and scheduled for a Beijing Olympics opening later this year. But he has almost obliterated the image of the building with a giant red 'X' and over it has

scrawled the words, 'The New Imperialism'.

It's hardly surprising that China is concerned with the distinctiveness of its design and who will be responsible for shaping it. A flood of Western design and designers – from Prada to OMA – have moved into China since the economic opening-up of 1978, attracted by a domestic middle-class design market roughly estimated at 75 million people. With 5,000 years of design history, the Chinese design community recognises that 'Made in China' must be transformed into 'Created in China'.

At its worst, the design response to this call for a distinctive Chinese aesthetic has been poor – designing a high-rise and adding a pagoda roof, as if that will announce and secure its Chinese-ness. With too much building of this kind, the first globally-recognised contemporary visual icon of Beijing is very likely to be foreign-designed – the aforementioned CCTV building. The building's legitimacy, as well as grandeur, is still a topic of fierce debate – a Beijing friend of mine claims she can see it from her flat, 15km from the heart of the city. >>



Left Poster for Graphic Design in China exhibition by Chen Shaohua, 1992

This image The exhibition was designed by London practice Tonkin Liu

China Design Now, continued from page 43

A large model of the CCTV building, as well as Norman Foster's Beijing Airport and Studio Pei-Zhu and Urbanus' Digital Beijing building, are at the heart of the last of three rooms in the current exhibition at the Victoria & Albert Museum, China Design Now. It's a smallish and stylish exhibition which explores three cities, Shenzhen, Shanghai and Beijing, in the fields, respectively, of graphic design, fashion and urban planning and architecture.

The V&A curators, Zhang Hongxing and Lauren Parker, have sidestepped the thorny issue of 'Chinese-ness' by calling the exhibition China (not Chinese) Design Now, hence the presence of non-Chinese practitioners such as OMA. Although it's a sign of how unresolved this strategy is that while foreign architects are part of the show, foreign graphic and fashion designers are not.

There are also photographs, videos and models of less well-known projects, many by practices in China, and some of which are concerned with houses for the new middle class – a class whose passions are driving the Chinese consumer economy. The problem for all exhibitions – the V&A included – is how

to tell the story of un-heroic as well as heroic architectural projects, when spectacle and name recognition are so important. If the interesting Chinese companies were at the heart of the exhibition, would the media coverage of the exhibition be so great?

Between 50 and 100 million people are expected to move into China's cities over the next 10 years, and these new city-folk will need entertaining (as did the new city-dwellers of turn-of-the-century America, for whom Hollywood was invented). So, alongside the fashion and design exhibits, 'Entertaining China' is also present at the V&A show, with TV, magazines, movies and, not least, mobile phones.

The V&A has sidestepped the thorny issue of 'Chinese-ness' by calling the show China (not Chinese) Design Now

It's hard for mobiles and their content to be objects in an exhibition, and they look somewhat like un-honoured guests at the V&A party. But in a quite serious way, mobile phones are to modern China what the cinema screen was to the last century – the source of cheap urban entertainment. Whoever designs

the content for mobile phones may win the battle for China's hearts, minds and money – hence the massive investment by the Chinese state in the design of animation and games for handheld devices. The power of the mobile phone in China is that it is a defiantly private space – where political jokes can be read and dating agencies accessed. If this seems unremarkable, it's crucial to grasp just how recent this 'invention' of private life is. Until the late 1970s, one had to ask the Party whom one could marry.

The rise of design in China – this Klondike-like scramble by the world's design companies to access their market, and the mushrooming of Chinese companies and agencies – is both cause and effect of this extension of private life. Everything from interior design to design magazines flourishes as the urban Chinese experiment invents a new kind of private life, which at times feels like a civil society coming into being.

The hopes and dreams associated with the extension of this private life are the latent subject of China Design Now, but are somewhat lost in the detail. Instead, the exhibition works best as an intelligently selected warehouse of some of the design



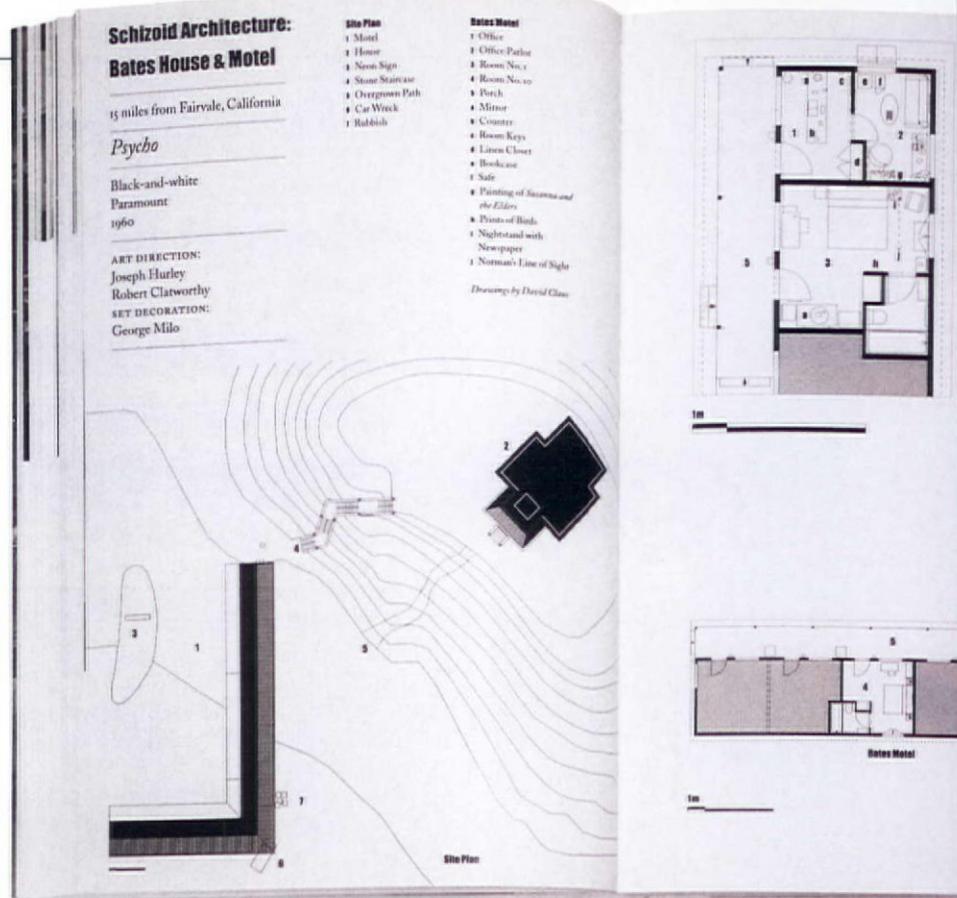
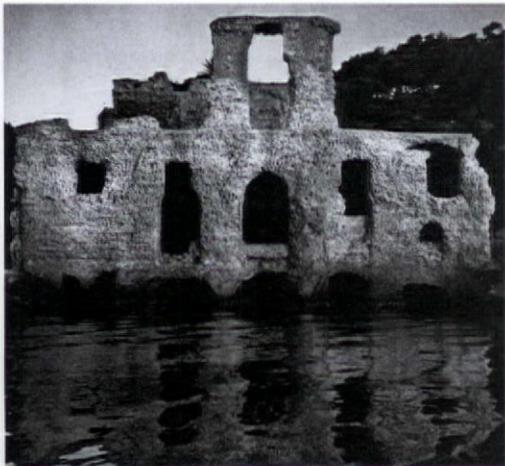
Critic's Choice

Mimmo Jodice's photographs challenge the cultural legacy of Italy, says Andrew Mead

One tendency in Italian photography during the last two decades or so has been to counter any tourist sentimentality about how 'unspoilt' the country is. Gabriele Basilico, for instance, manages to make Italy look like a continuous built-up zone in which the sights that summer visitors seek are thin on the ground. In the nicely-titled *Lost in Seeing* (Thames & Hudson, £36), Mimmo Jodice is similarly sceptical – a shot of Genoa, bisected by a motorway flyover, could come from one of Basilico's books. But Jodice tackles that cultural heritage head-on – as if asking what Antiquity and the Renaissance have to say to us now (see image below). There's an intense scrutiny of mutilated statues and truncated columns.

A photograph in the biography at the back of the book shows Jodice receiving an honorary degree in architecture in Naples in 2006, and many of the images reflect an architectural sensibility. One of a vaulted chamber in the Flavian Amphitheatre at Pozzuoli has the same lighting effects that Le Corbusier sketched in the Serapeum at Hadrian's Villa and later replicated at Ronchamp.

Jodice doesn't always keep cliché at bay (some of his sea and skyscapes are a bit too familiar) but there's a striking immediacy to the best pictures here. They bring to mind that moment on a stormy day when the sun suddenly emerges and everything is transfixed, or when a guide in some sombre cave abruptly throws on the floodlights.



BOOK

This look at Alfred Hitchcock's set architecture encourages new ways of seeing, says Marko Jobst

The Wrong House: The Architecture of Alfred Hitchcock. By Steven Jacobs. 010 Publishers, paperback, 344pp, 29.50 euros

'How do we get from the guy being pushed off the Verrazano-Narrows Bridge to the same guy at a Fifth Avenue café?'

'The crew goes there,' said Hitchcock without cracking a smile.

'Wait a minute. How do we get the audience there, is what I mean.'

'Mr Gardner,' said Hitchcock. 'The audience will go wherever I take them and they'll be very glad to be there, I assure you.'

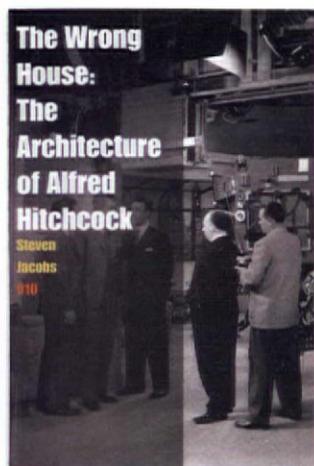
Hitchcock is commonly seen as a director preoccupied with stories and plots. Yet, in his book *The Wrong House: The Architecture of Alfred Hitchcock*, Steven Jacobs shows the importance of locations, the use of architectural elements, interior confinements, urban modernity and spaces of tourism, that stem from the director's beginnings in set design.

To those interested in intersections between film and architecture, the book offers a comprehensive overview of some established ways of thinking: the spatial use of camera, the representation of buildings, urban iconography, set design analysis, etc. Jacobs also employs a number of concepts – panopticism in relation to *Rear Window* (1954), Freud's 'uncanny' in the domestic interiors of *Psycho* (1960) – from architectural, cultural and cinematic sources, making this a useful, accessible read for those who are interested in ways of interpreting architecture.

More unusual and intriguing, yet less developed, is the use of architectural drawings throughout the book. Jacobs opts to show Hitchcock's imaginary architecture not as set designs, but through standard architectural plans, including the thickness of walls – often missing in reality. This seems to work best when confronted with other types of spatial drawing: in the split between set design, the camera lens, and perceptions of cinematic architecture, lies the most interesting questions about the disciplines' overlap.

A still from the set of *Rope* (1948) offers a spectacular metaphor for architectural perception in film: the lower part of the image depicts a seemingly ordinary interior in which a number of people are engaging. Only with delay do you notice the complex machinery of

Left A plan of the Bates Motel from Hitchcock's *Psycho* (1960)



lighting equipment hovering above, like a set of giant instruments performing surgery on a domestic scene.

More set-design drawings would have helped bring into focus the ambiguity of architectural space in Hitchcock, illuminating an era in filmmaking. Nevertheless, this book is enjoyable whichever angle you come from.

Resume: The architectural plans of Hitchcock's imaginary buildings will have you on the edge of your seat

BOOK

Few can resist the Gothic charms of Horace Walpole's Strawberry Hill, says Neil Manson Cameron

Strawberry Hill: Horace Walpole's Gothic Castle. By Anna Chalcraft and Judith Viscardi. Frances Lincoln, 160pp, £25.00

In his own lifetime, Horace Walpole's idiosyncratic castle in Neo-Medieval style became a place of pilgrimage for aesthetes searching for novelty and visual diversion.

Strawberry Hill, in Twickenham, south-west London, was his 'little play-thing house', which he reconfigured with a deep sense of architectural theatricality into a Gothicised stage-set. Partly archaeological and partly fantastical, Walpole's creation represents one of the most remarkable houses to survive from 18th-century England. Anna Chalcraft and Judith Viscardi's book *Strawberry Hill: Horace Walpole's Gothic Castle* is published just as the building is poised to undergo a three-year programme of conservation and restoration leading to its reopening in 2010, which will coincide with major exhibitions in the USA and at the V&A on Walpole's magnificent collections of objects and works of art.

Providing a useful guide to the main rooms in the sequence in which 18th-century visitors would have experienced them, this book makes an accessible contribution to the understanding of Walpole's masterpiece. The authors underline the variety of effects and dramas Walpole sought to create from the different spaces in the house, from the

Walpole's creation represents one of the most remarkable houses to survive from 18th-century England

grisaille 'gloomth' of the Hall to the sparkling gilding of the *papier-mâché* fan-vaults of the Long Gallery, inspired by those of the Henry VII chapel at Westminster Abbey – Walpole described this creation as 'richer than the roof of paradise'. Walpole was a voracious (if somewhat indiscriminate) art collector, and the experience of Strawberry Hill was not just about its architecture, but also its objects. The house was adorned with such celebrated works as the Joshua Reynolds painting of Walpole's nieces, *The Ladies Waldegrave*.

This book is the result of evident enthusiasm and commitment to its subject and, while it has not been written to the highest standards of art-historical scholarship, it still makes a significant contribution in underlining how Walpole orchestrated Strawberry Hill as a series of moods – an approach to interior design which remains highly resonant today. When the restoration is complete, Walpole's confection will again be revealed as the *ne plus ultra* of 'Gothicism and gold'.

Resume: Walpole found his thrill on Strawberry Hill

5 THINGS TO DO THIS WEEK

1 *Set in Stone*

Visit Pitzhanger Manor in Ealing, west London, and experience five artists' interpretations of architecture.

28 March-26 April at PM Gallery and House, Ealing. www.ealing.gov.uk/pmgalleryandhouse

2 *Broken and Breaking Ground*

See photos by John Harper based on an investigation of Fermyn Woods, Northants. Until 20 April at Fermynwoods Contemporary Art, Brigstock, Kettering. www.fermywoods.co.uk

3 *Exchange: London/Dublin*

Witness the fruits of the exchange between the London-based Eagle Gallery and the Dublin-based Paul Kane Gallery.

30 March-19 April at Paul Kane Gallery, Dublin www.thepaulkanegallery.com

4 *Charles Holden*

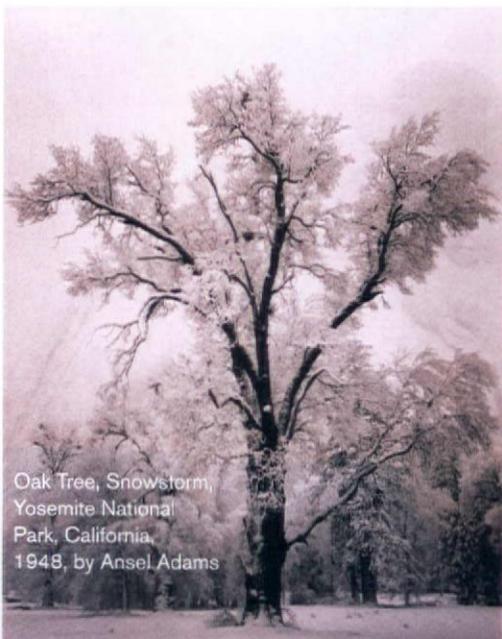
Hear author Eitan Karol lecture on Charles Holden, the architect of London's Senate House, and 55 Broadway.

31 March at 6.30pm, Geological Society Lecture Theatre, London W1. www.royalacademy.org.uk

5 *Ansel Adams (1902-1984)*

Visit this exhibition of photographs by Ansel Adams, including his celebrated prints of Yosemite National Park (*pictured below*).

2 April-1 June at Modern Art Oxford. www.modernartoxford.org.uk



Oak Tree, Snowstorm, Yosemite National Park, California, 1948, by Ansel Adams

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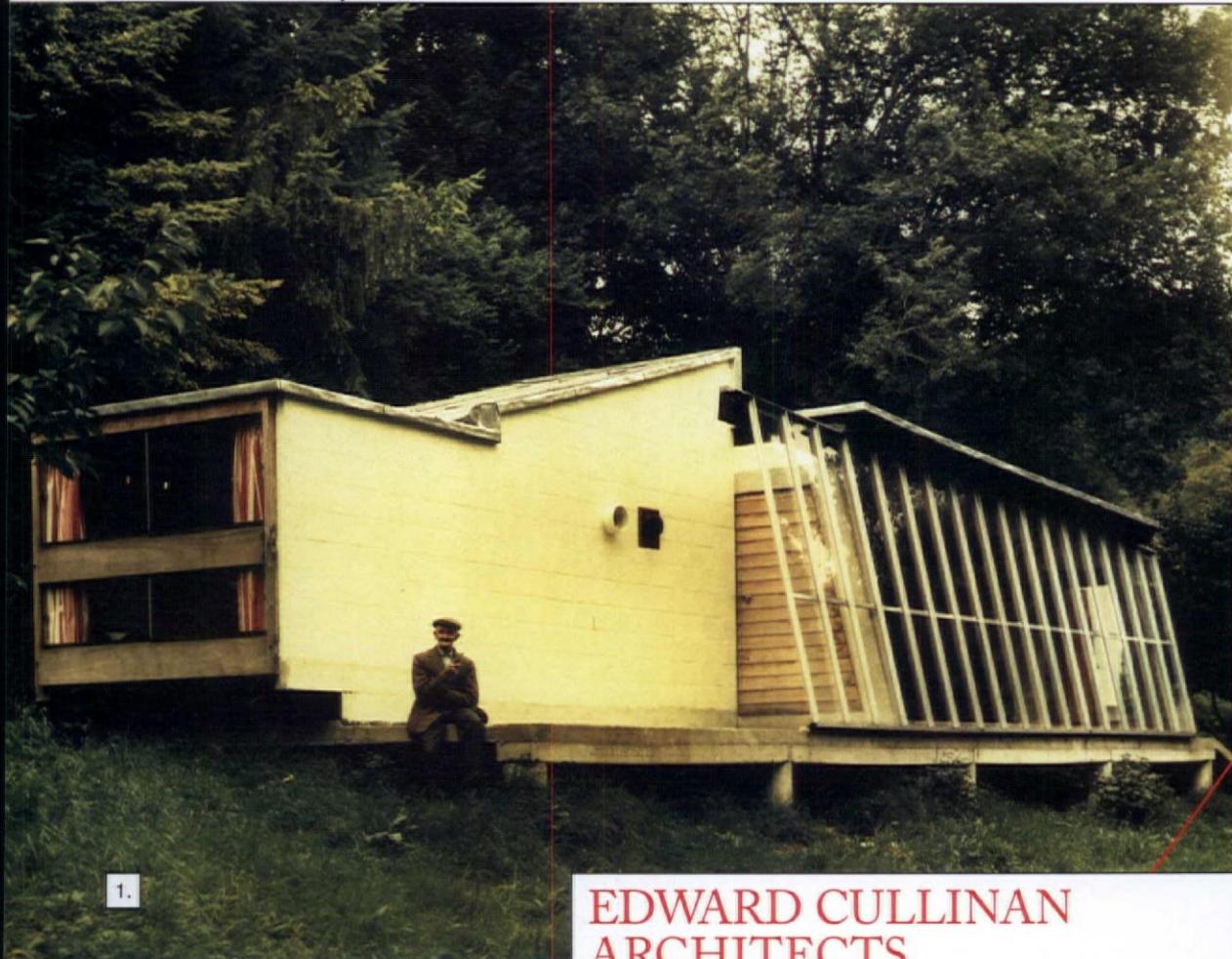


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AJ CAREERS GUIDE



So you want a new job? The AJ's Careers Guide is here to help, with a family tree showing links between leading firms, interviews with foreign architects working in the UK, Norman Blogster's guide to st.architecture, and practice profiles.



1.



2.

EDWARD CULLINAN ARCHITECTS FOUNDED 1965

1. Horder House, Hampshire, Edward Cullinan Architects, 1958-60
2. Almere housing, Holland, Wickham van Eyck, 1996
3. Olivetti offices, Derby, Edward Cullinan Architects, 1970-72
4. Isle of Dogs Neighbourhood Centre, London, Chassay + Last, 1991

Ben Hopkins, Part 1 graduate (University of Nottingham)

'I had heard Ted speak before applying to work with him. I like the user-led architecture that his practice makes, and there's a sustainability concern, but it's not too overt. Since I've been here, I've started absorbing some slightly Formalist tendencies. I've been working on the Royal Botanic Garden, Edinburgh, mostly doing CAD drawings and a tiny bit of hand drawing. I haven't been on site yet, but I know they would like me to. I hope to return to my Part II next year, but if there's good work to be done, who knows?'

'I studied at Cambridge in the early 1950s, then the Architectural Association. I finished at the University of California, Berkeley in 1957. Early on, I did a lot of building over several small commissions. After studying, I worked with Denys Lasdun on the building for the University of East Anglia in Norwich and on two schemes in Cambridge. He taught me just how much one has to know to get the job done, and get it done well.

After some time, I was offered a bit of teaching in Cambridge. I told Denys I thought I ought to go. He agreed, and gave me the Minster Lovell Conference Centre in Oxfordshire to build.

After the Second World War, architectural offices were rather hierarchical in their management. This was something I didn't carry on with – I have always believed in transparency. At the practice we're all aware of how much everybody else earns. The whole company is shared – it's called a 100 per cent partnership.

It's somewhat bittersweet to see people go. Of those who have emerged, Julyan Wickham is, among others, quite important to me. We had a wonderful time working on the Olivetti buildings in Derby, and he brought Tchaik Chassay into the practice.

I look for drawing skills and perception in young architects, and a capacity to put things in order of importance. It's essential to have ideas in your head – things you want to do – and not to be a servant.' *Ted Cullinan, founder*

WICKHAM VAN EYCK FIRST FOUNDED 1971, RENAMED WICKHAM VAN EYCK 1990

'I've been practising since the early 1960s. After my Part 1 at the Architectural Association, I went to work in Pakistan with an American architect called William Perry. Later I worked with Ted Cullinan, alongside my erstwhile classmate Tchaik Chassay.

I wasn't obsessed with technology. To me, technologists had failed, in that the solutions didn't seem robust or satisfying. I was more of a humanist, attracted by the combination of practical and intellectual interaction. I worked on the training offices for Olivetti, and built a farm, which was the last thing I did before setting up on my own in 1971.

I'd done a lot of work with Ted, but he started working on urban projects and we took different directions. My longest collaboration since has been with A & H Van Eyck and Partners. We set up Wickham van Eyck in 1990.' *Julyan Wickham, founder*

FAMILY TREES

Shumi Bose plots the links between some of the UK's leading practices, and talks to three 'generations' of architects to find out how the profession has changed

CHASSAY + LAST FOUNDED 1988

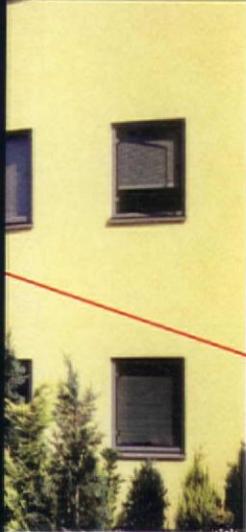
'I studied at the Architectural Association during the 1970s. Between my studies and afterwards, I worked with Ted Cullinan. I remember measuring things for Minster Lovell. I also worked with Evans & Shalev early on.

It was a good time to work with Ted, though it could often be quite intense. What I developed there was a passion for making things, the enjoyment of bringing materials together. Since then, I haven't really managed to find many partners with quite the socialist values that Ted seemed to espouse. After 12 years, I began to get a few jobs myself, though I was a partner at Ted's practice. I felt the time had come to start my own firm. Ted thought as much.

Now I think we have a different take on geometry – a personal approach. In young architects I look for a good design eye. Of course, each job has special needs, so what I look for differs. I will say that we have more women in the practice now than ever – it's about 50:50.' *Tchaik Chassay, founder*

Elena Tiziano, architectural technician

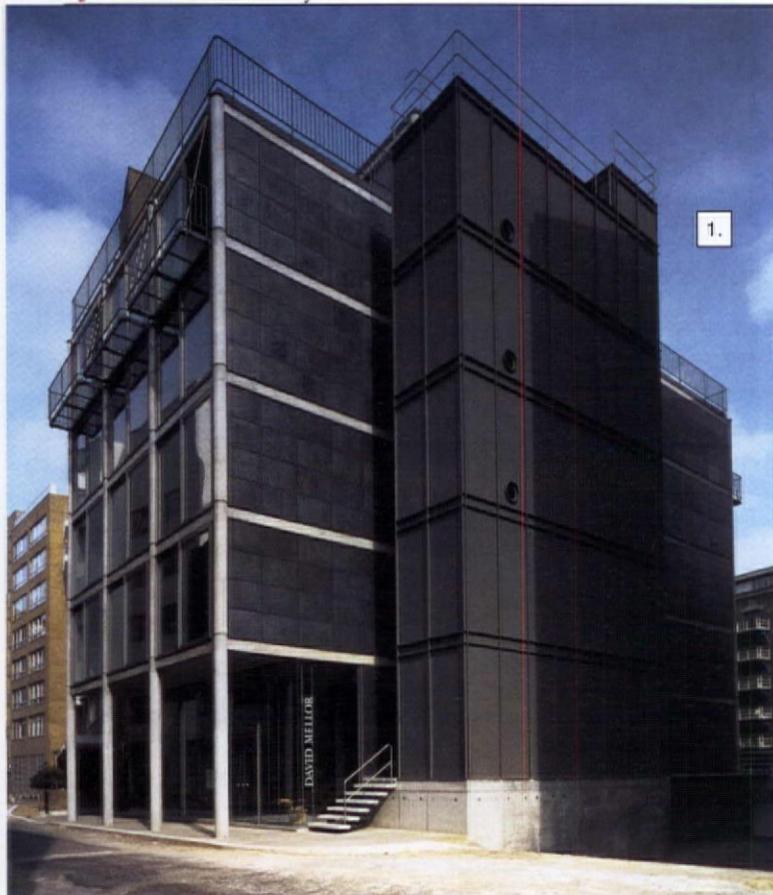
'After I qualified from the University Institute of Architecture of Venice, I worked with a small practice operating near my home in Italy. I left to work somewhere bigger. At Chassay + Last, we're quite specialised in residential buildings. It would be good to get some more experience – maybe public buildings. The ambition is to set up by myself... one day!'



3.



4.



PETER COOK

1. David Mellor offices, Shad Thames, London, Hopkins Architects, 1991
2. Greene King beer cellars, Bury St Edmunds, Hopkins Architects, 1980
3. Stratford Underground Station, London, Wilkinson Eyre Architects, 1999
4. Hope House, Surrey, ZEDFactory, 1995

HOPKINS ARCHITECTS FOUNDED 1976

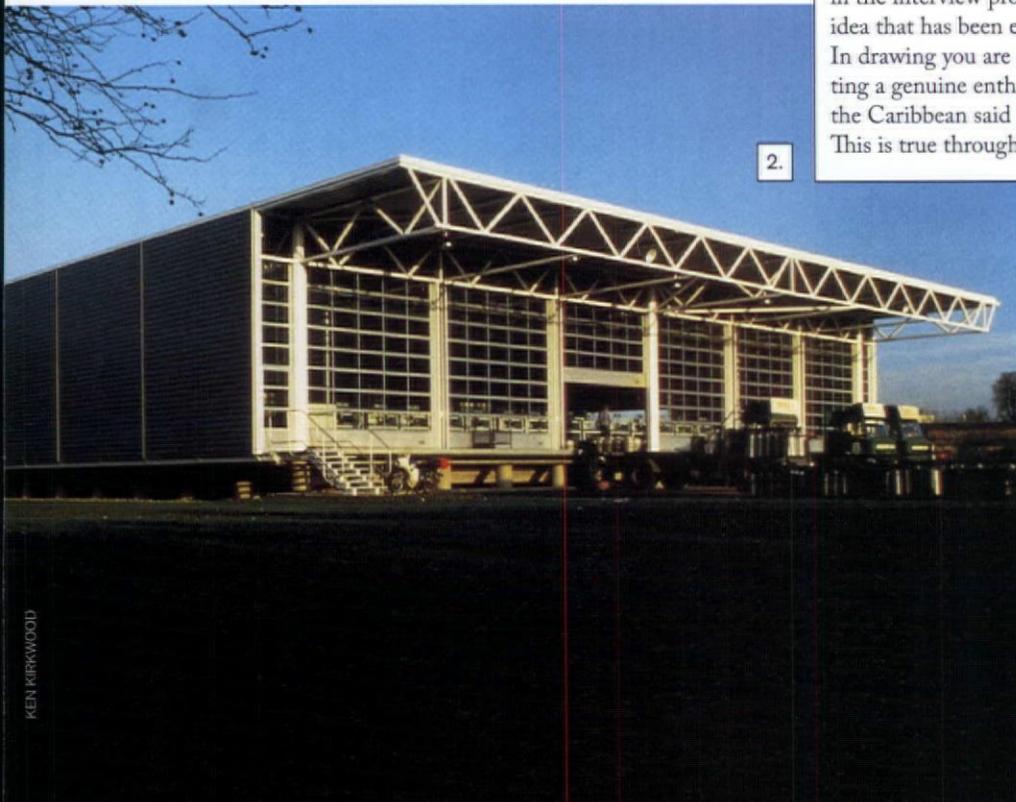
'I graduated from Sheffield in 1982. In those days, there wasn't this trend of swapping schools – it was normal to do Parts 1 and 2 at the same place. For my year out I worked in the Caribbean with what you might call "an architect's architect". The work was very hands-on – I learnt in one year what could have taken three or four.

I feel lucky because at the end of Part 2 I had a good idea of my architectural "ethos" and the kind of work I wanted to make. I was certain of my interest in Modernist tendencies, but particularly in the synergy of design and engineering. I suppose it was the vogue then too. I applied to about three firms that I felt an affinity with – one of which was Hopkins Architects.

My early work included the Mound stand at Lord's Cricket Ground. At that point there were eight to 10 people in the firm, working out of Michael Hopkins' house in Hampstead. Several people emerged from the firm: Bill Dunster, who was with us straight out of college, Jim Eyre and Robin Snell. I can't put my finger on it, but you can see a legacy of having trained at Hopkins in some people's work. I mean that very positively.

We encourage younger architects and assistants to get involved in the interview process. Essentially we look for good work – for an idea that has been executed well. Drawing, of course, is important. In drawing you are looking for communication skills. Not forgetting a genuine enthusiasm to work for the practice! My mentor in the Caribbean said to me that architects should be like sponges. This is true throughout your career.' *Bill Taylor, director*

'My mentor said to me that architects should be like sponges'



KENT HERRWOOD

Laura Wildon, Part 2 student

'I got my Part 1 from Sheffield in 2005 and after that I applied to about 20 firms. I used a Hopkins building as a case study in my thesis, so I was familiar with the practice. I've been here for two-and-a-half years, working on live projects like the Wellcome Trust buildings in London. Since September, I've been studying for my Part 2 on a bursary scheme from Hopkins, working one day a week.'

WILKINSON EYRE ARCHITECTS FOUNDED 1983, JOINED WITH JAMES EYRE 1986

'I went to Westminster University in London. Peter Redhead, a partner with Denys Lasdun, was my examiner. He offered me some work after Part 2. I worked on the School of Oriental and African Studies library, and stayed 18 months.

After that I took a couple of months off to think. On a beach in Greece I decided that the way forward lay with practices like Richard Rogers' and Norman Foster's. I applied to both, and worked with Foster on some of the IBM buildings and residences in Milton Keynes. After three years I joined Michael Hopkins.

I was with Hopkins for a few years, and worked on the Greene King building in Bury St Edmunds. Then I worked with Rogers on the first phase of the Lloyd's building. At 38, I felt it was time to set up my own practice. I was soon joined by Jim Eyre, who I had worked with at Hopkins.' *Chris Wilkinson, founder*

Harry Bucknall, architectural assistant (Part 1 from Bristol University; Part 2 from London South Bank University)

'I worked for Kensington Taylor Architects in Devon after Part 1. It's a large, mixed practice. I heard Chris Wilkinson lecture at the Royal Academy and liked what he had to say. When I joined the practice I started on a competition for St Petersburg. There was a lot of presentation work – fancy sections, CAD. We won.'

3.



ZEDFACTORY FOUNDED 1999

'I trained at Edinburgh, working at PRP after my Part 1 and with Ian Appleton of the Appleton Partnership after Part 2. I was a bit bored at PRP, mainly working on standard details. Ian Appleton had a lot of conservation work in Edinburgh. There I was on site, up on roofs measuring chimneys. It was a small, creative practice.

I went on to Hopkins Architects, where I stayed for 14 years. I was able to engage with the environmental concerns that were coming in, which were my particular interest. I worked on the David Mellor offices at Shad Thames, the Schlumberger Research Centre in Cambridge, and Portcullis House in Westminster.

The split was... well, I was a deserter, wasn't I? I just wanted to be where one does not have to apologise for what one is doing. From Hopkins I took an invaluable technical and structural rigour, from which I've maintained the real love of building that you sometimes don't get in more commercial practices.

At ZEDFactory we're not desperately interested in portfolios that are primarily stylistic. Also, I'm not sure practice-hopping is the best way to learn, just for the sake of getting the right names on your CV.' *Bill Dunster, founder*



4.

Marine Jacques-Leflaive, architectural assistant

'My diploma from École Spéciale d'Architecture in Paris took between six and seven years. During this time, I worked with Marc Barani for about 18 months. I always intended to come here – in France there is nothing like ZEDFactory. I would like to start my own practice, but not for a while.'

WWW.ZEDFACTORY.COM

DAVID CHIPPERFIELD ARCHITECTS FOUNDED 1984

David Chipperfield Architects employs over 180 staff in offices in London, Berlin, Milan and Shanghai. Practice founder David Chipperfield studied at Kingston School of Art and the Architectural Association before working for Douglas Stephens, Richard Rogers and Norman Foster. Chipperfield says: 'For 20 years I have been saying: "Make quiet, well-done, clear buildings and let the physicality and atmosphere become convincing."' Much of Chipperfield's work has been abroad – in 2005 the practice completed the Figge Art Museum in Davenport, Iowa, and the Central Public Library in Des Moines, Iowa. Two of its buildings – the America's Cup Building in Valencia, Spain, and the Museum of Modern Literature in Marbach, Germany, were shortlisted for the Stirling Prize in 2007, with the Museum of Modern Literature winning. Chipperfield described the winning building as 'a legitimisation of modern Classicism'.

1. Private house, Berlin, David Chipperfield Architects, 1994-96
2. Farmhouse, County Clare, Ireland, Jamie Fobert Architects, 2005
3. Holiday house, Bridport, Sergison Bates Architects, 1997-99
4. Coney Island Parachute Pavilion, New York, Carmody Groarke, 2005

JAMIE FOBERT ARCHITECTS FOUNDED 1996

'I graduated from the University of Toronto in June 1987, and then worked at Anthony Kemp Architects. It was a nice, medium-sized practice with around 25 people. Then I won a competition and used the money to buy my flight to London.

I asked a few people who had worked in London about the scene here. Everyone mentioned David Chipperfield as someone to watch out for. I sent him my stuff, which, just coming out of college, was on the poetic side of practical.

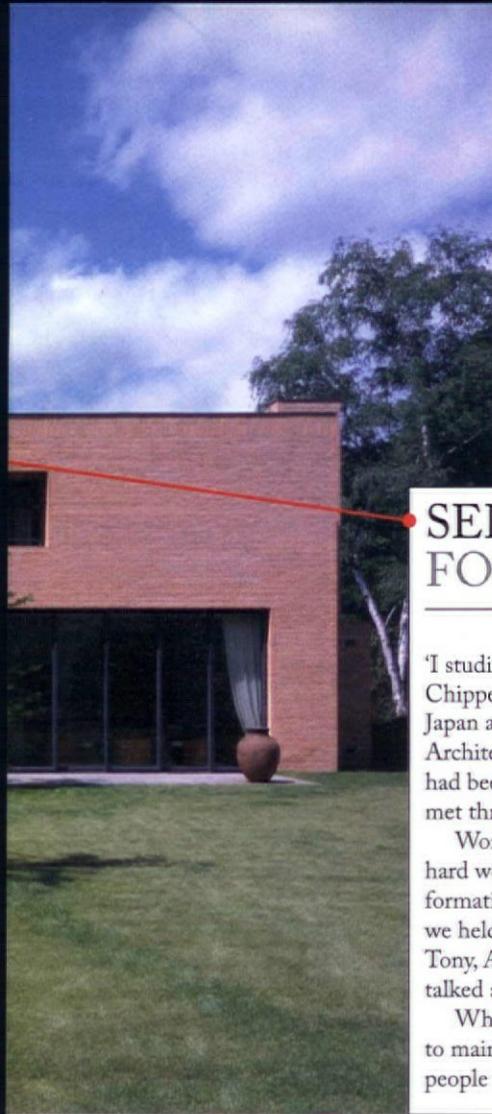
I went into Chipperfield's office to help with a competition for a hotel in Japan. It was a small practice at the time, and I was designing things right away. After that I was on to a project in Berlin and I set up the office there. It's always sad to see someone leave a practice, but David was supportive. I'd had a great 10 years – it felt like the right time to set up on my own.' *Jamie Fobert*

'We held meetings called the Sunday Group, where we swapped ideas'



Claire Lee, architectural assistant

'I studied in Toronto and worked with Turner Fleischer Architects, a commercial practice where I learned AutoCAD on the job. I came to Jamie Fobert Architects last July. The work is quite varied. I've worked on the Givenchy store in Paris, designing the chairs for the changing rooms, and, interestingly, the exhibition design for the current Martian Museum of Terrestrial Art show at the Barbican.'



SERGISON BATES FOUNDED 1986

'I studied for my Part 1 at Canterbury, and took my portfolio to Chipperfield. As luck would have it, David had just returned from Japan and looked at my work personally. After that I went to the Architectural Association for my Part 2. Stephen Bates, meanwhile, had been taught by David at the Royal College of Art before we met through Chipperfield.

Working at Chipperfield was good experience in that it was hard work, but David was very encouraging. I also spent some formative time with Tony Fretton. When we weren't extremely busy we held meetings that we called the Sunday Group – consisting of Tony, Adam Caruso, David Adjaye and several others – where we talked and swapped ideas.

When I consider new people for the practice, I think it's crucial to maintain the office chemistry. One of the things I look for is people with outside interests.' *Jonathan Sergison*

Andrew Jackson, architectural assistant

'I did two six-month stages of experience: one with a commercial practice which only taught me what I didn't want to do; another with Tom de Paor, which really brought me "back" to architecture and rekindled my excitement for it. I did some quite theoretical and speculative projects there, but the work made me crave more realistic projects. That's part of why I like it at Sergison Bates.'

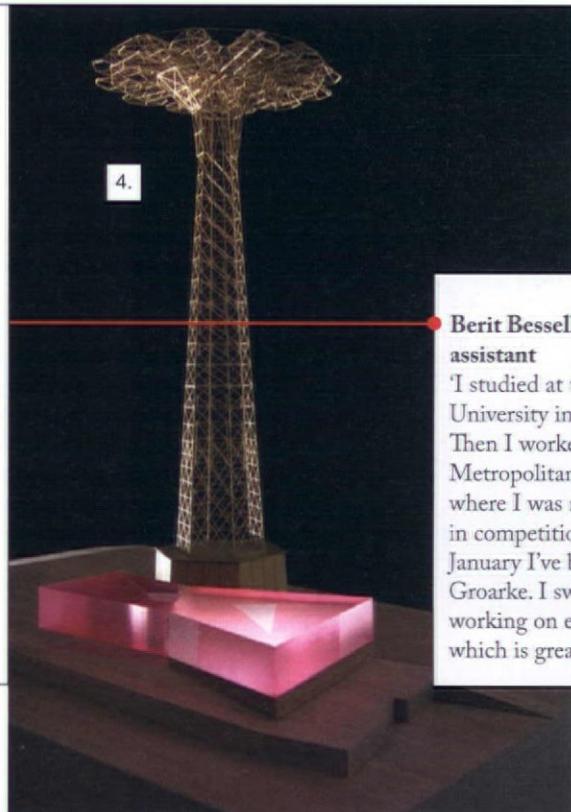
CARMODY GROARKE FOUNDED 2006

'I studied at Sheffield before going on to work with Stephenson Bell and Hawkins\Brown. Then, of course, I was at Chipperfield. I met Kevin Carmody there, and we worked on several competitions together. These presented a number of opportunities, and we started to gain confidence and recognition.

When we started our own practice we had each spent some 10 years in other people's offices. After deciding to set up a practice, we tried many ways of catalysing new work, from conventional approaches such as competitions to cold-calling new clients.

One has to find and seek out opportunities for work – no one is going to come and give it to you at that early stage. Though there was a lot of work in England, our first project was actually in Limerick, the Republic of Ireland, which emerged from a chance encounter. We maintain that lack of complacency towards our clients – you never know where work will come from!

In terms of people joining us, the balance of chemistries is very important. We hire a lot on recommendation.' *Andrew Groarke*



Berit Bessell, architectural assistant

'I studied at the Bauhaus University in Weimar, Germany. Then I worked at the Office for Metropolitan Architecture, where I was mainly involved in competition entries. Since January I've been at Carmody Groarke. I switch what I'm working on every few weeks, which is great experience.'

A GLOBAL VILLAGE IN YOUR OFFICE

Britain is attracting increasing numbers of foreign architects.

Cathy Strongman talks to six practitioners from around the world to find out what brought them to the UK. Photography by *Maja Flink*

Practices across Britain, especially those with offices in London, seem to be attracting more overseas architects than ever before. 'It's like the League of Nations in our office,' says Alistair Sunderland, executive partner at Austin-Smith:Lord. 'We've got 23 different nationalities.' It's a similar scene at 3DReid, where in the London office alone there are architects from as far afield as China, Kenya, Bosnia and Herzegovina and Mexico. Even at smaller practices, foreign accents have become commonplace. Many practices now see international staff as an asset – indeed half of the architectural assistants interviewed by Shumi Bose on pages 50-55 are foreign.

'London has always attracted international talent,' says US-born Karen Cook, a principal at KPF. 'It's English-speaking, ideally placed for work in Europe and has some of the best architecture schools in the world. What's interesting is that whereas previously overseas students would train here and then stay, now even architects who have trained elsewhere

will come to Britain and re-qualify.' This trend is partially a result of global economic migration, with the booming construction industry in Britain creating a large pool of jobs. Add to this a shortage of home-grown graduates, Britain's membership of the EU, and London's reputation for multiculturalism, and the increase in numbers makes sense.

Yet there's more to it than just economics. Foreign architects come to Britain because of the vibrancy of its architectural sector. 'The work in London is very visible and very exciting,' says Cook. 'Even the general public has become interested in buildings, and that buzz is attracting architects from all over the world.' Elizabeth Kavanagh, human resources manager at Stride Treglown, adds: 'The important thing for us is that the people we recruit are skilled architects – you have to be truly committed to come here from overseas because there's no guarantee of work.'

Here we profile six foreign architects working in the UK.



Xavier De Kestelier 'With improvements in transport links it's quicker for me to get back to Belgium than to travel to Nottingham'



Athely Guedes 'In Brazil we're involved in design only – we don't get so caught up in contractual matters'

**XAVIER DE KESTELIER, BELGIAN,
ASSOCIATE, FOSTER + PARTNERS,**

Xavier De Kestelier took a five-year architecture and engineering degree at the University of Ghent, Belgium. Having failed to take advantage of the foreign-exchange programme available to students in their fourth or fifth year, he decided to study for a masters in urban design at the Bartlett. That was eight years ago and, although he never planned to stay, 32-year-old De Kestelier is now well entrenched in London life. 'I've been at Fosters for over seven years,' he says. 'Now I've got a wife, a child and a flat in London and I can't see us moving back.'

De Kestelier says the greatest difference between Belgium and Britain is that Britain has much larger practices. 'In Belgium, architects often work in an office of 20 people, with one head architect controlling everything', he says. 'In London, practices are so large you can have a career in one office.'

De Kestelier is also a professor at the University of Ghent and takes the two-hour journey to Belgium by Eurostar once a fortnight during the semester. 'People think working abroad is a big deal,' he says. 'But with recent improvements in communication and transport links, it's faster for me to get back to Ghent than to travel to Nottingham.'

**ATHELY GUEDES, BRAZILIAN,
ASSOCIATE, STRIDE TREGLOWN**

Athely Guedes, 30, trained and qualified as an architect at the Federal University of Paraná in Brazil. She came to London with her husband in 2002 so he could finish his PhD. He now has a teaching job and they have decided to stay. 'When I first came to Britain I did a bit of contract employment and worked for a development company on a hotel in Hampshire,' she says. 'When we decided to stay, I joined Stride Treglown because I wanted the real experience of

working for a British company. I'm planning on doing my Part 3 this year.'

Guedes says construction methods are very different here, as are the actual roles and responsibilities of an architect. 'In Brazil we're involved in the design only – we don't get so caught up with contractual matters,' she says. Her biggest challenge has been polishing her language skills and adjusting to the British legal system. 'You have to be prepared to start at a more junior level than you're used to, as there's a lot to learn and to take in before you can practise your profession fully.'

**PATRICIA ECKENWEBER, GERMAN,
ARCHITECT, 3DREID**

'I always wanted to live in an English-speaking European capital city,' says 37-year-old Patricia Eckenweber, who arrived in the UK five years ago and has been working at 3DReid since. She studied for her bachelor degree in Braunschweig, her diploma in >>



Patricia Eckenweber 'In Germany, planning law is quite restrictive, whereas here there is room for discussion'



Kenet Bakamovic 'You feel much more immersed in the culture of architecture in the UK than you do in Australia'

Berlin, and finally qualified with a Part 3 from the University of Westminster. She has no plans to return to Germany, but if she did, she would have to pass one final exam in quantity surveying in order to qualify.

Of the differences between working in the UK and Germany, Eckenweber says: 'Design here is much less rigid and more open to discussion. At 3DReid we have open design workshops and share more of our knowledge and experience. The other difference is the planning law, which in Germany is quite restrictive. Here there is room for discussion.' She advises anyone coming to work in the UK to get to grips with the planning law, as it differs so much from country to country.

KENET BAKAMOVIC, AUSTRALIAN, ARCHITECTURAL ASSISTANT, AUSTIN-SMITH: LORD

Kenet Bakamovic studied for his Part 1 and Part 2 at Sydney University, before moving to

London at the age of 28. 'I partly came so that I could take my Part 3 and qualify in the UK,' he says. 'I also think that the UK has practices that are at the forefront of architectural thought and building practices, so it's a good place to learn.'

Having arrived three months ago, Bakamovic says he is thoroughly enjoying working at Austin-Smith:Lord's London office. 'There are so many talks, events and exhibitions to visit that I feel much more exposed and immersed in the culture of architecture,' he says. 'You're essentially learning much faster.' Bakamovic is now saving money to take his Part 3. 'There is a risk involved but it's slightly attenuated by the fact there is so much building, and hence work for architects, happening at the moment in the lead-up to the Olympic Games,' he explains. Bakamovic's plan is to stay here for as long as he can. 'London's a cool city. I really notice how multicultural it is here, not just in the workplace, but in the city as a whole.'

KAREN COOK, AMERICAN, PRINCIPAL, KPF

Karen Cook is a principal at KPF and came to the UK when the practice opened its London office in 1990. She studied for her bachelor degree in architecture at Rice University in Houston, Texas, and then completed a masters in architecture at Harvard. 'At the time, most American architecture had stylistic tendencies incorporating Post-Modernism and deconstructivism,' she says. 'All my teachers at Harvard were European and their work was more analytic and dealt with function, context and sustainability. This approach really interested me, so when KPF set up the office in London the opportunity seemed too good to miss.'

With almost 300 employees in London, KPF has representatives from 44 different countries. 'I think that, because we're not a British company, we attract lots of non-British architects,' says Cook. 'It definitely



Karen Cook 'All my teachers were European – their work was more analytical and interesting to me, dealing with function and context'



Jennifer Cirne 'There is an opportunity to do a greater variety of work in the UK, so I qualified much quicker than many of my Canadian peers'

changes the dynamic in the office. When the majority of people are not from one place it makes it easier to fit in. There's a diversity in ideas and approaches because people from different cultures look at things in totally different ways. I also think that people who are prepared to move away from their home and family tend to be highly motivated and energised. These people, not just architects but in all spheres of life, are making London a more exciting place to live and a highly productive engine of both Britain and of Europe.'

**JENNIFER CIRNE, CANADIAN,
ARCHITECT, JOHN MCASLAN +
PARTNERS**

Jennifer Cirne, 30, has a Canadian mother and an English father. She grew up in Canada and spent five years studying for her bachelor of architecture degree at the University of Toronto. In 2004, Jennifer came to Britain,

passed her Part 1 and Part 2 exemptions and was awarded her Part 3 from the University of Westminster. 'I finished my Part 3 two years ago,' says Cirne. 'It was a long process, but I was lucky. My Part 1 and Part 2 exams cost £400 in total, whereas now it's £1,210 for each exam.'

Cirne came to the UK to pursue her interest in social housing, and at first worked for PRP Architects. 'The social-housing sector isn't as big in Canada as it is here,' she says. 'The economy was also better in the UK, so there was an opportunity to do a greater amount and variety of work. It meant that I qualified much quicker than most of my Canadian peers.' Cirne plans to stay in the UK indefinitely. 'That's why I did the last part of my education, which covered contracts and law, within the UK system. If I ever go back to Canada I'd have to retake my Part 3 or practice without qualification,' she says. 'It's a tense process with 10 exams and definitely something I will try to avoid.' ■

'People prepared to move away from their home and family tend to be highly motivated and make London a more exciting place'

SO YOU WANT TO BE A STAR?

Have loaded parents, wear chunky glasses, and don't die too young... These are a few of the steps *Norman Blogster* advises you to follow on your route to st.architecture. Illustrations by *the_moth*



The first thing to understand is that there are two professions – architecture and st.architecture. In order to call yourself an 'architect' in the UK you need to pass three RIBA-accredited exams and then register with the ARB. These exams are:

- Part 1: Undergraduate degree (three years).
- Part 2: Work (one to two years) + postgraduate degree (two years).
- Part 3: Work (one+ years) + professional practice certificate (one year)

In order to call yourself a 'st.architect', you just need to follow these seven simple steps:

STEP 1 CHOOSE YOUR PARENTS WELL

They should have plenty of money and not mind donating it to your pursuit of st.architectural glory. Architecture is a long and expensive endurance course and, contrary to popular belief, not a well-paid profession. On leaving archi-school, the average graduate will already owe a small mortgage. This,

combined with an average salary of only £20,625 for an architectural assistant with up to two years post-Part 2 experience, means that you will not be able to afford to live.

Your parents should either be a) exotically foreign (and loaded), or b) upper-middle class Caucasian. Dubai and China are very *à la mode* these days, so a Dubaian father and a Chinese mother would be ideal, so that they can give you a great name like 'Ling Zaq'bah'.

As in any walk of life, your parents' contacts are useful, but unlike in most walks of life, they should also have a house that needs either extending or rebuilding. This will help you develop your oeuvre. If your parents don't require rehousing, try to find a relative who does, and doesn't mind living in one of your Modernist leaky-roofed experiments.

STEP 2 CHOOSE YOUR A-LEVELS WELL

They should include art or design, as you usually need to show a portfolio at interview. Physics is important to demonstrate a well-rounded personality, but not necessarily in order to show that you can work out how buildings function (that's why engineers are better-paid than architects).

If you are unfortunate enough not to have loaded parents, then you really need to get three As in your A-levels for no other reason than to get into the right archi-school. But that shouldn't be a problem nowadays, since Kellogg's have introduced those A-level coupons on the back of cornflakes packets.

To get on in st.architecture, there are really only two schools to go to and they are in London – let's call them 'the A' and 'the B'. In terms of A-levels, the B asks for ABB, and the A simply asks for ¥€\$ and an exotic surname.

If you don't fancy a school that describes itself with the definite article then you might like to consider Cardiff (which asks for AAA), Sheffield (which asks for AAA), or Oxford Brookes (which asks for AAB).

STEP 3 CHOOSE YOUR ARCHI-SCHOOL WELL

Archi-schools teach st.architecture rather than architecture because they are validated

So, you studied where?
 Rotherham? Oh, fantastic - SUCH a vibrant scene there, Rem & OMA,
 EMU, DVDA,..The Dutch have such a fresh approach.
 Sorry, Rotherham? Yorkshire? Oh. Where's that?



'impromptu performance space' will encourage your judges that you are beginning to speak their language.

The objective of the degree is two-fold. Firstly, you have to convince the establishment that you are willing to play by the rules. Secondly, you have to create a stunning orgasmic, origamic portfolio. This is required for the job interviews that follow...

STEP 4 CHOOSE YOUR YEAR-OUT EMPLOYERS WELL

Next: go and work for a st.architect in London. For the complete list, take the past year's worth of any st.architecture journal and add up the column inches for each practice. Those with the most are the st.architects. Or see who the jurors at the A were the previous year. Send your portfolio to them in good time. It's a good idea to make it automatically inflate upon opening the envelope, as not all st.architects own a bike pump.

Do not expect to be paid this year. If you cannot afford to work for less than minimum wage - or perhaps even pay your masters for the privilege of operating their photocopier - then you are not destined to be among the chosen. Go and design websites instead.

Working abroad gets you extra points at this stage, and could possibly be a suitable >>

by the RIBA, whose purpose it is to promote st.architecture. St.architecture is also sexier than its more practical sibling. Architecture is like playing panto at Melton Mowbray opposite Ruth Madoc, while st.architecture is 007 with Angelina Jolie as the Bond girl.

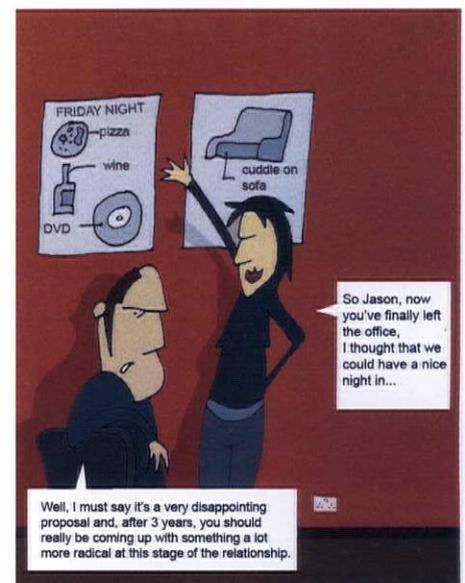
Success at A-level is no indicator of success in archi-school, because st.architecture entirely based around the studio and the all-pervasive myth of design.

A degree in st.architecture is in fact essentially training (and I use the word 'train' deliberately, in the same way that horticulturalists train bonsai trees) to do architectural competitions. The training devices utilised to achieve this level of submissiveness are the studio and the 'crit', or 'jury'.

The studio teaches you the unquestioning pandering of whims. If you have more than one tutor then you are in trouble, because

their whims will all be different. There is no right answer in architecture - it's all a question of who wins the argument on the day. The studio also cuts you off from normality and from having friends outside of architecture. Delete any boyfriend or girlfriend - they are a sign of weakness. You will do well to develop an air of defiant arrogance and begin to wear chunky framed glasses, whether necessary or not. You have to know how to fit into the system. Throwing in a few words and phrases like 'palimpsest', 'skiamorph', 'blurring the boundaries', and

Delete any boyfriend or girlfriend - they are a sign of weakness



So Jason, now you've finally left the office, I thought that we could have a nice night in...

Well, I must say it's a very disappointing proposal and, after 3 years, you should really be coming up with something a lot more radical at this stage of the relationship.

St.architecture at postgraduate level is cult indoctrination

alternative if you want to be paid a relatively normal wage while still maintaining a course for stardom. Working for a foreign st.architect is the ultimate – there's a good source of them in the Netherlands and New York. You don't have to say what you did during your six months, as it's only the name on the CV that matters. Fetching cakes and making tea are OK, but the work you will do depends on the path you have chosen. If you want to be a zero, you will be a CAD monkey, setting out toilets, ceiling tile layouts, car-parking spaces and so on. However, if you are destined to be a hero, you'll be making pretty pictures for competition entries using 3D Studio Max. Any spare evenings, do the lectures and the scene. Be seen reading Deleuze and not Part L on the Tube.

STEP 5 CHOOSE YOUR POSTGRADUATE DIPLOMA SCHOOL WELL

For your Part 2 postgraduate diploma in st.architecture, it is most important that you attend 'the A' or 'the B', where it is beneficial to study under a famous st.architect. People



often ask why st.architecture is such a long course. The official answer is that buildings and the process of building are immensely complex subjects, entailing study from a wide gamut of areas. The real answer is that it takes this long to be indoctrinated into the cult of the st.architect. After three years, you've only been marinated. The real cooking comes at the postgraduate stage.

St.architecture as an undergraduate degree is basically a degree in creative thinking. If you knew anyone outside of st.architecture as an undergraduate, they will all have moved on when you return for the postgraduate diploma, leaving just the doctors and the architects – the two sets of professionals most accused of arrogance. Do not be mistaken, st.architecture at postgraduate level is pure cult indoctrination.

STEP 6 CHOOSE YOUR PART 3 EMPLOYERS WELL

So you've got your shiny diploma in sexy blobs and shards and obfuscating archispeak from a top London archi-school. The world is your bivalve mollusc. But there's still work to do, labouring for another st.architect. But because you're a genius now, you won't be stuck to the photocopier. You may get to design a door handle, or a reception desk. After a couple of years. And if you're lucky, it may get built. After a couple more.

Use strong hair gel so that your hair won't fall out of place when chairs are thrown. Even better, if you're a bloke, shave your head. The Bond villain look is very in. Still.

You will want to get your Part 3 out of the way, but there's no real rush, and many people take several years. There are a variety of different courses, comprising a few hours of management and office administration, which is surprisingly all the PI insurers ask for.

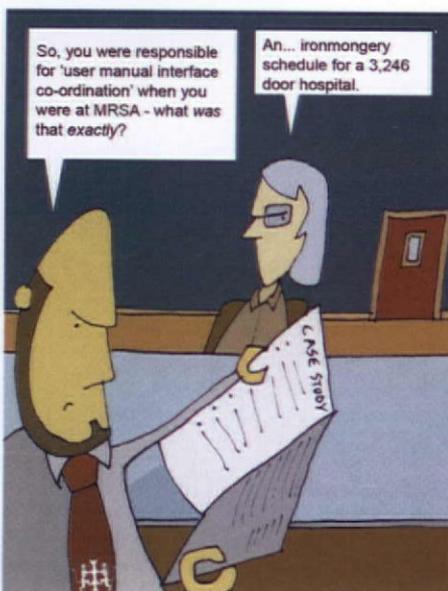
It's good to be settled until your Part 3 is out of the way, at which point you may wish to move to another st.architect or remain at the same place to see your reception desk built. It's diminishing returns after a couple of st.architects though. They're on your CV and that's what qualifies you to be invited to crits.

This is the point at which you should start 'teaching'. It doesn't seem to matter that you don't actually have anything worth 'teaching' at this point – it's sufficient that you have passed the course that your star-struck pupils are struggling with and you are working for a st.architect (don't tell them about the reception desk – you're working on a megabillion-dollar project in Dubai).

You just need to bide your time now and network at all the lectures, parties and exhibition openings until you meet the perfect partner. To set up business with, of course – none of that romantic nonsense.

STEP 7 CHOOSE YOUR PARTNERS WELL

After a few years slaving for someone else, you need to think about your partners and about striking out on your own.



Your romantic partner should either be: a) another architect with their own independent financial means and burning ambition; b) someone who can get you work, such as a developer or magazine owner; or c) not care about architecture but be willing to support you financially while you dilly-dally around. This final option is good because you can use their money to build your own dream pad to advertise your talents.

The other partner you would be advised to make is the one you will set up practice with. At least get a front-man or woman who has an easy-on-the-eye face and will get magazine exposure.

Now you're on your own, you will probably need the teaching income, and so the odd crit/jury/review will not be enough. It's time to become 'studio meister'.

It's no longer enough to just teach in London, you have to create a frenetic jet-setting schedule, like:

Monday: London – the A.

Tuesday: Cambridge, Mass. – Harvard GSD.

Wednesday: Rotterdam – Berlage Institute.

Thursday: New York – Columbia.

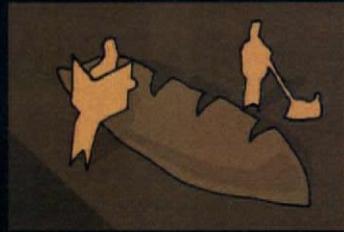
Friday: London – the B.

Saturday: Office – competitions.

Sunday: Home – rewrite lectures/manifestos.

Don't worry about your carbon footprint – you are a st.architect and can therefore claim ecological immunity and offset it by telling others about how to minimise their own. You can always stick a windmill on your tower competition entries to prove how much you care about the environment.

The trans-Atlantic flights are time for writing. Very important. Apart from rebuilding your folks' house, adding an extension to your partner's uncle's pile, and building your own underground pad on a 3m-wide plot in Hoxton, you won't have any work – and so need to write, write, write. Get published. Invent a new movement. Enter lots of competitions. But be careful not to win any too soon! You need to build up a portfolio of failures to refer to – you need a body of work to publish in your autobiography. Winning a competition too early will be fatal because a) you will not have time in your schedule to actually build the thing (and anyway, teaching and publishing is more lucrative than building at this stage in your career); and b) as soon as your images move from the printed page to the building site, their magic is lost.



COMPETITIONS
studio pain

So, going clockwise, our 'EC2' bench, - corian & larch street furniture; No.4 Prawn St, dubbed 'the big baguette', a 90 storey mixed-use luxiopolis made of glass and aloe vera, with public cloud-decks and wind lounge; and the urban block for Fah Phlung, China, a 3 billion hectare pollution-powered slavery quarter made of plastic, steel and poison.
Next slide please.



So at this stage stick to VERY small projects such as inflatable, collapsible multi-media bus shelters that you can control in minutiae and publish to death and lecture on.

After several years of this, you will begin to be invited to enter competitions and sit on review panels and competition juries. This is the indication that you're on the cusp of st.architect-dom. It's now safe to start winning some competitions and build some things. But make sure they leak – the important distinction between 'building' and 'art' that is the mark of a true st.architect.

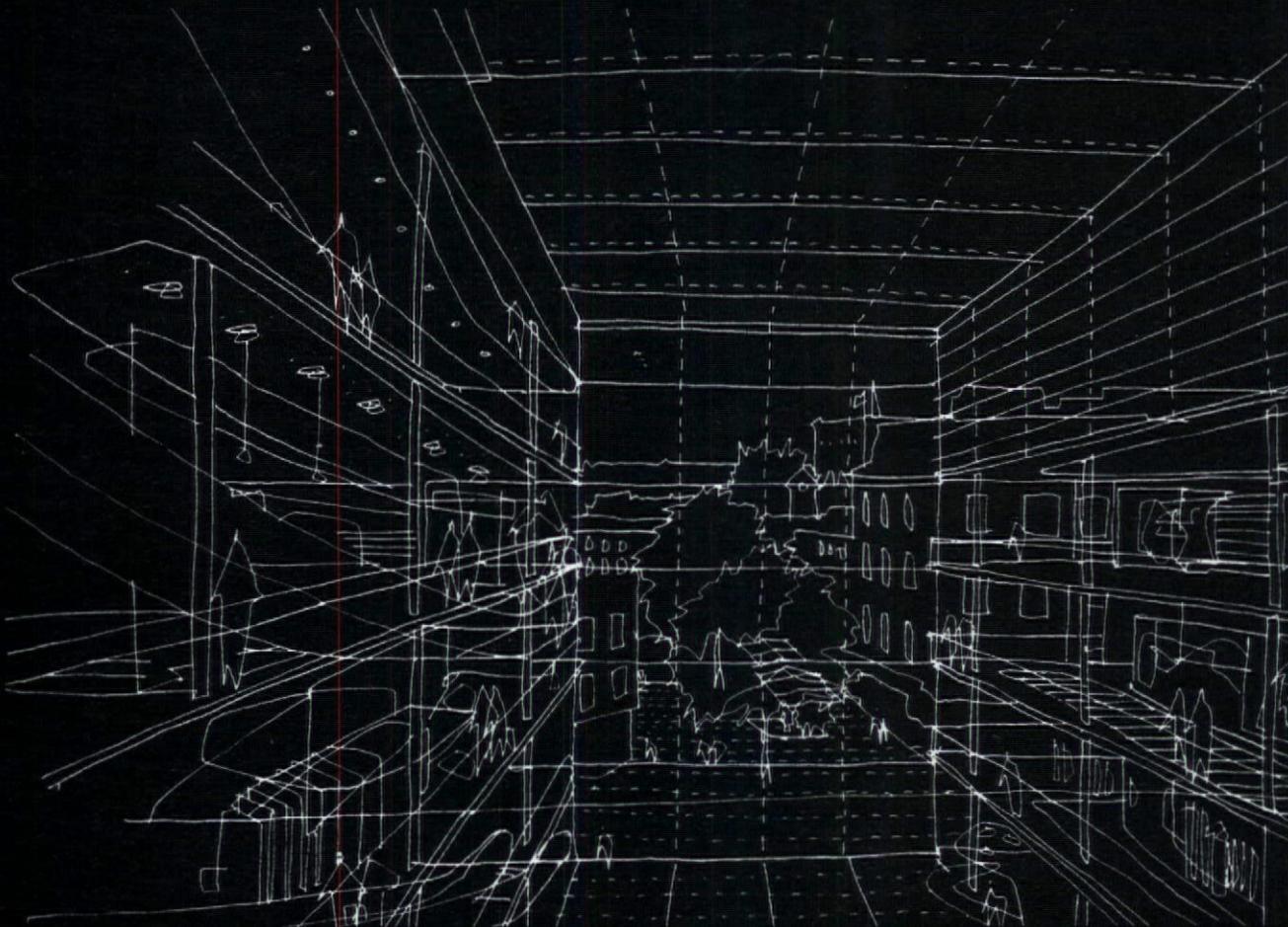
At this stage stick to small projects such as inflatable bus shelters

And don't forget masterplanning! No risk (who's going to sue a masterplanner?) and no thought necessary. They're called planners because they design in plan with lots of geometric shapes, come up with a daft distracting concept and throw some liquorice allsorts over an OS map.

Oh, and one last thing – remember to die old. Architecture is an old man's profession. You won't start making any serious money until you're in your 50s, when your school chums who became dentists have retired. Dying young is rock and roll, not st.architecture. So don't even think about getting cancer in your 30s or a heart attack in your 40s or taking an overdose any time.

Be patient, follow these seven steps and I guarantee the world of st.architecture is yours. ■

Adapted from www.partiv.com



ABOUT US

We are an international architectural and interior design practice, with over 300 staff throughout Europe, the Middle East and Russia.

We are known for creative and innovative design solutions and a consistent delivery of high quality, award winning projects.

We have a varied and exciting portfolio of architecture and interior design projects throughout the world.

OUR CULTURE

A friendly, vibrant and collaborative culture is at the core of the practice.

In a challenging design environment, we are evolving continuously but remain true to our values:

- creating inspired design solutions
- delivering above expectations
- respecting our environment
- design and professional integrity
- commitment and dedication
- celebrating and rewarding our successes

GRADUATES

If you are a graduate or student, we will provide individually focused mentoring to assist your transition from university to practice, from Part I to Part II, through to completion of Part III.

We are committed to helping all graduates reach their full potential.

OPPORTUNITIES

Opportunities exist for:

- ARCHITECTURAL ASSISTANTS
- DESIGN PROJECT ARCHITECTS
- INTERIOR DESIGNERS
- TECHNICIANS

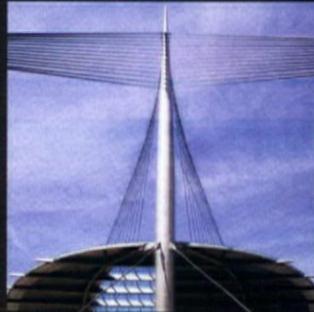
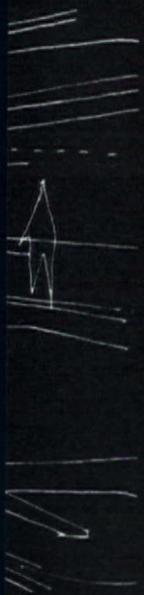
To apply, please send your CV, a covering letter and examples from your portfolio to:

kristal.painter@aukettfitzroyrobinson.com, quoting AJ100.

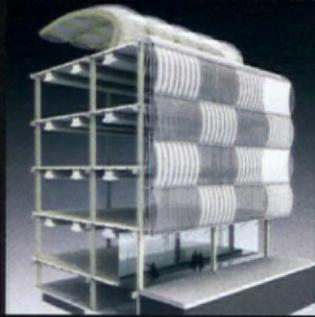


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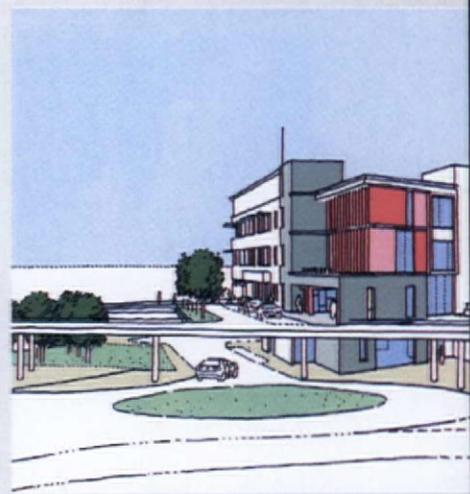


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NIGHTINGALE

associates ■■■■

Culture

Like you, Nightingale Associates is unique. We are extremely proud of being dedicated to creating environments which advance healing, learning and research. By joining our team of specialists, you will share a passion for beautiful architecture and the desire to enhance people's lives through design.

Opportunity

At Nightingale Associates, we will nurture your talent to ensure you are at the forefront of design for health, education and science.

You will get involved with high profile projects, in some cases working alongside any one of our twelve studios throughout the UK, offering you variety and exposure as you advance your career.

You may even wish to venture abroad on a working sabbatical, making the most of our relationships with practices in North America, South Africa, Australia, Italy and Eastern Europe.

Success

Nightingale Associates offers you the chance to work with an award winning practice, recognised for its investment in research and development as well as its drive for more intelligent design and working practices. Our future will deliver commissions that challenge your creativity and reward you professionally.

Talent

Ideas and inspiration originate from the diversity of our team. We are truly cosmopolitan, attracting people from around the world to be part of a 280 strong practice. Whatever your strengths and however ambitious you are, we will support you to meet your individual goals within an environment that celebrates a healthy work-life balance.

Application

If you are interested in joining us, please forward your CV and covering letter to: careers@nightingaleassociates.com

Incentives

- 25 days annual leave
- Life insurance
- Contributory pension
- Private medical insurance
- Annual eye tests
- Enhanced maternity and paternity benefits
- Child care voucher scheme
- Profit share scheme
- Discretionary bonus
- Employee development trust
- International sabbatical opportunities
- Support with professional membership fees
- CPD programme.





Paul Davis + Partners' main office, Chelsea

Paul Davis + Partners is an award winning practice that undertakes macro to micro scale projects. Variety through national, international, conservation and new build work assures staff the challenge of diversity. It is a culturally rich practice with representation in the workforce from fourteen countries.

size: approximately 80 people (30 females). 2 offices (1 site office). 9 partners, 9 associates, 3 directors, 30 architects, 10 technicians, 13 part IIs and 7 part Is.

location: Chelsea, London

type of work: residential, hotels, commercial, community, urban design, conservation, international

website: www.pauldavisandpartners.com

contact: careers@pauldavisandpartners.com

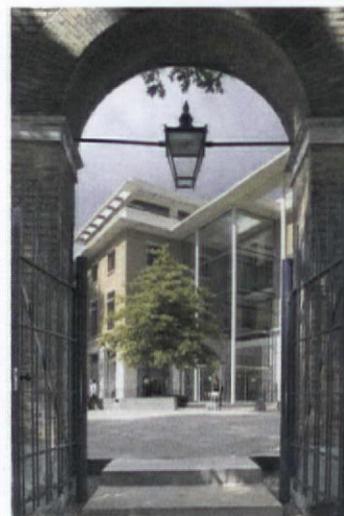
The work of Paul Davis + Partners reflects a broad client base and a diverse range of interests and specialisations of the people who make up the Practice. History has demonstrated that good architecture results from the dynamic interaction between client and architect, and this remains central to all endeavours the Practice commits to.

benefits for graduates:

Paul Davis + Partners has a particular interest and investment in architectural education; from a bursary at Diploma level at the University of Nottingham to two awards at Part I and Part II level for the RIBA President's Medals.

Within the office, Part I interns meet two Associates monthly as a group to discuss experiences in an open forum and organise subsidised staff excursions to buildings of interest. The Practice undertakes a selection of local site projects that provides Part III candidates relevant contract experience. Senior members of the Practice who are RIBA external examiners coordinate a Part III support group. In-house seminars, study sessions and past paper reviews ensure an excellent success rate in professional examinations and case studies.

Paul Davis + Partners is non-hierarchical and encourages integration between all staff by offering social and recreational activities. With drinks in the office every Friday as standard, activity groups attend life drawing, yoga and golf classes, and sports teams play football, squash and softball in corporate leagues. There is something for everyone and the Practice welcomes new suggestions.



Duke of York Square, London

Castle Peak Road, Hong Kong



name: Alison Coutinho

age: 22

status: Architectural Assistant

education: Sheffield

why did you choose to work there?

I first came across Paul Davis + Partners whilst researching its Duke of York Square project in Sloane Square for a university project. The main appeal was the sheer range of commissions that the Practice undertakes whilst upholding its status as a 'medium' size workforce. Also as a Part I, I was particularly drawn to the training and development opportunities offered.

name: Robert Johnson

age: 29

status: Lead Designer

education: Manchester, London Metropolitan

what do you like about working there?

The Old School House (the main office) is a fun and creative environment to work in. It is well-situated with light, open plan studios and excellent equipment. On joining as a Part II, I wanted to learn how to supervise an on-site project for my Part III studies. I really enjoyed the experience and the education provided by the Practice, who greatly assisted with financial sponsorship and open support. Paul Davis + Partners has since exposed me to exciting new build and refurbishment projects in the residential and commercial sectors that have varied in size and location.



Where does your inspiration come from?

It is often said that genius is 1% inspiration and 99% perspiration - it's a sad thought, but even if it's true, it's the inspiration that makes the difference to us.

At Broadway Malyan our International Architects, Urbanists and Designers draw inspiration from the wealth of opportunities within our practice.

What we do

We do not seek to be celebrity architects and neither are we commercial artisans, ours is a third way - we are a community of talented specialists. We are design experts in retail, residential, workplace, hospitality and public, health, education and cultural buildings. From planning and masterplanning, to architecture, landscape, interiors and graphic design we offer our clients the right team of skilled people for every job.



Forum Coimbra, Coimbra, Portugal



Mann Island, Liverpool, UK



Rossio Station, Lisbon, Portugal

Our people

As a multi award-winning business, we are the sum of the knowledge, enthusiasm, passion and skill of all the people who are Broadway Malyan. We combine the ethos of a small community with the design breadth of one of the world's top 25 global practices*. Our culture is one of sharing and teamwork, creative freedom and opportunity for every individual.

In return for their dedication we offer our people a rich mix of career opportunities, working on major projects across a wide range of building typologies from each of our 14 office locations in Europe, the Middle East and Asia.

Support for growing talent

We offer a wide range of benefits to support the differing needs of our diverse workforce. Fundamentally we believe in growing talent from within, so we have developed a leading edge bursary scheme offering £5k to year out students who win an in-house competition. We support part-time working while students complete their studies and recognise and value different qualifications from different countries.

Ongoing development

We believe that enriched individuals bring positive rewards to our collective business. We encourage and enable learning and sharing through regular CPD, subsidised Design Study Tours abroad, a lively social calendar and initiatives such as Quest. Quest is a unique scheme that offers to fulfil the personal dreams or ambitions of individuals who apply for funding for activities as diverse as sailing lessons to singing lessons, from mountaineering to learning a foreign language.

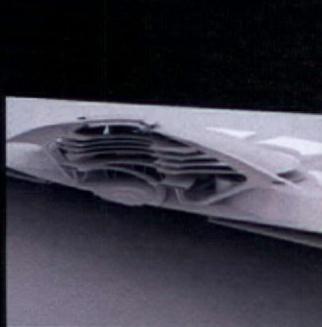
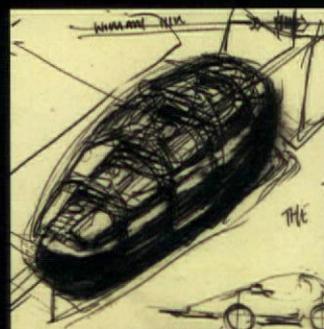
If you have talent and passion and want to draw your inspiration from working within a community of single minds, speak to us.

Hamiltons

Architects Masterplanners

www.hamiltons-london.com

A career at Hamiltons is rewarded with great opportunities for personal development and advancement



Hamiltons is a highly successful and award-winning, design led architectural practice. Based in London, the 270 strong workforce is relocating in June to a bespoke headquarters near Paddington.

Working in a well resourced and dynamic studio, Hamiltons is dedicated to the creation of fresh and progressive architecture that works. This is achieved by drawing on a mix of creative ingenuity and commercial insight, together with decades of cutting edge experience.

To join our team, please apply to Robert Emery: info@hamiltons-london.com



tp bennett LLP

is a dynamic and friendly practice of 215 staff based within a converted Edwardian warehouse in the emerging cultural district of Southwark.

We comprise 5 key specialist divisions:

tp bennett architects

bennett interior design

bennett strategy

bennett urban planning

bennett health + education

We believe that one solution rarely fits all, therefore our architecture is not defined by a pre-determined house style but rather by an approach that embraces diversity, allows individual expression and creates design solutions that are environmentally responsive and appropriate to context, brief, culture and climate.

The knowledge and expertise of the wider practice is applied to all projects, allowing us to achieve distinctive and contextually appropriate design solutions.

The practice is engaged in a wide spectrum of projects in the UK and abroad, including corporate headquarters, leisure, hospitality, residential, health and education buildings, major transport interchanges and mixed-use urban regeneration schemes with great clients.

tp bennett LLP offers a competitive salary and benefits package and the opportunity to work as part of a strong, sociable office culture.

Please send your CV and illustrative examples of your work to:
Shelley Spence - HR Manager

tp bennett LLP
One America Street
London SE1 0NE
recruit@tpbennett.co.uk
t 0207 208 2031

tp bennett is an Equal Opportunities Employer.

Visit us at: www.tpbennett.co.uk

TRIBECA

INFOBOX*

AN URBAN SPLASH / AJ COMPETITION

The Architects' Journal and Urban Splash have teamed up to give an emerging UK architect a £500,000 building to design in Liverpool. The Tribeca Infobox design competition is open to anyone from students to newly established practices. A top jury will choose a winning project, but all submitted schemes will have the chance to be part of a major exhibition in Liverpool this summer.

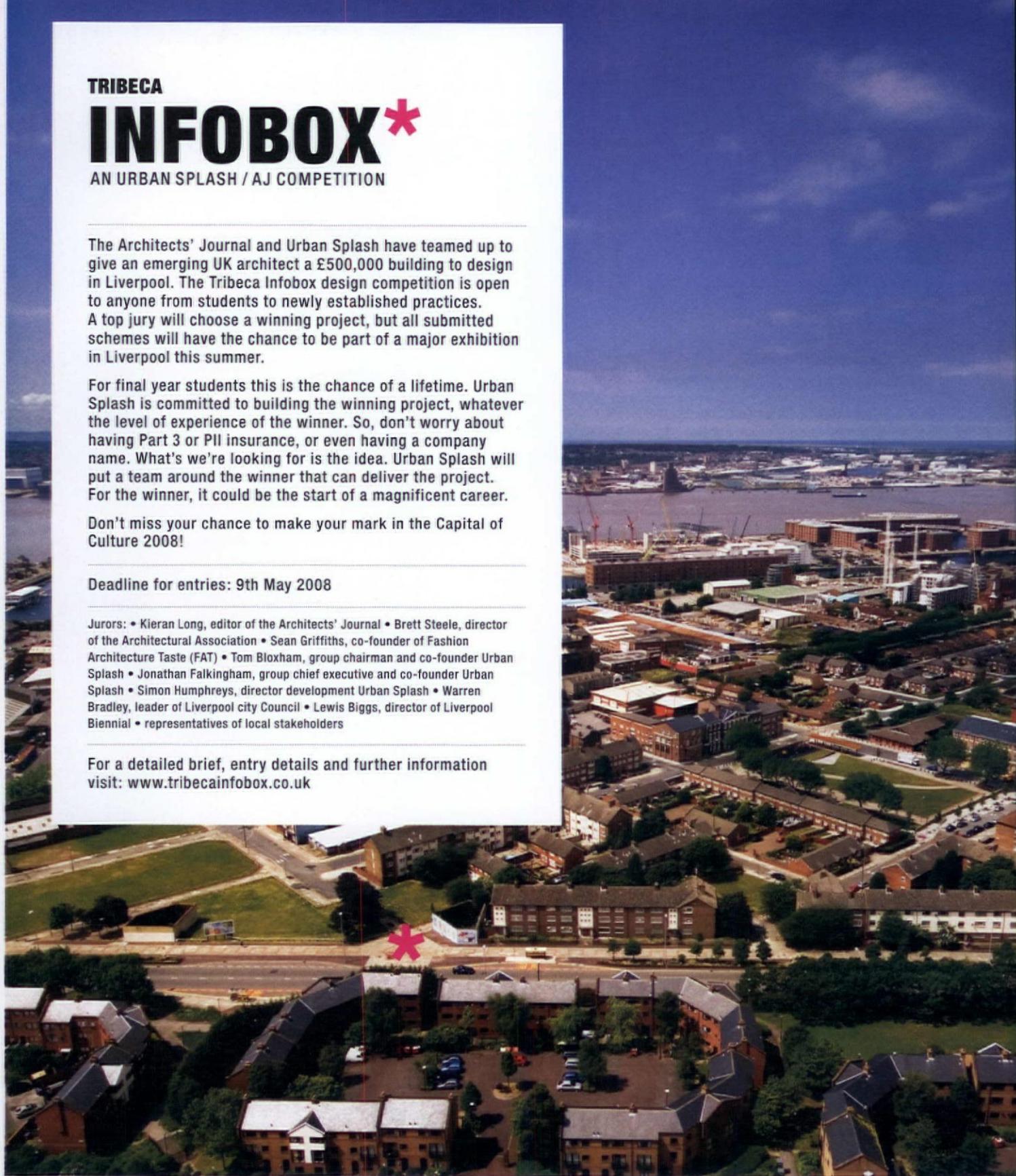
For final year students this is the chance of a lifetime. Urban Splash is committed to building the winning project, whatever the level of experience of the winner. So, don't worry about having Part 3 or PII insurance, or even having a company name. What's we're looking for is the idea. Urban Splash will put a team around the winner that can deliver the project. For the winner, it could be the start of a magnificent career.

Don't miss your chance to make your mark in the Capital of Culture 2008!

Deadline for entries: 9th May 2008

Jurors: • Kieran Long, editor of the Architects' Journal • Brett Steele, director of the Architectural Association • Sean Griffiths, co-founder of Fashion Architecture Taste (FAT) • Tom Bloxham, group chairman and co-founder Urban Splash • Jonathan Falkingham, group chief executive and co-founder Urban Splash • Simon Humphreys, director development Urban Splash • Warren Bradley, leader of Liverpool city Council • Lewis Biggs, director of Liverpool Biennial • representatives of local stakeholders

For a detailed brief, entry details and further information visit: www.tribecainfobox.co.uk



URBAN SPLASH

AJ

TRIBECA

HUNTER+PARTNERS

www.hunters.co.uk

We are an award-winning architect's practice with a mixed-portfolio of projects ranging from health to education, residential to workplace.

We are looking for both innovative and technical architects to join us in our studios in London and West Sussex.

If you would like to have a chat about the opportunities within our practice, please call or email Mark Baines on: 020 7237 8200 or m.baines@hunters.co.uk



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**Bond Bryan
Architects**

Practice profile

About us

Founded 21 years ago, Bond Bryan are now one of the UK's leading architectural practices. From our studios in Sheffield and Kent we undertake major private and public sector projects throughout the UK and abroad. Our Clients know us for our imagination and expertise; we define the way we work with passion and integrity, and it's the combination of these qualities that makes us what we are – a practice with a culture of excellence that pervades every commission we undertake.

We have a young office – 40 percent are under 30 – although we have a nice blend of youth and experience. We like to be at the leading edge of several key design sectors. Education is our biggest sector – in which we have built a solid reputation having designed over 50 major projects. Bond Bryan are also strong in the commercial, leisure, industrial and regeneration sectors.

Our staff are our lifeblood and as such we foster a culture of development to nurture our staff to help them fulfill their personal goals as well as ours

Projects

Recent major projects include: York College; AMRC Factory of the Future; Silk Centro, Shanghai; International Climate Exchange Building; College of West Anglia; Furnival Building, Sheffield Hallam University and Joseph Rowntree School, York.

Benefits

- Up to 28 days holiday
- Competitive salary package
- Health care and insurance package
- ARB fees paid
- Childcare voucher scheme
- Staff training, development, mentoring, sponsorship and study leave for part two and part three
- Staff reviews twice a year
- Weekly CPD events
- Regular architectural field trips (some abroad)
- Active sports and social events programme. Monthly subsidised social events and annual summer ball for staff and their partners

CAD

We are passionate about the Virtual building, constructing our Building Information Models using ArchiCAD 11, software designed by architects for architects. The model forms the core of our information from inception through to completion on site.

We train everyone who joins us. Take a look at <http://www.graphisoft.com/products/archicad/> to download a student copy and training guide.

Location

Church Studio, Sheffield

City Studio, Sheffield

Southern Studio, Kent

Staff

150

Services

Architecture, design, consultancy,
building surveying, interiors

Contact / Find out more

Julie Ryalls

Bond Bryan Architects

The Church Studio

Springvale Road

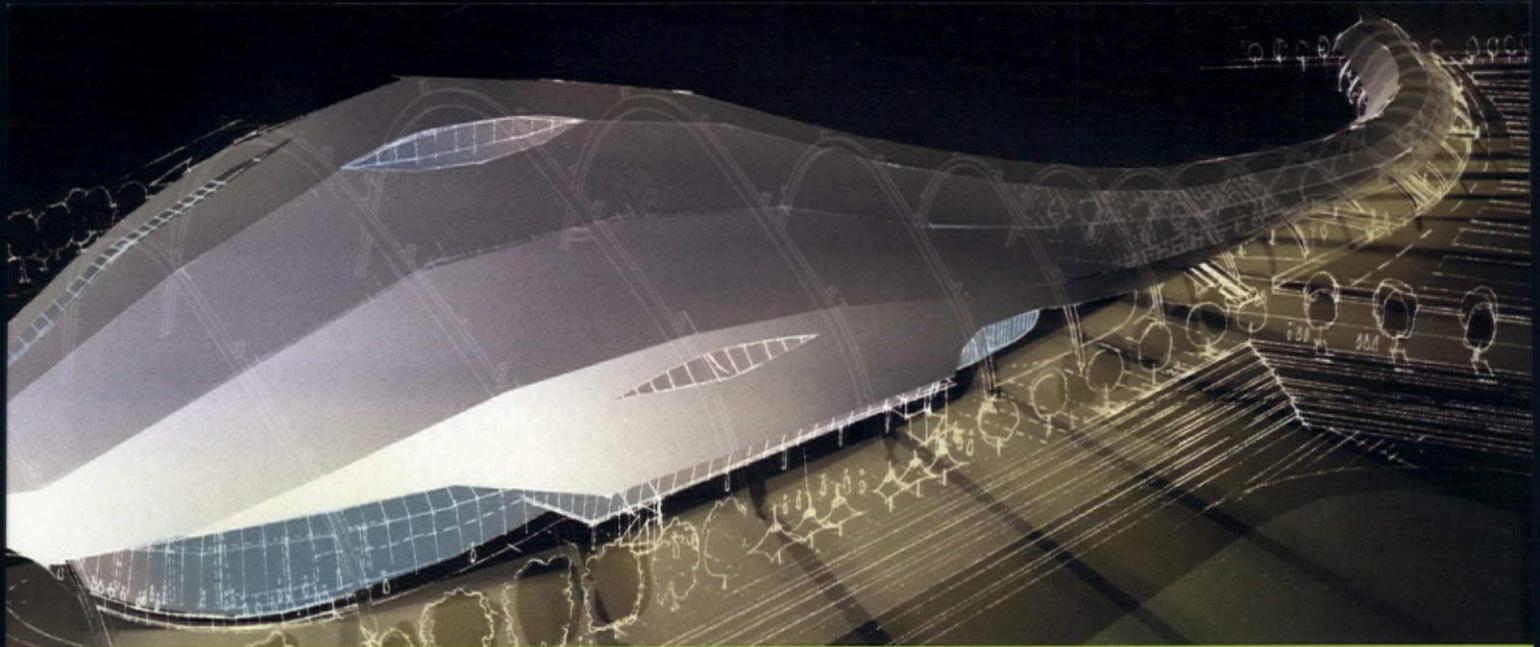
Sheffield

S10 1LP

T: 0114 266 2040

E: ajcareers@bondbryan.co.uk

www.bondbryan.com



**Staff
spotlight
on:**

Victoria Dukeson

Age 27

Status Architect

Education University of Sheffield

Year joined Bond Bryan 2006

Support throughout completing my Part III was excellent from everyone at Bond Bryan. Knowing that plenty of people from the Practice had already passed and were aware of the University's requirements helped enormously. Even though it was a demanding and nerve-racking experience, Bond Bryan's support and encouragement took away a lot of the stress. I've always felt valued and recognised.

There is a real sense of belonging to a community, I think not only because of the way the teams are structured but also because there is a very active social aspect to the Practice, which includes everyone. I've had some great times at the regular organised and subsidised social events. It's an opportunity to get to know people from other teams and enjoy fun activities that I might never have tried, from rock-climbing, skiing and archery to Teppanyaki, salsa dancing and a casino night.



Zubin Masters

Age 30

Professional Status Architect

Education University of Pune, India,
University of Sheffield

Year joined Bond Bryan 2004

When I moved to the UK I had to learn the ropes of practising architecture over here. Bond Bryan gave me the opportunity to work in one of their specialist Education Design Teams, coming into a project very early on to give me a thorough understanding of RIBA stages A-D. I then moved on to the later design stages staying with the same projects so I gained experience of more detailed work. So I had all the advantages of expressing my creative ideas and seeing them realised.

Bond Bryan is structured so that Directors and Project Architects are always able to offer a high level of support as well as a degree of autonomy. The company has expanded since I joined but nobody is ever left to get lost in a sea of faces. The working atmosphere is great.



Robert Jackson

Age 31

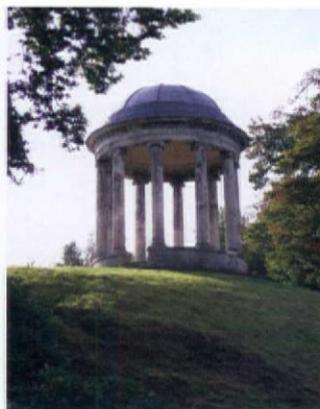
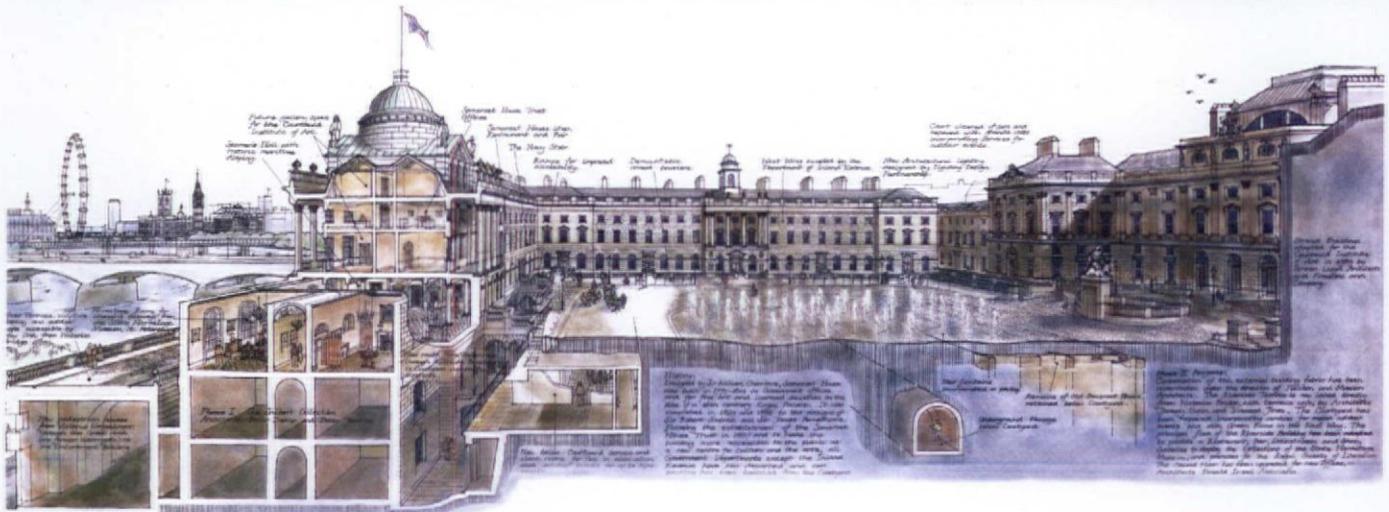
Status Project Architect

Education University of Sheffield

Year joined Bond Bryan 2000

Bond Bryan has exceeded all my expectations. I became a Project Architect in 2002, running a 9,000sqm beacon FE project for Wirral Metropolitan College with full involvement from inception through to completion. I've enjoyed applying what I've learned from the unique skills of other colleagues who have many years experience between them of delivering projects across the UK.

I joined Bond Bryan when it was still a medium-sized Practice and though it's grown into a large Practice, with a sizeable output at the leading edge of the FE sector, I still feel the same sense of involvement and ownership – the community spirit - of a smaller Practice. Friendly competition between groups to produce better buildings keeps us all on our toes, but we also enjoy the benefits of a strong culture of collaboration and knowledge sharing. Everyone's contribution is valued.



Donald Insall Associates

Enjoyable and rewarding work at one of the foremost conservation architectural practices in the country, specializing in caring for historic buildings and towns, including repair, conservation and adaptation, as well as the design of new buildings for sensitive sites. The wide ranging work of the practice includes historic town and village surveys, conservation plans, contemporary and historic interior design, and new buildings in town and country.

Projects include some of our most important historic buildings: the Mansion House, the Bank of England and Somerset House in London, Windsor Castle after the fire, many of the major colleges in Oxford and Cambridge, Staircase House in Stockport and Liverpool Town Hall. Recent new buildings include the Stephen Hawking Building, halls of residence for Gonville and Caius College in Cambridge, an Arts Music and Drama Centre at Woldingham School, Surrey. The Practice were historic building advisors for the Thermae Bath Spa in Bath.

Our clients include private owners, estates, trusts, universities, schools, hospitals, churches, museums, hotels, developers, local authorities and central government. Work is undertaken worldwide.

Our projects have received over 120 awards for excellence in design, conservation and craftsmanship. Projects range in value from £25,000 to £25 million.

Locations

We work from offices in seven centres: London, Bath, Cambridge, Canterbury, Chester, Conwy and Shrewsbury.

Good career progression opportunities

We number 65 professional members and are looking for young architects with an interest in historic buildings and flair for problem solving, modern intervention and good design. Controlled growth of the Practice provides excellent opportunities for Associateship and a long-term rewarding career in this specialist and highly-regarded field.

Good salary packages

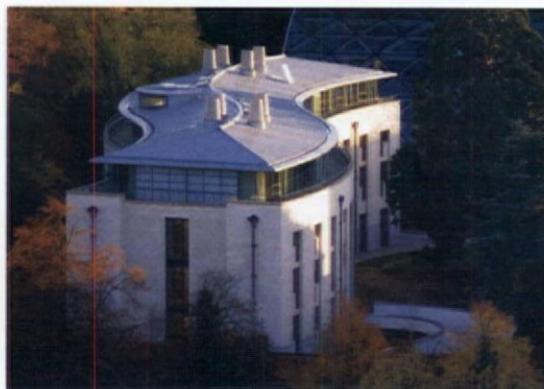
Flexible hours and paid overtime. Pension contributions and other benefits. Training and CPD.

Ownership

To provide long-term continuity and security the Practice is owned by a trust created specially for its employees.

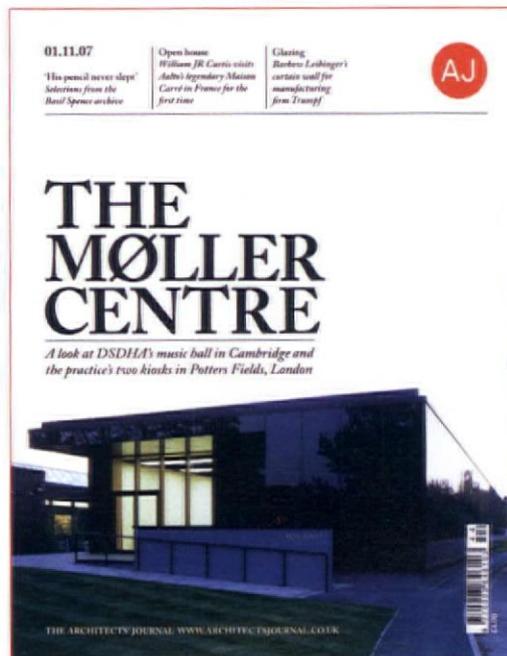
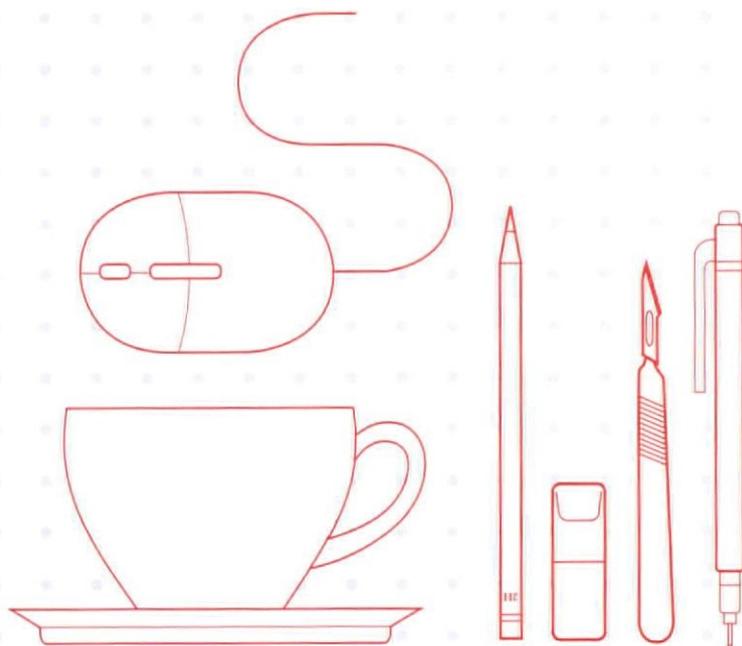
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Products

CORUS



AJ ENQUIRY 201

BMP Architects has specified Corus' premium Colorcoat HPS200 pre-finished steel for a new leisure complex just outside Peterborough. The product was used in Silver as part of a Corus Panels and Profiles Arcline 40 wall-cladding system and D46 roof system, and is covered by the market-leading Confidex Guarantee for up to 30 years.

STOAKES SYSTEMS



AJ ENQUIRY 202

Kalwall is increasingly specified for sports halls such as Newcastle's All Saints College, because diffused daylight creates ideal playing conditions without shadows, glare or blinds. Here, Kalwall with insulating Nanogel inside gives a U-value of 0.28, equivalent to a solid wall. For more information visit www.stoakes.co.uk

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

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As more industrial and housing projects require dedicated cycle storage, the unique Protect a Cycle range from Trimetals should be considered as the practical and secure solution. Featuring a 25-year metal-panel guarantee, the product is fire-resistant, maintenance-free and has four locking points. www.protectacycle.co.uk

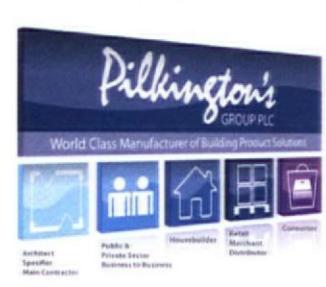
SAS



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Senior Aluminium Systems' (SAS) SCW aluminium curtain wall with blue aluminium panels has been used on a music and science block at a secondary school in Harrogate. The curtain wall spans the height of the building and includes casement windows which meet the thermal requirements of Part L of the Building Regulations.

PILKINGTON'S



AJ ENQUIRY 206

The new website from Pilkington's Group includes a database of technical information for its rapidly expanding product portfolio of internal wall and floor solutions. The new site includes a dedicated section designed to meet the needs and requirements of architects and specifiers. To find out more visit www.pilkingtons.com

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AJ ENQUIRY 207

The Max 4 therm system from Royale Underfloor Heating Supplies is the thinnest, strongest and lightest underfloor heating system available. It's a clever honeycomb structure of zinc-plated steel, which is just 10mm thick. Once laid, and with pipework installed, it only requires a 5mm screed above to become a self-supporting floor of just 15mm depth.

TECHNOCOVER



AJ ENQUIRY 208

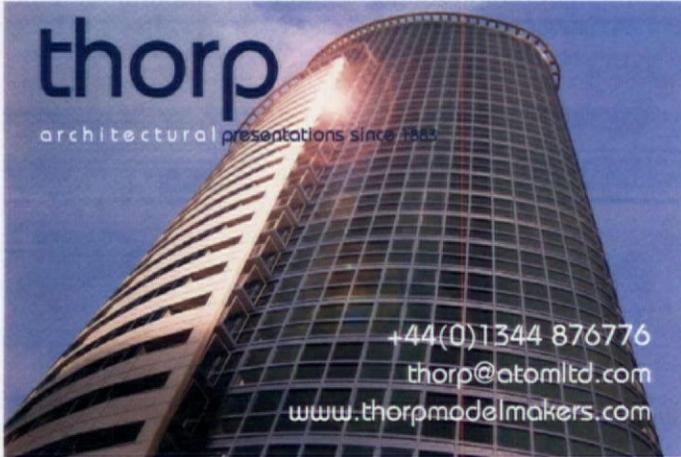
Technocover has launched a new range of high-security, easy-lift bunker covers for woodchip and other biomass material stores and silos serving biomass-fuelled boiler systems. Technocover's Solo-Lift woodchip bunker cover is a deep-sided, multiple-leaf upstand cover-and-frame system with fall-protection grids and assisted easy-lift handling.

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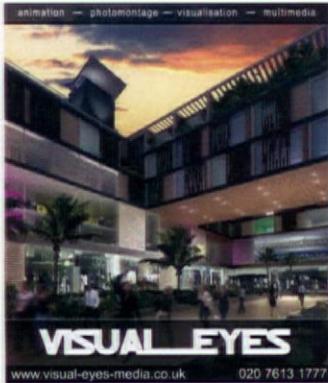
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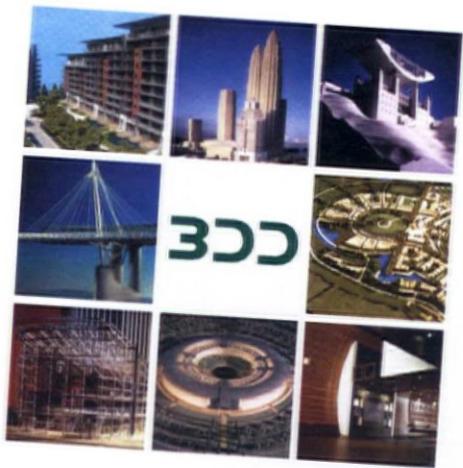
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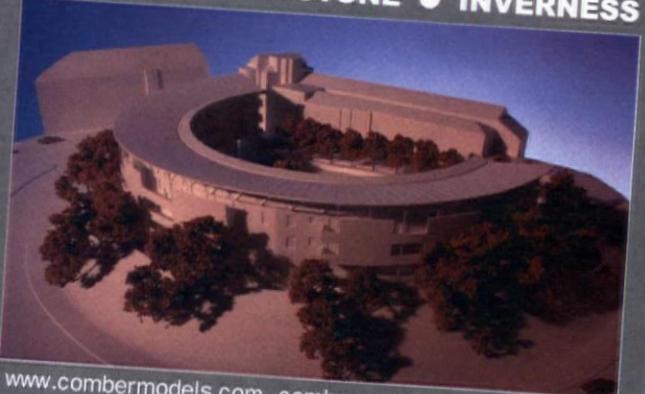


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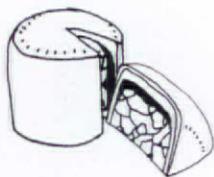
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Ian Martin. The curious incident of the dog and the Bedford Square Lovepouch

MONDAY. Darcy's inconsolable. Sausage, his beloved Tibetan terrier, has passed away. It was a good death, swift and kind, in Bedford Square. 'Heart attack...' blubs Darcy, who's swathed – not for the first time – in black Issey Miyake.

'We'd set out on one of our perambulations. Sausage so full of fun as usual, and... and life...' I slide the tissues across the table and help myself to a large one with ice. 'First we saw that fabulous mews in King's Cross everyone's talking about, the ironic one by Urban Mashup. Lovely. We both thought it very New London, in a post-funky way. Sausage, bless, sat down in the middle of the reclaimed cobbles, cast his eye over the cauterised organic exterior and gave two woofs. That always meant "confident typology, fine detailing". He was right, as always...'

Darcy recounts The Last Journey Of Sausage in some detail, indeed practically in real time. They ended their meandering outside the Archillectual Association as dusk was falling. 'Always a favourite haunt. A perfect twinkly Georgian square, bustling with young architectural talent. Then such a surprise. Right outside Number 36, we came upon The Lovepouch. An experimental pavilion constructed from hundreds and hundreds of elegant concrete panels, all swooping curves and sensuous space.

'Sausage was uneasy. First he went to the lavatory, then eyed The Lovepouch with scepticism. He gave a low growl, as if the pavilion were trying to say something to him... As if he had to communicate this message to me. The strain proved too much I think. He keeled over with a little yelp and lay

there lifeless, still staring at the pavilion, with his tongue out. Let this be his epitaph: "Poor little Sausage. Faithful servant, dear friend. Fatally overcome by Truth and Beauty..." I tell him he'll struggle to get all that on the headstone. 'Maybe just Sausage then. The rest can be inferred.'

TUESDAY. Memo from Home Office. I now have to terror-proof my proposed 'humane' citizenship centre.

I add panic rooms and truck-bomb barriers. I specify socially profiled steel and bouncy jellycrete. I incorporate vigilant cladding and an evil eye over the front door. Sorted.

WEDNESDAY. Sausage's funeral. Lots of Darcy's friends from the world of epic space, many with nervy little dogs in camo jumpsuits and tiny lederhosen. Darcy is kilted up, with a sporran that looks like... oh shit, surely not. Yes, Sausage lives on as a dangling purse. And, according to Darcy's eulogy, as an inspiration for the resistance movement in Tibet.

Darcy's conflicted. He's mourning Sausage but quite excited at the prospect of a completely new companion, who will inevitably require a completely new wardrobe.

THURSDAY. Lunch with Tub Hagendaas, the anti-architect and global brand. He's in London to prep for the 'restoration and renarrativisation' of the Institute for Contemporary Negro Dance in Kensington.

We're at the window table of a poncey restaurant opposite, so he can squint at it, weigh the civic context, admire the forlorn parabolic roof, reflect on the death of God. A waiter is summoned. 'What is the ugliest thing on the menu? Well, look at my face. Do I look as though I am joking? Bring me your ugliest dish – and a less comfortable chair!'

Obviously, he will make the institute cool again. Tub's like some healing prophet. There's certainly something supernatural about the way he's avoided any real criticism over the massive state media building he designed in Beijing. Well done, mate. There's your symbol of ruthless, delirious power after all, not that posh shoe shop in Tokyo. Tub drivels on about enabling change, and offering to meet the Dalai Lama, but he ends up sounding a bit of a wanker to be honest.

FRIDAY. Darcy excited. 'I'm thinking dachshund now. German. Rational. Extruded. Contemporary lateral emphasis...' Idiot.

SATURDAY. Respect the planet by eschewing carbonated water.

SUNDAY. Rendezvous with Darcy and new dachshund in Bedford Square. At first I think it's wearing some sort of chainmail coat. 'No, darling. Those are hundreds of miniature spun-aluminium discs on a background of Yves Klein-blue felt.' The dog looks a bit diffident as a walking Selfridges, though it will surely learn. Darcy has named it Bauhaus.

Top 10: Items on Frank Gehry's 'To Do' List.
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