Charterhouse Road Club
what it: projects
Y:Cube
RSHP
Maggie’s Merseyside
Carmody Groarke
Wilton’s Music Hall
Tim Ronalds Architects
Balyett Gateway
AHR
Oasis Children’s Venture
Ben Marks/Matt Atkins
Welsh Water visitor & watersports centres
Hall + Bednarczyk
The New Generation centre
RCKa
Lantern Community Craft Workshops
CaSA Architects
Walpole Park & The Rickyard
Jestico+Whiles
South End High Street Croydon
We Made That/Hassell
Middleport Pottery
Feilden Clegg Bradley Studios
JW3
Lifschutz Davidson Sandilands
Mount Pleasant Homeless Hostel
Hannibal Road Gardens
Employment Academy
Peter Barber Architects
Flush-glaned hygienic doors

Sleek, ultra hygienic and easy to clean; Hygiglaze™ flush vision panels are a unique feature of Hygidoor.

HYGIDOOR FEATURES

› Fully encapsulated with Trovex hygienic PVC
› Smooth or textured finish in the full range of Trovex colours
› Up to FD90 fire rated for complete peace of mind

Talk to us today about your projects; call 01707 254 170 or visit trovex.com
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
<th>Article</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>07</td>
<td>Comment</td>
<td>What is ‘the common good’?</td>
<td>Your 87 entries told us</td>
</tr>
<tr>
<td>08</td>
<td>The judging</td>
<td>Hunch and instinct played a defining part in this inaugural MacEwen Award</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Winner</td>
<td>Oasis Children’s Venture</td>
<td>A rebuilt and reconfigured Segal building is enriching the lives of children in London’s Stockwell</td>
</tr>
<tr>
<td>20</td>
<td>Welsh Water visitor &amp; water sports centres</td>
<td>Hall + Bednarczyk Architects open up Llandegfedd Reservoir to welcome the public</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>The New Generation Centre</td>
<td>‘Astonishing level of stakeholder involvement’ marks RCKA’s youth venue</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Peter Barber</td>
<td>A consistent and exceptional commitment to the common good wins Peter Barber a special mention</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Shortlist</td>
<td>Ten further schemes caught the judges’ eyes to win a place on the MacEwen Award shortlist</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>Q&amp;A</td>
<td>Spitalfields Trust’s Tim Whittaker on the campaign to save Norton Folgate</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>Clients</td>
<td>As transport funding grows, opportunities for architects are rising too, say the RIBA’s roundtable participants</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Legal</td>
<td>Bad timing with time extension requests can prove costly</td>
<td></td>
</tr>
<tr>
<td>59</td>
<td>Diary</td>
<td>Maria Smith is on an economy drive</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Sustainable construction</td>
<td>A gasifier burns the toilet waste to produce electricity, which powers both the filtration process and, potentially, a mobile phone</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>Comment</td>
<td>People’s homes aren’t fair game for politically motivated demolitions</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>Wiles &amp; Wainwright</td>
<td>Oliver Wainwright urges caution in Cuba’s rush to embrace the modern world</td>
<td></td>
</tr>
<tr>
<td>71</td>
<td>President</td>
<td>Jane Duncan discovers what makes 2016 Royal Gold Medallist Zaha Hadid a role model</td>
<td></td>
</tr>
<tr>
<td>72</td>
<td>Profile</td>
<td>Bob Wallbridge wouldn’t swap his role as head of Hampshire County Council Architects for private practice – and nor would his team</td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>Exhibition</td>
<td>Rebuilding after natural disasters needs a different, inclusive approach</td>
<td></td>
</tr>
<tr>
<td>81</td>
<td>Obituary</td>
<td>‘Natural architect’ and Stirling contender, Gareth Hoskins</td>
<td></td>
</tr>
<tr>
<td>85</td>
<td>Exchange</td>
<td>Opinion and comment from readers</td>
<td></td>
</tr>
<tr>
<td>90</td>
<td>Parting shot</td>
<td>The Church of San Giovanni degli Eremiti in Palermo fuses Islamic and Romanesque styles</td>
<td></td>
</tr>
</tbody>
</table>

**On the cover**

A gasifier burns the toilet waste to produce electricity, which powers both the filtration process and, potentially, a mobile phone.

Stephen Cousins on a superloo that’s smashing the cistern:

ribaj.com/products/smash-the-cistern

LA’s Muscle Beach was briefly closed for being ‘freakish, homoerotic and unbalanced’

Ordinary Architecture gives the gym a workout:

ribaj.com/culture/let-s-get-physical
LLOYD BRUNT
OUTDOOR DESIGN

Creating landscapes that work with architecture
The complete ThroughWall infill system from Knauf.

Suitable for both concrete and steel frame buildings - this system has design flexibility, creates greater internal space and is suitable for buildings above 18m in height.

To find out how Knauf ThroughWall can help your next project, visit us online at www.knauf.co.uk/facades

Knauf ThroughWall
One source, the right solution

Build for the world we live in
We weren’t entirely sure where this was going to lead, but we knew you’d tell us, and you have. The MacEwen Award identifies places which are demonstrably ‘for the common good’. But what is that elusive substance? Can you see it, touch it? Does it have to look good? Does it have to be non-profit, low-budget? Is it just another name for community architecture, or sustainability (no, it isn’t)?

At the start, it was easier to define the award by what it is not. So: it’s not an award for excitingly-shaped ‘icon’ buildings, nor do we obsess over the exquisite detail. It’s not an award designed to extract as much cash as possible from the pockets of those entering – indeed it costs nothing, and (beyond the glory of publication in these pages) a celebratory lunch will be the only reward for the winners. It’s not an award for buildings designed purely to line the pockets of property developers and overseas investors. And so on. But none of this precludes joy, fun, pizazz, and plain architectural talent. Architects really can and do improve society, and this award has winkled out some excellent examples. Thanks to fellow judges Matthew Taylor (chief executive of the RSA), and architects Amanda Levete of AL_A, Steve Martin of RSHP and housing development specialist Claire Bennie – all of whom proved expert at cutting through the flim-flam and identifying the real contenders, as you’ll see in our report on the judging on page 8.

So: we asked the question and you have given us the answer. On the following pages you will see the best of what constitutes architecture for the common good. It’s diverse, strongly ethical, and very inventive. Above all, it is cause for optimism. When they put their minds to it, architects really can and do change things for the good of society. Malcolm and Anni MacEwen, respectively the campaigning journalist and planner after whom we named this award, knew that.

Hugh Pearman
Defining the common good

Separately the words ‘common’ and ‘good’ provoke caution: the necessity to find/agree and represent on behalf of a majority, and the evaluation of values and worth. Put together in relation to architecture, though, and the words inspire a certain panic.

What constitutes a common good? How can it be assessed? What is the method? Is it about the building, process or the client – or all of it, and being successful in use?

The RIBAJ MacEwen Awards’ inaugural judges have played a pivotal role in shaping the framework for the judging method and criteria, as well as settling what the MacEwen Award is and what comes out at the end. They are: RIBAJ editor Hugh Pearman; Matthew Taylor, chief executive of the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA) and former Labour Party advisor; housing development specialist Claire Bennie; and architects Amanda Levete of AL_A and Steve Martin, associate partner at RSHP.

Needless to say, the mystery behind what constitutes the common good kicked off the judging day, with the first 15 minutes spent intensely, but loosely, interrogating its meaning through a developing, increasing consensual, understanding of criteria.

Pearman explained: ‘I didn’t want this to be a tick box exercise because hunch and instinct play a strong part in these things.’

With the story of Malcolm and Anni MacEwen in mind, what became clear throughout the session was that the award should be firmly rooted in problem-solving core issues facing the UK, including housing, isolation, education, religion and lack of opportunity. And that while the projects didn’t need to meet specific goals, they had to meet more than one aspect considered for the common good – ‘going beyond what it is’ and working hard financially to do so. Aesthetics also had a role.

A major concern was who should get the credit for the award – the architect, practice or client? The practice alone presented the problem that it may not have too much control over who commissions it. But to acknowledge everyone involved, it was decided to credit the project, rather than any part of the team.

On the day, the judges’ job was to whittle down the RIBAJ’s internal 39-strong longlist, selected from the original 87 entries. Running through each scheme one by one with the help of a Powerpoint presentation, the panel aimed to find an overall winner, perhaps a runner up and some commendations.

‘In a sense we are not trying to say these projects are winners, and the rest are worthless. We could have more or fewer. It’s up to us whether we rank them,’ explained Pearman.

Judges were welcome to provide extraneous knowledge and were invited to champion projects. In a tough process, it was possible for one judge to veto a project on strong grounds; objections to broad stylistic failings perhaps, or poor connections of a community-specific housing scheme to a wider urban area.

In the end, the most approved projects naturally amounted to 11, which became this year’s shortlist, while projects in the ‘maybe’ category were given another round of debate through which to squeeze in. This created the final 13, from which the winner and commendations, were selected from the shortlist.
on the basis of the most popular vote in a secret ballot. This year’s winner was undisputed. The categories which emerged from this year’s longlist ranged from ‘inclusive housing’ and ‘social enterprise’ to ‘alternative working’ and ‘rural initiatives’. And during the discussion, themes by which to identify a building serving the common good became apparent. Some schemes had one or two of these aspects, while the winner was judged to have them all.

Not selling out
A visionary and sensitive client was inevitably at the head of many of MacEwen entries. The type and context of a development was considered, alongside the potential the client may have had to make a larger profit. For example, on Deborah House in Hackney, designed by Sarah Wigglesworth Architects, Bennie suggested: ‘That there is one key condition here – that the building owner didn’t sell out to the private market. Instead it chose to keep a place for artists, when it could have chosen something else.’

Opening up
Making space and facilities accessible to the public and/or a wider group of people than had previously been the case was another strong theme in the shortlisted projects. At the Employment Academy by Peter Barber

THE LONGLIST

Inclusive housing
Bradbury Place, Andover by Design Engine Architects
Hanham Hall, near Bristol by HTA Design
Mount Pleasant Homeless Hostel, London by Peter Barber Architects
William Street Quarter, Barking by Alford Hall
Monaghan Morris
Lancaster Coliving
Forgebank, Halton by Eco Arc
Y:Cube, Mitcham by RSHP
Courtyard Housing, Barking by Patel Taylor
Beveridge Mews, Stepney by Peter Barber Architects
Learning and doing
Mossbourne Victoria Park Academy, Hackney by Jestico + Whiles
Westborough Primary School, Westcliff-on-Sea by Cotrell and Vermeulen Architecture
Westgate All Through School, Winchester by Hampshire County Council Architects
Good Food Matters, Croydon by Geraghty Taylor Architects
ORTUS, Camberwell by Duggan Morris Architects
Social enterprise
The Foundry, Vauxhall by Architecture 00
Employment Academy, Camberwell by Peter Barber Architects
Wilton’s Music Hall, London by Tim Ronalds Architects
JW3 London, West Hampstead by Lifschutz Davidson Sandlands
seedS, HMP Leeds by Safe Innovations
Maggie’s Merseyside at Clatterbridge, Bebington by Carmody Groarke
Alternative working
Middleport Pottery, Stoke-on-Trent by Feilden Clegg Bradley Studios
Deborah House, Hackney by Sarah Wigglesworth Architects
The Lantern Community Craft Workshops, Ringwood by CoSA Architects
The Green Man, Beckenham by Phoenix Community Housing
Rural initiatives
Balyett – Stranraer Gateways, Stranraer by AHR
Kinder Testing Ground, Northumberland, by Newcastle University/Kielder Water & Forest Park Development Trust
Welsh Water Visitor & Watersports Centres, Monmouthshire by Hall + Bednarczyk Architects
Young ones
Oasis, London by Benjamin Marks and Matt Atkins
The New Generation Centre, Lewisham by RCKA Architects
North Park Hub Timber Lodge and Tumbling Bay, Stratford by Erect Architects
Viking Way, Rainham by what if: projects and Civic Architects
Hardworking spaces
Croydon South End High Street Regeneration by London Borough of Croydon
Walpole Park & The Rickyard, Ealing by Jestico + Whiles
Vauxhall Public Realm Framework by Erect Architecture
Vauxhall Pleasure Gardens by DSDHA
King’s Cross Square by Stanton Williams
King’s Cross Pond Club by Ooze and Marjetica Potrč
King’s Cross by King’s Cross Central Limited Partnership
Better Barkingside, Barkingside by DK-CM
Charterhouse Road Club, Hackney by what if: projects
PORCELANOSA PROJECTS
VENTILATED FACADES

THE FILAMENTS, Wandsworth, London
PORCELANOSA STON-KER CERAMIC FACADE
DANE ARCHITECTURAL SYSTEMS
disparate communities were brought together for the first time, while new landscapes to roam and enjoy were opened up at the Welsh Water Visitor and Watersports Centre, and public spaces were provided at King’s Cross. JW3’s core intent of a Jewish facility that is throwing open its doors to other people was also considered very important.

Consultation
Community-led and involved projects played a big part in the judging. Projects needed to have more than a straight-forward commissioning process, incorporating extensive public consultation and community engagement during the development and design stages. TNG was particularly noted for involving young people in its discussion, as was Kielder Testing Ground for asking local people what they wanted for their area.

Reuse
The only strictly sustainability-conscious category – buildings that included reused elements in the design through upcycling – were given additional credit. Maggie’s Merseyside stood out in this respect for reusing a previous temporary building for the London Dresser to make another.

Volunteer and community programmes
Buildings and construction as an educational tool for local people was another community-involving aspect considered to be for the common good. At Oasis, this meant getting local people to do some of the physical work through training opportunities to learn new skills, while Lancaster Cohousing included a gradual process of involving people to understand the production of the built environment. Wilton’s Music Hall, Good Food Matters, and Walpole Park and The Rickyard continued this into volunteer and community programmes while in use.

Making a lot with little
Total cost was a make-or-break issue between entries reaching the shortlist or not. Where projects were considered to be similar, it came down to value for money – doing more with less. These matters were most apparent among outdoor youth and community play/sports areas and between high street renewal programmes: pitching the North Park Hub at the Queen Elizabeth Olympic Park against Charterhouse Road Club and Viking Way, or Better Barkingside against Croydon South End High Street Regeneration.

Longstanding relationships
To counter criticisms of architects being hired and fired from projects, projects with longstanding relationships – some as many as 10 years – between the architect and client were particularly commended. On Westborough Primary School by Cotterell and Vermeulen Architecture, Taylor said: ‘The virtue of this scheme is the long-term relationship the architect has with the school. This is highly commendable because one of the charges which could be laid against the profession is the coming in and out of architects. Imagine if every school had this kind of relationship with an architect. It is a very nice principle.’
Segal segue

For Oasis Children’s Venture, by Benjamin Barfield Marks and Matt Atkins
Stockwell, London
Words Hugh Pearman

It’s a wooden hut, the first winner of the MacEwen Award. But a noble one, with history and design flair in its timbers. The main building of Oasis Children’s Venture in Stockwell, South London, is an administration centre, indoor-play area, meeting and party venue, and can open up into a covered stage for live performances. It commands the adventure playground here which – along with a nearby nature reserve and a separate Go-Kart circuit – make up a series of remarkable inner-city play places on former bomb and demolition sites. They are for the children of the district, from very young up to teenagers, to have fun, learn, let off steam and – in what can be a tough area – stay out of trouble. What interested the MacEwen judges was not only all that, but also the building’s provenance. It used to be somewhere else, and look rather different. It has been ingeniously upcycled.

It was strange going back to see it. In the 1990s I spent quite a lot of time in this building. Then it was part of the headquarters of Coin Street Community Builders in London’s Waterloo, and the wider South Bank Employers’ Group also met there. But after 25 years it was surplus to requirements, its site needed for access to the latest CSCB development. It was a Walter Segal method building, a 1970s-designed kit of timber parts originally configured by Jon Broome of Architype for Coin Street in a broadly cruciform layout and built by just two people (who had previously built their own Segal-method homes in Lewisham). It was 1988 and the all-in cost, including fit-out, was £50,000: £33 per square foot. Coin Street’s director Iain Tuckett recalls how flexible the building was, responding easily to changes of use and reconfiguration over its first lifespan.
The building used to be somewhere else, and look rather different. It has been ingeniously upcycled.
MacEwen Award
Winner

Above From that to this: 1980s configuration for Coin Street Community Builders (left) rethought for its new purpose.

Below A squad of volunteers helps to reassemble the reborn building on its minimal foundation pads.
Now it is three years into its second life. Mentors Julia Barfield and David Marks of Marks Barfield live right next to Oasis, having fought for and nurtured this patch of south London since they were AA student squatters there in the 1970s. At Barfield’s instigation, the charity’s management met Tuckett to discuss strategy. They needed a building to provide indoor and sheltered play space, so allowing them to operate in bad weather and year-round. But they could not raise enough funding for a project that had been designed for them pro-bono by Marks Barfield. Tuckett said he had a spare building, and that they could have it for nothing if they could arrange to dismantle it and take it away – quickly, because its site was needed. Otherwise it would just be demolished.

Enter, at this point, two architecture students: Ben Marks, son of David and Julia, and Matt Atkins. Both were studying for their Part II at the Cass, knew the Oasis centre, and were looking for a live project. As related by Jessica Thom, Oasis’ project co-ordinator, the charity took a deep breath and decided to go for it – get the building components first, and then raise the funds to re-erect and modify it. Volunteers were mobilised, and in all 100 people were involved in taking the building to bits, recording how the pieces fitted together, and then carting them away in trucks and vans to Stockwell.

Marks and Atkins got to work with Oasis, designing a new building using as many as possible of the components of the old one, including its heating system. ‘The simple constructional logic of its original design became the key to the material’s re-use, allowing it to be cleanly separated and used again in a completely new configuration reflecting the new site and brief,’ said the pair. ‘It also made it possible to use so much unskilled labour in the construction.’ A new roof was needed, and cladding with better insulation. It required only minimal pad foundations. Some materials were also cannibalised from Coin Street’s earlier non-Segal polycarbonate building, also being demolished.

The end result just seems natural, as if it has always been there, appropriate for the somewhat ad-hoc, make-do-and-mend,
It’s a great re-use, and a continuation of a really nice story that started in the 1960s. It’s about initiative.

I too like the narrative that this building represents: architects and owners handing on a baton one to the other over the years. Walter Segal died in 1985 but he designed this ultra-adaptable building as much as Jon Broome in 1988 or Atkins and Barfield in its latest incarnation. For that matter, the builders of Tudor times were familiar with related post-and-beam demountable ways of building. But this particular project could not have happened without the vigour of the Oasis Children’s Venture as hands-on client, seeing and acting on the potential being offered to them. Nobody has made any money out of this, but lots has been saved, and now some 3,000 children in the area who use the various Oasis facilities in Stockwell are benefitting. This really is something to celebrate. •

Top left Distinctly uncorporate, this is the office for Oasis at one end of the building.

Top right The upcycled building as it appears in its Stockwell context today.

Bottom left Some of the user clients at Oasis, the children of Stockwell.

Bottom right Opened up to the play park as a performance space.

totally uncorporate ethos of the adventure playground movement which emerged post-war as a ‘meanwhile use’ for such cleared sites. As reconfigured it is now a long rectilinear building, hugging the edge of the site, with two clerestories and a full-length covered verandah. Thom, who was involved throughout, tells how it is not just the building itself that has transformed the way Oasis works, but also the actual process of the getting and the building of it, which became an object of continuing fascination for the children using the project.

At the end of the judging, we asked all the MacEwen judges to select a top three from the shortlist. Four out of the five had Oasis on their lists, making it the overall winner by a clear margin. ‘This is one of my favourites,’ announced Matthew Taylor. ‘It would work well in a middle class area, say, but in this context it’s exceptional.’ Levete added: ‘It’s a great re-use, and a continuation of a really nice story that started in the 1960s. It’s about initiative.’ For Martin, ‘This one scores on all fronts.’

HUGH PEARMAN

JAMES LYNDSEY (2) BENJAMIN MARKS

The RIBA Journal February 2016
As a company founded by an architect we are unique in our ability to understand your needs.

Ranges of roof windows that enhance your project inside and out.

Bespoke design service offering any shape or colour.

Who cares about rooflights? We do.

Speak to our technically-trained team.
Call 01993 833108 or visit www.therooflightcompany.co.uk

What’s in store at Retail Design Expo?

Top class speakers and the latest products and designs are on offer at this year’s show, along with a return of the popular student awards and a new visual merchandising initiative.

Retail Design Expo, the fusion of architecture and design, is doubling in size and will this year offer more than 250 exhibitors revealing new products, ideas and solutions. The market-leading show will also stage more than 75 free conference sessions, workshops, designer pavilion, student awards, innovation trail and awards and boundless networking opportunities.

Working with the RIBA Journal, the event will bring together over 16,000 visitors including top retailers, architects, retail designers, marketers, visual merchandisers, shopfitters, and product and service providers for two days of inspiration, networking, learning, deal-making and exploring new business opportunities.

Co-located with its sister show RBTE (Retail Business Technology Expo), Retail Design Expo will also sit alongside Retail Digital Signage Expo, an exciting new event embracing a booming market.

Presentation briefings
Retail Design Expo’s conference programme promises exciting dialogues and idea exchanges courtesy of thought-provoking panels and sessions by star-studded speakers on the industry’s hottest issues.

One of this year’s highlights will be the presentation by Guy Smith, head of design at Arcadia. As a leading figure in the world of retail design, he will be talking about ‘why retail should be all about experiences’.

Another favourite will be the presentation by Jon Tollit, principal in the London office of Gensler the global architecture group with retail design experience across sectors in all scales. Tollit will share his knowledge of ‘how to understand the importance of mixed use spaces for future retail.’

Alan Taylor, head of retail design at B&Q, with vast experience in interpreting, setting and managing the creative direction and design for store propositions, will provide insights on ‘the benefits and savings from 3D printing in bricks and mortar stores’.

The Shopfitting Panel, a new addition for this year’s conference, should not be missed. Moderated by Robert Hudson, chief executive at the National Association of Shopfitters, the session will provide an opportunity to learn lessons from the refurbishment of tailor Gieves & Hawkes. Hudson will be joined by shopfitting group ISG, Jason Basmaijan, creative director at Gieves and Hawkes, and interior designer Teresa Hasting.

Student awards
The Retail Design Student Awards make a return to Retail Design Expo 2016. The scheme is designed to celebrate, encourage and promote the future stars of retail design. Students will be working to live briefs from Topshop and Speedo and mentored by top-class designers.

A new initiative for this year is the launch of the VM Student Awards, created to encourage and support new talent and to recognise students’ achievements in the field of visual merchandising. Briefs have been provided by Liberty, Oasis and Browns with the retailers themselves acting as mentors.

Innovation awards and trail
The retail design, marketing and digital signage sectors will now have their own innovation trail and awards. Exhibitors will showcase their very best solutions, products and services that are shaping the way that the retail industry will evolve.

Retail Design Expo 2016 at Olympia, London, runs from 9-10 March. Register free at www.retaildesignexpo.com
Networking and new business opportunities are a vital part of Retail Design Expo.

Left Retail Design Student Awards mentors include Fitch CEO Tim Greenhalgh.

Below Big crowds are expected again in 2016.

Above Networking and new business opportunities are a vital part of Retail Design Expo.
Llandegfedd Reservoir holds 24 million m³ of Cardiff and Newport’s water. For Dwr Cymru Welsh Water – a not for profit company – its custody of the 1965 infrastructure has long been about protecting it for the people of Wales. But access to this beautiful slice of countryside was limited to sailing and angling club members with a few thousand visitors a year. The general public could view it from the car park but not descend to the water’s edge.

The facilities for the few authorised users were ‘grim’, says architect Martin Hall of Hall + Bednarczyk Architects who had windsurfed here on occasion. So it is hardly surprising that the sailing club started to lobby for something a little better. This was a catalyst for the rethink of the buildings, resulting in a competition, won by Chepstow-based Hall + Bednarczyk. The aim was to give anglers and sailors a base while creating a destination to encourage visitors from nearby Cardiff and Newport to make use of this public asset. The centre for watersports and visitor centre with café, shop and rangers’ offices opened there in 2015.

The visitor centre is a delight. Judge Amanda Levete admired the form: ‘The roof is lovely with its relationship to the water, and the profiles of it, slightly bowed.’ The double curvature of the standing seam zinc roof has an uplift and a shimmer that hint at the hazy water beyond; the architect imagined it as a liquid gulp. Walking down from the car park above you see the slight bow in the timber soffit, which gives a sense of warmth to the very open glass of the top floor café. The elegant roof with its oversailing canopy is held up – over an 18m span – by four angular supports. These strong arms in boardmarked concrete,
Bottom left The Watersports Centre from the shore.

Below How Llandegfedd Visitor Centre & Watersports Centre work together around this little bay.

‘The roof is lovely with its relationship to the water, and the profiles of it, slightly bowed’
inside and out, give the centre an understated power that, coupled with a delicacy of detail, references both the civic architecture of Lasdun’s National Theatre and the 60s infrastructure of the reservoir.

By all accounts this has become the hub for anglers as much as visitors who can guarantee a warm welcome and a good coffee in the café, if not somewhere to weigh their fish. Treading the path between consultation with the two groups of stakeholders – anglers and sailing club – and holding to the vision of simple buildings serving a wider public was a political process. And it was a bold move by Welsh Water to aim for a high quality design on this piece of discretionary spending, which came from the profit that doesn’t have to be siphoned off to shareholders. Sian Robinson, director of procurement and estates, secured board level backing but the £2 million project was subject to a level of scrutiny rarely applied to pipes in the ground of a similar value. She is delighted with the results and she is not alone: in the nine months to December the centre had over a hundred thousand visitors.

The watersports centre, set alongside the dinghy slipways, is conceived as a boat shed with a simplified pitched roof form, glazed at one end as the ‘village hall’ opens onto generous first floor decks. The timber is delineated by disciplined steels, echoed inside by cross-bracing ties and their delicate minimal bosses – impressive refinement to offer the landscape and its users on £1600/m². It is notable that a traditional JCT contract and keeping below the OJEU threshold allowed a small-scale Abergavenny contractor – Anthony A Davies – to be appointed: the firm’s care and experience in conservation projects shows through in the precision of the detailing. Hall + Bednarczyk’s close attention is also visible: moving up in scale on this project, the practice put its all into these buildings.

As the projects were being built a path right around the reservoir was also being negotiated with local landowners, and more routes are now being worked on. New visitors have included locals popping in for coffee, schools learning about the environment and watersports and Welsh Water’s board, as well as walkers and families coming for a 10km yomp around the reservoir. The programme of events is developing as the Welsh Water team discovers more possibilities for both building and reservoir and ways for the wider public to appreciate them – while ultimately making them self supporting.

Matthew Taylor, as judge, drew attention to the catalytic role of the buildings in opening up the site. Malcolm and Anni MacEwen would have approved, as great proponents of rural conservation and supporters of the right to roam. The opening up of the reservoir with buildings and new walking routes would have been just their cup of tea.
Japanese engineered stairs, balustrade and
handrail for residential and commercial
environments. Visit our London Showroom
located in the heart of Clerkenwell.
All the young dudes
I’m asking Sean from Sydenham’s The New Generation community centre about how strange it is that public sector funding cuts in Lewisham mean that they’ve had to combine the juniors and seniors evenings in order to remain viable. ‘I mean, there’s a huge difference between an eight-year old and a 19-year old, right?’ I ask him. He looks at me surprised, before bursting out laughing, ‘Not in this club there ain’t!’ he replies. But then again, since the idea was first mooted to a dozen or so teenagers, told that a run-down community hall and pitch could one day, with their help, become a beacon for the local community, the TNG centre has always been about defying conventions and challenging assumptions. ‘Four years is a long time for a 14-year old to think ahead and when they looked at the semi-derelict site they thought this ain’t going to happen. But when they saw the timber structure start to go up, they realised it was really going to get built,’ adds Sean. ‘It was a life lesson for them that some things take time and effort and patience.’ And for the kids who got involved from the outset in the design of the £3.5 million centre it was there in spades; the initial design workshops with RCKa, appealing to Sydenham Assembly, allaying locals’ concerns by going out to lobby community groups. And the negotiation skills they learned have served them well – Sean says all the teenagers in that steering group went on to further education and into good jobs and their example inspires the new kids who’ve come to occupy the centre. You get that Sean’s intensely proud of them.

While it was this ‘bloody hard’ (to quote Amanda Levete) level of user engagement that really impressed the MacEwen judges, that takes nothing away from their views of the design quality. The project was nominated by the FT’s architecture critic Edwin Heathcote and ‘hit every button’ for judge Levete. Claire Bennie praised the fact that while creating spaces of simple drama, the building was ‘tough, utilitarian and elegant, done
Sean might say it’s loved, but the evidence speaks louder than words: not one sign of neglect or abuse to be seen. Kleiner links the centre’s evening events, from X-Box and ping pong to the climbing wall, with evidence that youth crime figures have dropped since it opened in 2014. The kids have stuck anti knife crime posters all over Kleiner’s supergraphics in the reception, but he’s not bothered; he always believed the centre was all about the users and Sean agrees. ‘Getting this built was one of the best experiences I’ve had with young people,’ he says. ‘In the end they could come in and say “we designed this”.’
A range of Cast Iron, Stainless Steel and Aluminium floor drains like no other.

The NEW Harmer Floor Drain range offers the most comprehensive choice in the UK market. Featuring Cast Iron, Stainless Steel and Aluminium high performance floor drainage solutions which are versatile enough to meet the demands of all market applications.

Call 0808 100 2008
www.harmerdrainage.co.uk
There was one of those brief but telling Twitter love-ins concerning Peter Barber in December last year. It started when San Francisco-based architect Mark Hogan commented how good his North London housing project in Colindale looked – (RIBAJ, October 2015) and soon others weighed in: author and critic Doug Murphy opined that he ‘clearly has loads of talent’, engineer and architecture promoter Pippa Goldfinger from Somerset spoke highly of his Employment Academy in Southwark and Owen Hatherley remarked that ‘come the revolution, he’ll be good to do the new council housing’ (noting with approval that his website contains a manifesto quoting Walter Benjamin), while our own ‘Magnificent 7’ writer and designer Adam Nathaniel Furman described him as ‘just brilliant’. It wasn’t all praise: his early white-render projects came in for some criticism while one contributor suggested that some of his housing projects were almost too socially deterministic in their ideal-community way. As for me, I noted what a good free-hand draughtsman he is, and pointed everyone towards the MacEwen Award longlist where three Barber projects feature – though none made it to the shortlist individually – and the judges singled him out for a special mention. Time, then, to go and see him.

At first glance, nothing has changed in the Barber studio since 2009, when we last profiled him in RIBAJ. At second glance, everything has changed, as we’ll see. It’s the same cramped Dickensian former shop near London’s King’s Cross with two small floors above a ground floor meeting room, and a roof garden on top of the lot. Barber has owned this little building for well over a decade. The practice is still around eight-strong – hard to see how any more could fit in, really – with Barber and his long-time co-director Phil Hamilton on the upper floor. But it’s in effect an open office since corners of the floors are removed, meaning that a conversation can be held from top to bottom. There is no privacy here.

So what’s changed? The number of commissions. Barber has around 40 projects in hand, some pretty big, and expects very nearly all of those to be built. The revolution, it seems, has arrived, since he is working directly for a number of councils on new housing and on one of his specialities: splicing the new into the old. The practice is working for private developers too, though there is always a large affordable element. He’s dedicated to social housing, to the extent of having taken part in a demonstration against his Socialist Worker anti-Housing Bill placard (‘Kill the Bill’) is leaning in the shop window among all the white models.

Adam Nathaniel Furman described him as ‘just brilliant’. It wasn’t all praise: his early white-render projects came in for some criticism while one contributor suggested that some of his housing projects were almost too socially deterministic in their ideal-community way. As for me, I noted what a good free-hand draughtsman he is, and pointed everyone towards the MacEwen Award longlist where three Barber projects feature – though none made it to the shortlist individually – and the judges singled him out for a special mention. Time, then, to go and see him.

At first glance, nothing has changed in the Barber studio since 2009, when we last profiled him in RIBAJ. At second glance, everything has changed, as we’ll see. It’s the same cramped Dickensian former shop near London’s King’s Cross with two small floors above a ground floor meeting room, and a roof garden on top of the lot. Barber has owned this little building for well over a decade. The practice is still around eight-strong – hard to see how any more could fit in, really – with Barber and his long-time co-director Phil Hamilton on the upper floor. But it’s in effect an open office since corners of the floors are removed, meaning that a conversation can be held from top to bottom. There is no privacy here.

So what’s changed? The number of commissions. Barber has around 40 projects in hand, some pretty big, and expects very nearly all of those to be built. The revolution, it seems, has arrived, since he is working directly for a number of councils on new housing and on one of his specialities: splicing the new into the old. The practice is working for private developers too, though there is always a large affordable element. He’s dedicated to social housing, to the extent of having taken part in a demonstration against
The Housing Bill in Westminster the day before we meet. His Socialist Worker placard (‘Kill the Bill!’) is leaning in the shop window among all the white models.

The Barber way – of finding interesting, engaged, even romantic ways to build habitable space which others just would not consider and which require considerable ingenuity to square with preconceptions as much as regulations – is proving very popular. It is at present all in London (projects in Morecambe and Milton Keynes came to naught). London has an affordable housing crisis and Barber’s 30-year solo career (interspersed in earlier years with stints at Richard Rogers, Will Alsop and Jestico+Whiles) can be seen as leading up to this. The practice is now on the GLA’s housing framework, and this seal of approval means that local authority clients are queuing up to employ him. He’s working on 20 sites in Newham, another 20 in Greenwich, more in Enfield and Camden – where he is re-urbanising the recalcitrant late 1960s Wendling Estate, having proved that demolition and rebuilding would never be as cost-effective and would be needlessly disruptive.

As the table piles up with drawings, photographs, reports and working models, even Barber occasionally has trouble finding the backup information for all the projects he is describing. But if you’re wondering how such a small office can handle so much work, it’s because Barber and Hamilton have developed a way of repeating elements and approaches in their projects. ‘We have a store, a hierarchy of ideas’. None is exactly the same as another – tricky London sites as much as a desire for variety prevent that – but you see a commonality. In particular, he knows how to achieve high density with low-rise town houses. ‘We don’t have to keep on doing things the way we have done, with mega, anti-urban blocks,’ he says. ‘With a street-based urbanism, you can achieve 1,250 habitable rooms per hectare.’ And he shows another drawing and model: of superdense barrel-vaulted housing arranged around a small irregular square.

It’s like parts of residential Venice. A bonus of this approach, he remarks, is that you don’t get all the wasteful circulation space of the megablock approach (corridors, stairwells, foyers, lift shafts etc, often totalling 20-25 per cent of the total area). That makes his characterfully-arranged little houses and flats cheaper to build per square metre, for equivalent densities. ‘That’s why these things get built,’ he says, matter-of-factly.

Other than this, his secret is to revisit ways housing was achieved in the past. He has designed a new version of back-to-backs (first devised for Morecambe, now happening in Newham and incorporating tiny one-bed ‘bandbox’ houses). Noting how some successful old streets have no road, rather front gardens meeting at a pathway, he’s used that idea on another scheme, banishing cars to round the back.

Increasingly, he uses brick rather than render, making the most of the material to form recessed, arched entrance portals that withdraw the homes just a few vital feet from the pavement. Gardens are typically in the form of roof terraces. In fact, a lot of Barber housing is rather like his own tall, shallow-plan office.

He’s optimistic. He says he gets remarkably little resistance at planning stage, and that people like and seem receptive to his ideas. His lovely drawings must help here – you can see yourself living in these places. We return to his superdense, hugger-mugger low-rise project, so far without a name or site. ‘I’d love to live there,’ he says. It would be really hard to achieve, given current regs, but I’ve made a career out of breaking rules.’

Below Shingle-clad Hannibal Road social housing terrace, Stepney.

Below Mount Pleasant homeless hostel.
The Taralay Impression Control flooring consists of a Safety in Wood and a Safety in Design offer.

This brand new collection is ideal for hardworking places and has been developed specifically for an extensive range of contract applications. If you’re looking for inspiration and a tough safety flooring that offers both slip resistance and outstanding performance, then look no further.

CONTACT US NOW FOR FREE SAMPLES:

01926 622600  contractuk@gerflor.com  www.gerflor.co.uk
For the good of all

Our shortlist reveals that architecture for the common good has touched all parts of society

No award for architecture for the common good would be complete without covering some bases to solve Britain’s housing crisis. Y:Cube is an economical and innovative housing solution prototyped in Mitcham, Surrey, providing self-contained and affordable starter accommodation for young people unable either to gain a first step on the housing ladder or pay high private rents. Using volumetric technology and offsite manufacture Y:Cube provides a bespoke solution for single people and couples in housing need in one-bed studios that arrive on site as self-contained units.

Despite some objections to the tight 26m² size of each unit, Duplo appearance and the source of the housing crisis, overall the judges felt that Y:Cube was a good and serious attempt to address an overwhelming problem. Each unit is factory-built with the services incorporated. As a result, the water, heating and electricity can be easily connected to existing facilities or other Y:Cubes already on site. This ‘plug and play’ approach produces a modular, demountable system of apartments designed for brownfield sites.

‘We need to cover some bases on the common good,’ said Matthew Taylor. ‘One of these is surely in the short to medium term – while we are waiting for the glorious revolution – to meet the needs of people who would otherwise be living in hostels or overcrowded accommodation. This seems like a quick and cheap way of giving people a little flat, rather than a bedsit or sharing.’

The first Y:Cube development is made up of 36 units. Every resident is referred either by the London Borough of Merton or a previous resident of the YMCA. The rent is set at 65% of market rate and in addition to low energy bills the Y:Cube is genuinely affordable for those who live there. Y:Cube offers an opportunity for social investment, providing a solid return to investors while meeting a huge need.

The judges liked the project’s flexibility – additional units can be added if needed and whole developments can be taken apart and rebuilt elsewhere. This modern method of construction also makes for a neighbourly, clean and quiet site.

‘What RSHP has done is demonstrate that a proven technology used for Travelodge and the like can be applied to housing that is affordable and well planned,’ commented Hugh Pearman, while Claire Bennie proposed that the NHS should ‘open up all its land and commission these for all its nurses’.

Rent is set at 65% of market rate and in addition to low energy bills the Y:Cube is genuinely affordable
Maggie’s Merseyside: Carmody Groarke for Maggie Keswick Jencks Cancer Caring Centres Trust Bebington, Wirral

Maggie’s Merseyside cancer care centre is a new interim facility in the outstanding natural landscape of the Wirral, Merseyside. The centre offers the surrounding area free practical, emotional and social support for people with cancer, their families and friends.

‘Obviously Maggie’s has been massively applauded,’ said Hugh Pearman. ‘This stands out because it is temporary and reuses parts of other buildings in its construction.’

Built in the grounds of specialist NHS cancer hospitals, Maggie’s Centres are welcoming places where qualified professionals offer a programme of support that improves physical and emotional wellbeing. As the Clatterbridge Cancer Centre proposes to expand its services into central Liverpool, Maggie’s required a creative, interim solution to advance alongside the hospital’s future plans.

Although the judges felt images of the interior looked slightly uninviting as a space to talk about cancer, the new Maggie’s is adjacent to the hospital facilities and is sited to regard a single, magnificent panoramic view over fields. Each room takes advantage of this view while overlooking secluded gardens enclosed by the building’s perimeter. This creates a series of treatment rooms for communal meetings and singular retreat with a direct and therapeutic connection to nature.

The construction takes advantage of seven radically improvised and transformed site cabins, including the 11m long ‘London Dresser’ commissioned by the mayor of London for the 2012 Olympic celebrations and designed by Studio of Cinematic Architecture. The reused structures are arranged efficiently around mature trees on the site, and the centre enveloped in a bespoke fibreglass wall that creates a mixture of inside and outside spaces, and contributes to its unusual identity.

‘It is a great example of temporary architecture: reusing one temporary building for another is a really nice idea,’ said Amanda Levete.

This will be one of the first ‘interim’ Maggie’s; eventually, primary oncology care will move permanently to Liverpool City Centre. Its lifespan is seven years.

Above The new Maggie’s Merseyside has a life expectancy of seven years.

Below Courtyards and selected views out create a calming space.

A series of treatment rooms for communal meetings and singular retreat have a direct and therapeutic connection to nature.
The new V-epps pre-plumbed system.
Engineered with ingenuity.

There are lots of obvious benefits of V-epps, the industry's first fully precision engineered, pre-plumbed panel system. It's fast and inexpensive to install for a start. But the ingenious engineering, well that's much less apparent; in fact it's completely hidden from view. High strength linear-bearing hinges provide smooth movement and allow panels to be positioned at different heights, with no gaps between panels. The innovative dowel-dock is designed for perfect panel alignment, while the adjustable zinc plated steel tie backs provide a bracing system for easier installation.

Order your brochure on 01474 353333 or visit www.venesta.co.uk
The new Vepps pre-plumbed system.

Engineered with ingenuity.

There are lots of obvious benefits of Vepps, the industry’s first fully precision engineered, pre-plumbed panel system. It’s fast and inexpensive to install for a start. But the ingenious engineering, well that’s much less apparent; in fact it’s completely hidden from view. High strength linear-bearing hinges provide smooth movement and allow panels to be positioned at different heights, with no gaps between panels. The innovative dowel-dock is designed for perfect panel alignment, while the adjustable zinc plated steel tie backs provide a bracing system for easier installation.

Order your brochure on 01474 353333 or visit www.venesta.co.uk
The secret behind V-epps.
V-epps features 7 ingenious engineering secrets, including:

Panel Lock
We understand the need for added safety without compromised aesthetics. In stainless steel with a tamper proof security key opening, our panel locks are discreet and ensure maximum security.

We know washrooms.
Call 01474 353333 www.venesta.co.uk
10-year guarantee
The interest here is in the lengths to which the client went to raise money from the different bodies.

While the judges considered Wilton’s Music Hall unique, it challenged the breadth of the MacEwen Awards criteria. ‘It is one of the few mid-Victorian Music Hall that survive. But what makes it different from any other theatre or heritage project is that the city is pushing hard up against it and all around it. The value of real estate here is absolutely massive,’ said Hugh Pearman.

‘You wouldn’t easily know what’s been done in this conservation. It is this very British thing of arrested decay and Wilton’s has engaged with all kinds of people and organisations, from government to local schools, as the only way to make the project happen and keep the building alive,’ he added.

‘The interest here is in the lengths to which the client went to raise money from the different bodies,’ agreed Levete.

By 2006 the hall and row of terrace houses were extremely fragile and in a state of considerable disrepair. Tim Ronalds Architects was appointed to undertake a feasibility study and in September 2015, after a two-phase £3 million project, the building is safe, sound and usable.

As well as sourcing funding, Wilton’s supports activities from new work in the creative arts to school workshops and local family weekends. The project safeguards that by making the building safer and by bringing inaccessible areas into use.

JW3: Lifschutz Davidson Sandilands for JCC Ventures
Finchley Road, London

JW3 wins a place on the shortlist as a secular building that respects Jewish religious traditions, while being designed to be open and inspirational.

‘Its core intent – as a Jewish facility that is open to other people – is very important,’ said Matthew Taylor. ‘It is the longlist’s only religiously based institution that deliberately brings in and shares something. It has a pretty important social imperative.’

Although the judges had some objections to the name and felt some people might be less welcome than others, JW3 is open to everyone. An important part of its mission is to create better understanding between different communities and cultures.

‘It is also well done,’ agreed Levete.

There are four key elements to the architectural composition: the pavilion separating it from the road; a sunken piazza between it and the highway; an entrance bridge spanning the piazza and an apartment tower marking the site. Setting the four storey pavilion 25m away from the busy main road creates an intimate, sheltered and versatile outdoor space allowing the building to be naturally ventilated without traffic pollution.

The judging panel saw that the building could have been designed in a way which was much more insular and fortress like, but that the client and architect chose otherwise. It was commended for making an effort to put on arts and cultural activities which promoted Jewish values while also running debates on key issues, including contentious ones.
Balyett Gateway: AHR for Dumfries & Galloway Council
Stranraer, Dumfries & Galloway

Balyett Gateway wins a place on the MacEwen Award shortlist as a council-led project that meaningfully regenerates an everyday building on a tight budget. The panel particularly welcomed the council’s extensive engagement with the public in setting up the brief and the way it retained the existing snack bar tenant. The judges commended architect AHR for its sensitive and appropriate design.

‘Although the existing snack bar was really magical and cute, the redevelopment is really well done and it must make the place feel more loved,’ explained Levete.

Balyett Gateway was commissioned by Dumfries & Galloway Council to counteract the decline in footfall in Stranraer town centre following relocation of the ferry port for Northern Ireland up the coast. In an area for cycling and hiking, the underlying driver for the project was to enhance key approach locations while creating a positive impression for the outskirts of town. Balyett Gateway is the first of several gateways to be completed as part of an overall masterplan.

Located at the Balyett layby on the A77, the project incorporates work on a popular but tired looking café and the construction of a cantilevered pavilion providing sheltered seating and a binocular outlook to take advantage of the panoramic views and shoreline birdlife. The café was refurbished externally to complement the rural shelter, as a simple, functional place sympathetic to its surroundings. Serving both visitors and locals, it references the porthole views of the distant ferries and the observation of wading birds.

The council consulted extensively on the wider masterplan for Stranraer and Loch Ryan regeneration. Local residents were invited to consider a variety of smaller interventions – the ‘gateway opportunities’, areas on the edge of town requiring minimal work and expenditure but which could provide a sense of welcome and arrival.

Completed in June 2015 at a cost of £55,000, the refurbished café and new pavilion have been well received. Architecturally, the Scottish larch-clad intervention sits comfortably and in scale with its natural setting on the loch shore’s existing coastal path and cycle route. The project has regenerated a major approach to the town, providing a reason to stop. The café has also been socially and economically rewarding for the existing tenant who has seen his council-owned facility dramatically transformed. People are encouraged by the council’s commitment to underpin the local economy by rejuvenating existing businesses and social spaces.

The project is an excellent example of how small council investment can significantly improve the experience of a site and can lead to increased revenue.

A dual building project, one refurbished, the other new build.

The snack bar has retained its existing tenant as part of the refurbishment.

People are encouraged by the council’s commitment to underpin the local economy by rejuvenating existing businesses and social spaces.
You get great products, complete technical support & expert advice.

There’s always an & with Marley Eternit

We believe great roofing and facade products should be just the start. That’s why we provide architects with valuable technical support like product specifications, literature, BIM objects and an urgent sample service. We also provide access to a team of experts ready to provide whatever project advice you need.

Ask ME at marleyeternit.co.uk or call 01283 722588
Our Passion for leading edge design and manufacturing perfection can be traced back to our German pedigree. We are proud of our reputation for quality and attention to detail. If you have an eye for perfection and love to stand out in a crowd a BLANCO kitchen sink and tap will be your natural choice.

To view our full range of products including over 140 sinks in stainless steel, silgranit and ceramic, over 190 individual kitchen taps, lighting, cooker hoods and induction hobs please contact us to make an appointment at our St. Albans showroom anytime between 10am-4pm Monday to Friday.

Tel: 01923 635 200 info@blanco.co.uk www.blanco.co.uk

As individual as you are! Taking beautiful kitchens to new heights
The Lantern Community Craft Workshops: CaSA Architects for The Lantern Community Ringwood, Hampshire

Commissioned by the Lantern Community – an organisation whose ethos is to provide ‘meaningful work’ for the adults with learning difficulties who live and work there – this project comprises two bespoke craft workshop buildings for pottery and weaving within a renewed landscape. It was praised by the judges as being well designed, constructed from high quality materials and having a long relationship between client and architect with fruitful and improved results. The strong and enduring client/architect relationship was particularly commended for making the project happen and making it a success, with almost 10 years from conception to completion.

‘These are two buildings for different purposes with a common language,’ explained Hugh Pearman. ‘The client was absolutely determined to maintain the architectural budget on the grounds that this is going to have a long term benefit.’

Individual requirements of workers and workshop leaders alike also remained at the forefront of the design as the items produced are sold in the on-site shop, creating significant revenue for the community.

The project’s sensitive and appropriate design was also praised: ‘The integration of buildings in the landscape is very nice, as is the wickerwork detailing. It feels incredibly safe and nurturing and welcoming,’ said Amanda Levete. ‘And the interior is nice – really simply done and fresh.’

‘It looks expensive,’ added Claire Bennie.

The buildings also engage well with the existing, encouraging a natural footfall between them. Equally important was the prioritising of gathering space by placing the tea rooms as social hubs along the primary circulation and creating covered entrances and alcoves, thus enhancing the feeling of community.

Middleport Pottery: Feilden Clegg Bradley Studios for The Prince’s Regeneration Trust Burslem, Stoke-on-Trent

Middleport Pottery has been the home of the Burleigh potteries since its construction in 1888. Yet by 2010 the buildings were in such poor condition that the business was in threat of closure. The Prince’s Regeneration Trust (PRT) stepped in to save the grade II* listed pottery and embarked on a programme of repairs, re-servicing and interventions to facilitate new uses and kickstart start local regeneration. The project won a place on the MacEwen Award shortlist for creating training opportunities and an excellent volunteer culture, as well as being sensitively completed by architect Feilden Clegg Bradley Studios (FCBS). It also opens previously closed areas to the public.

Opportunities to train in traditional building training techniques were provided as part of the works, including placements for the Prince’s Foundation for Building Community craft apprentices. A ‘Get into Construction Programme’ with the Prince’s Trust was also run to give 12 young unemployed people a taster in traditional construction techniques. This led to three trainees being taken on as apprentices with the contractor William Anelay.

Throughout the project the PRT held open days so local people could see the project progressing, and ran an oral history project in which local elderly people shared their memories of the pottery. Footage is now part of the visitor experience, while the project has created community space which can be hired.

‘Stoke on Trent could do with a few more prizes,’ commented Matthew Taylor.
Charterhouse Road Club: What if: projects for Southern Housing Group
Charterhouse Road, Hackney

Charterhouse Road Club is one of 21 projects realised as part of the VACANT LOT program (2007-2013) initiated by what if: projects, and is one of the key entries which stood out for doing something with nothing.

‘On a really low budget of £85,000 you have got a building, some garden and a sports area,’ explained Hugh Pearman. ‘You can see from the drawing how tight the space was. We had a few other entries which did similar things by turning a bit of back alley into gardens, but this project does that and then some more besides.’

The aim of the what if: projects scheme was to transform neglected and unused spaces on inner city housing estates into environments that provide neighbourhoods with the most basic of requirements: outside space, a place to grow food and a place to socialise. It investigates forms of neighbourhood engagement and aims to start processes of sustainable change.

‘The key sentence here for me is that in 2010 there were no green or play areas for the 750 residents of the Samuel Hill Trust Estate,’ said Matthew Taylor. ‘If you look at this and think that five years ago there was nothing, it is impressive that it was pulled together.’

Between 2011-2013 the derelict community centre site was transformed in stages and through collaboration with many partners, including the environmental charity Groundwork London, Southern Housing Group, local residents, volunteers, trainees from Hackney College and the Football Foundation. Project funding of £85,000 to transform the 722m² site was sourced from the Big Lottery ‘Local Food’, Mayor of London funding and from Southern Housing Group.

Design and construction information was produced by what if: projects, which also supported funding applications, project managed the delivery of works on site and developed a creative procurement route that involved carpentry trainees and volunteers in the construction process.

The firm explained how Charterhouse Road Club has brought greater cohesion to this deprived multicultural neighbourhood, highlighting the potential impact of small-scale projects that engage and bring people together. Since completion in 2013 the community centre and adjoining outside spaces have ceased to be a crime hotspot and have become a resource for estate residents and the wider community. Outside areas are popular with young people and have enabled a sports programme to be introduced on the estate. While accommodating social gatherings, celebrations and events, the community hall also provides rehearsal space for choreographers.

If you look at this and think that five years ago there was nothing, it is impressive that it was pulled together.
A uniquely slim face-width of just 35 mm, narrow sightlines and excellent thermal insulation make Schueco’s new FWS 35 PD aluminium façade the automatic choice for low-rise, high-end residential and commercial projects. Available in two specifications – HI (highly insulated) or SI (super-insulated) – the SI version is Passive House certified delivering $U_{cw}$ values of 0.79 W/m²K.

www.schueco.co.uk
Walpole Park and The Rickyard: Jestico+Whiles for Walpole Park
Ealing, London

Walpole Park and The Rickyard is a landscape restoration and building renovation scheme in Ealing, west London. The judges singled out the project for the breadth of its programme and its wide reach into the community.

‘This had been a bog standard municipal park,’ introduced Hugh Pearman, ‘though originally it was where John Soane invited Turner to fish in the pond in the then grounds of Pitzhanger Manor.’

Now the park has been de-municipalised and restored by J&L Gibbons to its original Regency landscape as part of Jestico+Whiles’ refurbishment of the manor. Alongside the park, The Rickyard is a new learning centre by the practice that provides space for youth and community groups, schools, families and adults to meet, learn, run activities and host events. ‘This is architecture but also landscaping,’ added Pearman.

As part of the project, new visitor facilities include a café, public WCs and support facilities for park maintenance staff and volunteers. The redevelopment of the park and The Rickyard building has improved quality and functionality, bringing a neglected part of the park back into full, public use and greatly improving the immediate public realm. ‘It really works,’ commented Amanda Levete.

The judges enjoyed how the new building and environs support a wider range of volunteering activities and learning opportunities within the community and improve facilities for casual users of the park. For example, in parallel with design and research, the project team and Walpole Friends implemented a wider community engagement strategy to provide a forum for review and discussion with users and locals on emerging ideas, masterplan proposals and opportunities for involvement in the park’s future. The process focused on participatory activities and events. At the same time, the Walpole Park Outreach Officer co-ordinated an engagement and activity plan that included meeting with groups such as Action Acton charity to develop an introductory tour of Walpole Park, the Kitchen Garden Steering Group to plan use of the kitchen garden, the Youth Offending Service which trains young people in horticulture and Brentwood Football Club Community Sports Trust, to encourage female youth offenders on its programme to volunteer during Kitchen Garden sessions. Walpole Park is also registered as a learning destination for The Children’s University.

The scheme returns a neglected part of the park to full public use and greatly improves the public realm.
APL Slimwall™

Beautiful and Practical Rainscreen Systems

Optimising cost efficiency and design aesthetics
Maximising building energy performance
Stretching budgets and delivering a myriad of new design opportunities

...For new build and refurbishment projects

Architectural Profiles Limited have been at the forefront of metal building envelope development and manufacture in the UK for over 33 years.

We manufacture a complete product range for roofs and walls, using only European metals:
+ Standing seam roofing, aluminium and steel systems
+ Wall profiles including three half round sinusoidal shapes
+ Unique cantilever systems – up to 1500mm unsupported
+ Slimwall™ rainscreen systems – ACM and solid aluminium
+ Louvre profiles and BSRIA tested live louvres
+ StrongBak™ structural wall framing systems
+ Long span deckings up to 10m spans

Call us or visit our website
www.archprof.co.uk

Masters of the Metal Envelope

Architectural Profiles Ltd
T 0118 927 2424
E info@archprof.co.uk
www.archprof.co.uk
This regeneration scheme made it onto the MacEwen shortlist as a great example of a project that achieves a lot with little.

‘To do something with very little is a big deal,’ explained Steve Martin.

‘This project shows how on a small budget very small interventions can make a difference – that is giving a little attention and respect to the everyday, and understanding that adding a nicely positioned bench, for example, can totally change the way people interact on the street and make something feel safe that was previously not,’ said Amanda Levete.

The £2.8m scheme has transformed the streetscape of a key gateway into central Croydon to create a coherent and welcoming place. Improvements over an area of 14,000m² have included a range of finely balanced proposals from extended footways and junction re-alignments to focused new public spaces, shopfront upgrades and economic support. Some distinctive interventions have amplified the area’s character and highlighted existing heritage assets. The elements of the delivered scheme combine to make the area more accessible, greener and more prosperous.

‘I found it playful and well done; it is a lovely little vignette. Suddenly it becomes a place where you might want to loiter rather than hurry along,’ said Levete.

The design team’s input went beyond physical improvements. Interventions included a vacant retail unit on the high street being transformed into the ‘South End Ideas Shop’ by construction students at Croydon College as a focus for community consultation on the project. Over the course of a month, residents of all ages, business owners, community groups and visitors dropped in to share their ideas for the street.

Although the panel agreed that the project’s success has coincided with a lift in the London economy in general, the high street was suffering a 16% shop vacancy rate which has dropped to just 5% since these small interventions – significantly below the national average.

The judges felt that the council had made good use of post-riots funding by visibly and socially enhancing the public realm. Multiple new trading licenses have also been granted to restaurants offering ‘al fresco’ dining on the new widened footways. Beyond the building frontage upgrades undertaken as part of the scheme, a number of shop owners have also begun to make independent improvements to their units. These are all positive signs that South End’s economic performance is improving, and that it has a lively and successful future ahead.

Below Many of the existing shops have started their own refurbishment.
The need to conserve resources and save energy has never been greater. Meeting these demands and satisfying regulators, clients and designers requires innovative products that work harder and smarter. ProTherm Quantum® is a state-of-the-art balcony and terrace insulation system that meets the requirements of Building Regulations Part L, Part M and NHBC Standards Chapter 7.1

A global leader in the manufacture of high-performance materials, Kingspan Insulation has worked exclusively with Radmat to develop Quantum® as the system choice for any inverted roof, terrace or balcony. To see how ProTherm Quantum® can improve thermal performance and deliver safe access within your design contact us or visit the website for further information: prothermquantum.com.

www.prothermquantum.com
Manufactured in Great Britain from a premium grade aluminium for a secure, visually exquisite and maintenance free window.

Aluminium’s innate strength enables incomparably slim sightlines, allowing for less window and more light to be achieved.

Unrivalled 1 week lead time, enabling more flexibility in scheduling as well as catering for clients on stricter time frames.

The Origin Window has now been launched with 2 industry firsts - an internally and externally flush casement and the introduction of Aerogel.

It’s in our DNA...
Contact us today for specifications and quotes

0808 168 5816  info@origin-global.com  www.origin-global.com

Upgrade to the revolutionary Aerogel for astonishing thermal efficiency, capable of achieving A++ 21 Energy Rating and U-Value of 0.9

Industry first internally and externally flush casement. Its timeless, classic finish makes it perfect for any property type.
INSPIRING A VISION
The Finest Range of Sliding Doors, Pivots and Folding.
Sliding Doors available.

As featured on Homes by the Sea

Project: Horizons
Architects: Matt Cant
Photography: Jamie Falla

www.finelinealuminium.co.uk
enquiries@finelinealuminium.co.uk.

Unit T, Aisecome way, Weston-super-Mare, North Somerset, BS22 8NA
Tel: 01934 429922  Fax: 01934 416796
In the driving seat?
— transport clients

Cost cutter — Maria Smith

So what next for the campaign?
You seem very positive

You seem to have galvanised the local community, especially with your ‘Join hands to save Norton Folgate’

Isn’t it the case though that a low density scheme simply isn’t viable for the site?

Perhaps we shouldn’t stand in the way of economic progress?

Far from it. We were expecting Boris to rubber stamp this, but we’re going to carry on appealing it. The development involves demolishing listed buildings in a conservation area. It’s fine for British Land to talk of mediating the scale between 30-storey towers of the City and four-storeys of Norton Folgate but it’s putting a 14-storey block right on the conservation area.

We’ve asked for a judicial review and that will take at least six months. I can’t see British Land doing anything until its position is fully cleared legally. We could appeal to the Secretary of State and there is the precedent of his support in such cases - Eric Pickles overturned the Smithfield decision and now the Museum of London is moving in. Burrell Foley Fischer produced an alternative scheme for us on the Norton Folgate site: we live in hope.

Spitalfields has been a battleground for 40 years and we’re used to fighting for it. It wouldn’t even exist in its present form if it hadn’t been for our intervention in 1977 – against the same developer. When its young executive contacted us about this latest proposal we said ‘You’re back again then?’ and sent him off to gen up some more on his own corporate history.

This area has a longstanding, close-knit community, and we have the East End Preservation Society. It’s been helped enormously by use of Facebook and Twitter to connect quickly with and mobilise our supporters. I’m 55 and becoming quite an expert with it all!

No, it’s merely the way British Land has chosen to do things that makes the build cost so much, necessitating high site density. It’s demolishing, underpinning, knitting new into old, creating massive basements and foundations. Restoration would cost far less capital and give higher commercial values to a historic place.

It’s not just about the buildings but an amazing network of passages, alleys and courtyards in between that took 1000 years to evolve – it even survived wartime bombs. British Land’s proposal is for site clearance, facadism and blanket floorplates. And how long for – 30 years, maybe 40? If it gets away with tearing the heart out of a conservation area like this it sets a very dangerous precedent for the whole country. That’s why we’re fighting it.

Last month London mayor Boris Johnson gave British Land’s Norton Folgate proposal in Spitalfields the nod, even though it involves significant demolition in a conservation area. An upbeat Tim Whittaker, administrator at the Spitalfields Trust, talks about its campaign and the next steps.

Where people live

Tim Whittaker

It is important to earn enough but not too much, otherwise you are either not doing enough or not paying staff enough

Xsite founder Tim Bailey on his keys to success:

This free, online tool computes how much sunlight will hit a householder’s roof and the resulting reductions in energy use and utility bills

Considering PV panels? Google can help:

Intelligence is officially approved RIBA CPD. Look out for icons throughout the section indicating core curriculum areas.

The RIBA Journal February 2016
The frameless insulated sliding doors by Swiss manufacturer Sky-Frame blend naturally into their surroundings. So it is hard to say where the living room ends and where the view starts. SKY-FRAME.CH
Climb aboard

With the government spending on transport, there’s room for architects to make inroads in the sector

Transport clients populated the RIBA’s latest clients roundtable discussion. With the UK’s huge investment in transport infrastructure, the event found attitudes to architects to be generally positive. On the one hand, peacock projects like HS2 (especially with dRMM’s Sadie Morgan heading its design panel) have a much-vaunted focus on design; on the other, sub-sectors such as road-building rely on standardisation, restricting architects’ chances to get involved. When we involve architects, it is not just to make things better but to solve problems, she said.

Fundamental issues

These problems are structural. Charles Mills, for example, head of Crossrail at London Underground, said LU is engaged in a procurement process that assesses the value of contractors’ schemes by monetising reduced transport times for passengers and feeding this into the business case evaluation. He said aesthetics do not come into it, perhaps reflecting a wider cultural mismatch between what are seen as civil engineering projects and the value architects bring.

The nature of operations is largely standardised, enshrining safety and reliability. While Mills said this avoids ‘random outcomes’, Joanna Vezey, design development leader of infrastructure at Laing O’Rourke, recognised the difficulty it poses for architects: ‘The sector is inclined to codify everything, which can present challenges in creativity.’ However, Julian Robinson, head of architecture at Crossrail, warned against style over substance. For him, the architect should ‘bring out the best from the engineer.’

The case for involving architects is more pronounced in the bid to respond to long-term disruptive trends in the sector. Ruairidh Jackson, senior projects director at Argent, working on the Airport City Manchester project, said: ‘The convergence of physical and digital in public environments will become commonplace in the future. It means we will experience places very differently, creating huge opportunities to collect data and create tailored experiences. The property industry doesn’t yet grasp the potential this offers.’

Ghanbari went further, saying: ‘Digitisation is a fundamental trend; it will lead to driverless trains and increasing automation.’ Mike Wilson, chief highway engineer, Highways England, agreed: ‘We’re starting to scratch the surface of a whole new user experience through autonomous vehicles or platooning. Perhaps this is no longer within the realm of the client but in the hands of smart phone or vehicle manufacturers.’

Critical role

There was general consensus that architects hold the key to unlocking these challenges. Tim Neal, global director of buildings, Arcadis, said architects’ focus on people and performance is critical. ‘We need their creative thinking and innovation. When we get that lead we get better solutions and results.’

The desirable skill sets are multiple, and mostly relate to masterminding the vision and optimising the passenger experience. Julia Gregory, head of airport development at
Gatwick Airport, uses architects to work out how a scheme fits together for the passenger and to ‘demonstrate the strategic case’.

Julian Robinson wants architects ‘in the driving seat to oversee contract and programme management and delivery’. He sees them add value in other ways, for example by challenging engineering preconceptions or helping articulate the client’s brand. Both can improve the business case in a way ‘no other professional is as well placed to do.’

**Design and place**

Placemaking is also important. Designing attractive transport nodes that reflect their locality, to elicit what Ruairidh Jackson called ‘the Instagram moment’, opens up the business case by encouraging retail spending through increased dwell time. ‘The public realm has huge value at transport nodes. You have all the advantages of potential footfall, but the challenge is to deliver quality.’

Jerome Frost, Arup’s global planning leader, recognised the role of well designed stations, but conceded that in many situations ‘the [railway] client struggles to claim the immediate economic benefits derived from the investment as often the significant value effects are realised through adjacent development and not within the railway red line. It takes time for the investment to translate into increased passenger numbers.’ Robinson argued that the broader ambition is ‘multi-mode connectivity’ and Tim Neal agreed, sharing international examples where clients have pushed for better outcomes by asking: ‘How can we manage stakeholders or engage differently to create a much bigger socio-economic benefit?’

Of course, this focus on consultation is important for more fundamental reasons. Jerome Frost suggested that public opposition is perhaps ‘the biggest impediment to the successful delivery of major infrastructure’, playing to one of architects’ prime fortes.

But for any of this to succeed, architects must ‘forget them and us’ when working with engineers, as Julia Gregory put it. Most value derives from the integrated team where the barriers between engineers and architects fall away. Richard Stafford, director at Turner & Townsend, favoured pushing the limits of standardisation by ‘backing the engineers’ rather than confronting them.

The trouble for architects is that most are inexperienced micro-businesses in the eyes of large infrastructure clients. While there is some indication that size and experience do not matter, it clearly is a concern.

Frost sympathised: ‘With tight budgets, clients are rarely able to hire big staff teams to manage multiple architectural teams directly. It’s often far easier and more practical to procure multi-disciplinary consultants who bring a choice of design/architecture teams.’

**Avoid lipstick on the gorilla**

Despite the limitations of high PI thresholds and added risk, Julian Robinson felt it was the client’s responsibility to bring on new talent, and suggested smaller practices could get in on the action by teaming up.

Ultimately, though, it is down to the client’s attitude to procurement. To reap the benefits of creative thinking, architects must be brought in at the start. As Joanna Vezey pointed out: ‘We’ve got to pull architects out from being sub-consultants.’ To do otherwise is to ‘put lipstick on a gorilla’, said Robinson.

There is a patent willingness to use architects’ skills in transport projects. With mounting challenges, technological convergence and a once-in-a-generation investment in transport, there is an appetite for new solutions. Provided architects are, as Jerome Frost says, ‘able to communicate clients’ values’, perhaps now is the time for effective repositioning.

‘Back the engineers, don’t confront them’

Richard Stafford

---

**RIBA CLIENT ENGAGEMENT PROGRAMME**

The RIBA’s Client Liaison Group is running a series of round table discussions to listen to and understand external perceptions of the architectural profession and the value architects bring to the project team. The ultimate aim is to identify the tools needed to promote architectural services in these sectors successfully. Feedback from interviews with transport clients is included; and 60 second clips of the one-to-one interviews are available on architecture.com.
With over 50 years’ experience, Polypipe Terrain understands the challenges of designing tall buildings and the added complexity of creating enough space to manage water without compromising on design. As the experts, our design engineers can show you a range of bespoke solutions to ensure you not only think bigger and better, but achieve the demands of your next high-rise project.

polypipe.com/tallbuildings
Intelligence

Legal

**Extension needs**

Delays mean damages – whatever the status of time extension applications

Douglas Wass

There has been lots of commentary on what the judge said about payment notices and pay less notices in the case of Henia v Beck (in which I represented Henia). There was another key issue in the case – what happens if a contract administrator fails to deal with a contractor’s application for additional time when it should? Can the employer still claim liquidated damages? Does the contractor’s obligation to complete by a particular date fall away? If so, what is it replaced with?

Before this case, you would have struggled to find one to help answer such questions. That’s now changed – at least in relation to the JCT Standard Form Contract 2011.

Beck was carrying out extensive fit-out works for Henia at a property in Cheval Place, London, under the JCT Standard Form. Under that contract, the employer can only deduct or require the payment of liquidated damages once the contractor has issued a non-completion notice and the employer has notified the contractor that it intends to make a claim.

The works were supposed to be finished by early September 2014 but were still on-going in August 2015. Shortly after the contractual completion date, given that no extension of time had been granted, the contract administrator issued a non-completion notice.

Henia subsequently notified Beck that it intended to deduct liquidated damages and started to do so in spring 2015.

Beck argued that Henia was not entitled to do this because the contract administrator had not dealt with an application for an extension of time within the required 12 weeks. Beck claimed the non-completion notice and Henia’s notification were in vain as the right to deduct liquidated damages had not arisen.

The judge disagreed, holding that nothing in the JCT Standard Form suggests that the proper operation of the extension of time mechanism by the administrator is a pre-requisite (or condition precedent) to an employer’s right to deduct liquidated damages.

Beck argued that this is unfair. However, as the judge pointed out, it is not necessarily a question of fairness but rather the bargain agreed between the parties.

The judge also noted that a contractor is not left defenceless. If the contract administrator fails to make a decision on an application for an extension of time within the required timescale, the contractor can refer its claim for an extension of time (and so challenge the deduction of liquidated damages) to adjudication in the short term and either litigation or arbitration in the longer term.

Beck conceded that a contract administrator’s failure to determine an application for an extension of time does not result in the contractor’s obligation to finish the works by a particular time being replaced with an obligation to complete within a reasonable time. The contractual completion date still applies.

While the judge’s findings turned out to be academic (as the parties had accepted, for the purposes of the proceedings, a decision in an earlier adjudication that Beck had not validly applied for additional time and so the 12 week review period was not triggered), the judgment provides useful new guidance.

Despite this guidance, architects who act as contract administrators should continue to comply with the timescales for dealing with claims for additional time in order to ensure that liquidated damages are not deducted when an extension of time is justified, and that unnecessary expensive and time consuming disputes do not arise which could otherwise have been avoided. However, it is clear that a delay in dealing with an extension of time application does not have the draconian consequences contended for by Beck.

Douglas Wass is partner at Macfarlanes

Nothing in the JCT Standard Form suggests that the proper operation of the extension of time mechanism by the administrator is a pre-requisite to an employer’s right to deduct liquidated damages.

IN PLAIN ENGLISH

**CONDITIONS PRECEDENT**

A clause in a contract which provides that either the contract or particular provisions of it will only apply if and when a particular condition has been satisfied is a condition precedent. Conditions precedents are usually drafted so that they are clear that something needs to be done within a particular time limit and that something will be lost if the obligation is not complied with. However, clauses do not have to expressly state that they are a ‘condition precedent’ in order to take effect as one.

In the JCT forms, a non-completion notice and a notification from the employer that it intends to deduct or require payment of liquidated damages are conditions precedent to an employer being able to deduct or claim liquidated damages. In other forms of contract, a contractor may be required to give notice of a potential or actual delay within a particular timescale in order to be able to claim additional time and/or money as a result of that delay.
We design timeless kitchens that are impervious to trends and last generations. We put people and their well-being first through the constant innovation of forms and materials.
VMZ Standing seam
BBA and BRE Greenguide rated warm roof system

VMZINC offers the traditional standing seam roof system with not only a BRE Greenguide rating of up to A+ but also a BBA certified warm roof design allowing technical peace of mind. Natural, QUARTZ-ZINC®, ANTHRA-ZINC®, PIGMENTO® and AZENGAR® are available for both vented cold roofs and non vented warm roofs.
Call 01992 822288 for more information, literature or samples.

www.vmzinc.co.uk  VMZINC solutions – Naturally elegant roofs.
Negative equity
Maria Smith presents a better offer

Dear Client, let’s just not do this. Let’s just not work up a thousand options including ones we both know can’t work but tickle our perversities. Let’s just not build expensive models to varying levels of abstraction that make even our most pedestrian ideas look massively satisfying. Let’s just not get verified views from bizarre vantage points that make even our most inappropriate options look fitting. Let’s just not meet with every stakeholder’s second cousin and develop a matrix of possibilities that tick everybody’s boxes. Let’s just not interrogate every embryonic idea to prove it doesn’t work. Let’s just not draw a true elevation of the whole three-mile street to convince ourselves that our proposal isn’t too tall or outlandish when seen in the context of the entire world. Let’s just not rethink ergonomics from first principles to redefine the concept of sitting down and thereby reject all space standards or evolved wisdom in spatial design. Let’s just not languish in the rough caress of the noose of abortive work. Let’s save us all some time and let me just buy you a brand new VW Golf instead. It’s worth the same money.

Dear Client, let’s just not do this. Let’s just not kid ourselves that we have a hope in hell of getting planning permission for this obscene obscenity. Let’s just not carry on under the assumption that your brother in law’s walker puts us in good stead for an exemption from the local development framework provided we can offer clear justification in the form of a design and access statement longer than the bible and hand written supporting letters from every resident within a 500m radius. Let’s just not commission specialist reports from independent historians on how the conservation area character appraisal is moot due to a mistake in the Doomsday Book. Let’s just not tee up the withdrawal and re-application and appeal by working up a series of designs each marginally less ambitious yet interestingly more profitable than the last, all under the assumption that just as soon as we get through planning we can all recoup our investment. Let’s just not throw ourselves alive onto the pyre of piles of abortive work. Let’s save us all some time and let me just buy you an Audi S1 instead. It’s worth the same money.

Dear Client, let’s just not do this. Let’s just not prepare a tender package full of tenderly prepared detail drawings beautifully illustrating our nigh-on impossible-to-build proposals in the name of safeguarding quality. Let’s just not spend more time than it took to write The Decline and Fall of the Roman Empire to compose a performance specification so stunning that every contractor will triple their estimate in full expectation of having to build everything three times. Let’s just not nurture our conceit that this is the prototype of a new construction technology and all our additional hours are research and development loss leaders for everything we’ll do for the rest of our careers. Let’s just not design everything in such a way as necessitates hourly requests for information and continuous site meetings for the duration of the construction that we happily agree to do for a fixed lump sum because not only can you not tell the difference, but we can’t tell the difference and every detail we’ve designed is astonishingly dangerous to build. Let’s just not throw ourselves in the river tied to a weighty sack of abortive work. Let’s save us all some time and let me just buy you a Jaguar XE instead. It’s worth the same money. •

Maria Smith is a director at architecture and engineering practice Interrobang and curator of Turncoats
A leap into the unknown

A decision to build to Passivhaus standards proved a steep learning curve for Stoneham Construction, but the move has paid dividends.

A bit of a leap into the unknown. That’s how Stoneham Construction site manager, Nigel Meaden, describes his company’s work on 28 Passivhaus units for registered social landlord, Southern Housing Group.

Meaden hadn’t heard of the stringent Teutonic standard before starting on the £4.2m Isle of Wight project and nor had his employer built to that standard before.

In fact, the idea of building to Passivhaus levels emerged from a desire to attain the higher reaches of the Code for Sustainable Homes without resort to micro-renewable bling. The resulting strategy included aircrète blocks with Thin-Joint cement to ensure airtightness. But first the team had to get up to speed on Passivhaus.

**Passivhaus demands**

To reach certification, Passivhaus buildings must be below or equal to 0.6 air changes per hour at 50Pa. Elements including doors and windows have to be approved by the Passivhaus Institute in Darmstadt, Germany. Energy for heating and cooling has to be near zero and mechanical heat ventilation and recovery is usually required.

On top of this, additional cost for the project was estimated at 7%, or around £10,000 a dwelling. A grant from the Isle of Wight’s sustainable community strategy provided the extra funding needed to reach the standard.

‘Like others in the industry, the Group was considering how to respond to the zero carbon agenda,’ says Hulmes, ‘So we looked at a fabric-first approach. This wasn’t innovation for innovation’s sake – it was a means to an end.’

By the time Southern made the decision, plans by architect PCKO had been drawn up.
Below left: The 28-home project on the Isle of Wight is one of the first developed by a housing association to Passivhaus standards.

**HOW-TO**

Building with the H+H Thin-Joint system is similar to working with mortar, but with a few twists that make the process faster and more efficient.

1. Stretch the builder’s line to the perimeter of the dwelling as usual.

2. Cut the blocks to within 0.5mm. This is vital to help the joints seal. The system comes with a handsaw, but Stoneham used a bandsaw for greater speed.

3. Mix the Celfix and apply to the end of the block. The special scoop allows for the application of a 2mm-thick layer.

4. Reinforcing mesh is used in areas over doors and windows and at every third layer to give the blockwork more strength.

5. After that, doors, windows and roofs are added in a standard manner. The process is approximately 20% faster than traditional methods.

The design was stepped and staggered and set around a courtyard. That meant there were extensive external walls – which it was best to limit in order to achieve Passivhaus.

Andrew Ogorzalek, director of PCKO Architects, says: ‘We spoke to the Passivhaus consultant and decided between us there was no point taking forward the scheme we had.’

The team went back to the drawing board.

**Practical solution**

To limit the exterior wall a terrace is the best solution for a Passivhaus. However, the 1.5 acre site was bordered by existing buildings to the east and west and playing fields to the north and west.

The homes – which replaced Southern Group sheltered housing – had to maintain an open aspect into the field and trees.

The next-best solution was to create semi-detached homes, with as much attached wall as possible. That resulted in the creation of units that were quite deep, says Ogorzalek.

Karl Parsons, Passivhaus designer at Warm: the low-energy building practice, explains: ‘The semi-detached house is not ideal for Passivhaus [either], but the scheme has a very distinctive aesthetic and that drove us to push what could be achieved in terms of thermal performance. We’ve created a Passivhaus-compliant scheme, but not lost sight of the architect’s vision.’

Houses are two and three storey units ranging from two to five bedrooms. The apartments are all one-bed self-contained units, with the living space incorporating a flexible folding partition to allow for the creation of a temporary guest bedroom for a carer or visitor. The varying sizes of the houses and the flexibility of their plan are...
Site manager Meaden made sure that everyone bought into Passivhaus at every level. ‘Everyone needed to understand the consequences of their actions,’ says Harris.

After mixing, Thin-Joint starts to set within 10 minutes and reaches something like full design strength in one to two hours. Follow-on trades can start work sooner in a weather-proof environment.

David Harris, director of Stoneham Construction, estimates that building with the cement shaved 20% from using the traditional sand/cement mix: ‘The glue goes off more quickly, so you can build a house in two or three days.’

The problem with mortar is that it takes so long to set that as the wall is built up, the mixture at the bottom becomes compressed, ruining the joint.

While the aircrete blocks were standard and the price you would expect, the director thinks the Thin-Joint paste was marginally more expensive than traditional mortar. On the other hand, there was less wastage.

Meanwhile, a Thin-Joint site has less clutter and mess around, with no need for cement mixers, water butts and piles of sand.

And the method is also a better bet for winter. Unlike the traditional 300-year-old mix – which suffers from frost damage when water freezes, destroying its adhesive properties and requiring a total replacement – Celfix Mortar can be laid at 0° and rising.
Going by the book
As well as investing a little time and effort in understanding the Thin-Joint system, Stoneham bought its own air-testing kit and sent a staff member to be trained in its use. He tested the build almost daily so the team could keep a check on the build process and nip any problems in the bud.

‘He became the Passivhaus champion,’ says Harris. ‘He even had a shirt with Passivhaus Champion printed on it!’

Site manager Meaden was also sent on a Passivhaus training course and he made sure that everyone bought into it at every level.

‘Everyone needed to understand the consequences of their actions,’ says Harris. ‘Everything had to be done by the book, around every window, door and pipe.’

Forward planning was key, particularly for services: ‘You can’t have plumbers just drilling through a wall,’ he adds.

Effort rewarded
For Southern, the project fulfilled a number of additional landlord-specific objectives: heating costs for a three-bedroom house are expected to be about £900 less than they would be on a comparable building. Homes are heated by a small combi boiler which works alongside mechanical ventilation with heat recovery.

‘We were aware that the Passivhaus route would cost more,’ says Hulmes, ‘but we foresaw benefits internally.’

The hope was that lower running costs will help tenants afford to pay their rent and that they would be happier because their houses were nicer. ‘This would in turn reduce voids for us and the extra capital cost will produce more rental income,’ Hulmes adds.

Overall, he considers the project worthwhile, with the increased attention to detail creating the additional benefit of high quality homes. ‘Consideration has been given to floors and roof details, for example, to avoid cold-bridging,’ he explains.

Even the contractor gives H+H Thin-Joint for Passivhaus the thumbs up.

‘It has been good experience for us and we are looking forward to speaking to occupants in around a year about their energy costs to see whether they have had a good experience of living in the homes,’ says Harris.

‘The bricklayers were apprehensive about the Thin-Joint system at first,’ adds site manager Meaden. ‘But having received all that training and support from H+H’s Graham Keenor and his team, they never looked back.’}

Above left The block walls have a parge coat inside, then a services void and finally a plasterboard lining.

Above The homes feature insulating shutters on south facing elevations to minimise overheating.
Are you getting the most from RIBAJ?

We’re putting RIBA members and Journal subscribers first so you get more.

Activate your account and enjoy unlimited access to the best stories and daily online content from our team of journalists and industry experts.
Be informed. Be inspired.

ribaj.com/activate
Allura, Forbo’s Luxury Vinyl tile brand, offers a variety of formats and designs, including safety and loose lay, to create attractive and appealing interiors. It is also REACH* compliant and made in Europe using phthalate free technology and has extremely low emission levels. Available in natural stress-reducing designs and high LRV values, by choosing Allura, Sophie and her customers benefit from a more comfortable environment.

To find out how Forbo is Committed to improving the health of one and all visit: www.forbo-flooring.co.uk/CHO

*Registration, Evaluation, Authorisation and Restriction of Chemicals (REACH) address the production and use of chemical substances and their potential impacts on both human health and the environment.
Hugh Pearman

‘Ventilating the slums’ was a phrase used by Victorian city planners when justifying the demolition of the ‘rookeries’ where the urban poor lived. It meant they could drive new roads through crowded residential areas on the pretext of sanitary improvement. These areas certainly needed improvement, no question, starting with clean water and proper drainage. But total demolition and de-densifying was usually the outcome. What Victorians feared more than poor public health was a criminal underclass that could riot, even foment revolution. The knee-jerk response was to clear away the buildings where the rooks perched.

‘Slum clearance’ continues today, though often under a more euphemistic name. Remember the Housing Market Renewal Initiative and its Pathfinder derivative, which ran from 2002 to 2011? Depopulating post-industrial cities in the north had left increasing numbers of vacant properties and – horror of horrors – house prices were falling. The most controversial example of the programme in action came in Liverpool, where people were turfed out of sound Victorian houses that were then boarded up and bulldozed, not always to be replaced. That this was all to do with the housing market, rather than the

lives of those communities, speaks volumes. Although not all Pathfinder projects proved controversial elsewhere, a resistance movement formed: the work that won architectural collective Assemble the Turner Prize is with residents of the threatened Granby Four Streets area of Liverpool.

Now we have a prime minister who talks in very Victorian terms about postwar council housing estates. Once again, the expressed fear is that certain types of buildings harbour crime and rioters, so must be bulldozed. ‘Ventilating the slums’ is back. The language is emotive: ‘bleak, brutal high-rise towers’, ‘dark alleys’, ‘sink estates’, ‘pointless planning rules’. It seems that these estates ‘designed in crime’. Most of the 2011 rioters came from post-war council estates, therefore the buildings are to blame. Rather than social policies, say. However, there’s an admission: ‘Decades of neglect have led to gangs, ghettos and anti-social behaviour.’ That’s getting closer to it: management, or the lack of it. As several commentators pointed out immediately, if concrete high-rise towers and an enclosed layout breed crime, why is London’s listed Barbican estate not a notorious slum ripe for demolition? The answer is (costly) management and maintenance, not the architecture.

But in fact, there was sense to be found in the prime minister’s statement. Only the most intractable estates are to be bulldozed: others are to be reconfigured, densified, made mixed-tenure rather than monocultural. Done well, that is good: in fact it works well on certain estates. Done badly, it amounts to social cleansing, with existing tenants forced out to make way for affluent purhchasers. Assurances are given that rights will be protected: I think we shall need to see the small print on that. But above all, remember this: people living in places – as you or I are people living somewhere – are not to be treated as disposable simply by virtue of their tenure, or even more bizarrely, the architecture of their homes. •
ME by Starck. Sleek lines, iconic shapes, pure aesthetics, sustainability and durability. An ideal, adaptable design that emphasizes your unique personality. More information available at duravit.co.uk.
Curse of Mammon
Cuba’s welcoming of the modern world will bring in cash, but at what cost?

In the dappled shade of Parque Fe del Valle in Havana, just a few streets from the colonial grandeur of Cuba’s National Capitol, groups of teenagers gather around laptops, checking Facebook and their Airbnb accounts. Relatives huddle around smartphones on benches nearby, Skyping relatives in Florida from whom they’ve been cut off for decades. Others hawk discount wifi cards and troubleshoot pensioners struggling to log on. The square throngs with the energy of a trading floor.

This is one of five official public spaces in the Cuban capital now equipped with wifi, something reserved until very recently only for the lobbies of swanky hotels or expensive internet cafés. It has had a fascinating effect on the use of such places: people now meet on specific steps and street corners, their faces illuminated with a ghostly greenish glow by night. Informal bars and stalls – also forbidden until recently – are popping up to serve them.

‘It’s part of the next chapter in the Cuban revolution,’ says Miguel Antonio Padrón, a Cuban professor of urban planning, who worked at the country’s National Physical Planning Institute for 45 years. ‘Access to the internet has provided a new quality of public space we could never have predicted.’ It’s not the only invisible force changing the city.

On the other side of Havana, where the old town gives on to the once-scruffy harbour, tourists sit on the terrace of the Cervecería Antiguo Almacen de la Madera y El Tabaco (Old Wood and Tobacco Warehouse Brewery), a former shipping shed scrubbed up and equipped with an elaborate microbrewery of which Brooklyn would be proud. Across the bay an oil refinery still chugs plumes of smoke into the sky 24 hours a day, while acres of derelict warehouses dot the waterfront – but they’re not likely to lie empty for much longer. One is already a bustling art and crafts market, while another has been earmarked for a new ferry terminal, planned to cater for an expected influx of cruise ships this spring.

‘Havana’s harbour is the most important cake in the Americas right now,’ says Padrón, ‘and everyone wants a big slice.’ The world’s largest cruise company, Carnival, has announced that it will start trips from Miami to Cuba from May, becoming the first American cruise company to bring tourists to the country since 1960. The trips will be framed as specialised cultural and humanitarian visits in order to comply with US embargo guidelines, but it points towards a coming tsunami of package tours that could push the city’s crumbling infrastructure to breaking point.

The streets of Old Havana, which the Office of the City Historian has been immaculately restoring over the past three decades, are already choked with three million tourists a year. Crumbling houses have been patched up and converted into high-end hotels and restaurants (in a process that often sees multiple families displaced to the suburbs), but just a few streets behind the restored veneer locals still live in tenements that threaten to collapse around them at any minute.

The harbour is the next battleground in the struggle between milking the tourist dollar and preserving Havana as a place for Cubans in this land of supposed equals. An ambitious plan is brewing to turn the waterfront into a gleaming promenade of restaurants, cafés and parks. One Cuban architect close to the project assures it will be ‘a socially inclusive centre for culture and recreation’ and ‘a new gateway to the city’. A European architect, who has seen the Canadian developers’ plans says they wouldn’t be out of place in Las Vegas or Macau. In 1989 Fidel Castro called foreign tourism a ‘gold mine through which the country can obtain foreign exchange’. He might be thankful not to live to rue what the gold-rush will wreck.

Oliver Wainwright is architecture critic at the Guardian. Read him here every other month and at ribaj.com

GEHRY’S WISE WORDS
One Canadian architect keen to get in on the action appears to be a certain Frank Gehry, who recently sailed to Havana on a yacht he designed, in order ‘to offer his expertise to Cuba’, the government said. ‘In the immediate future Cuba will attract many investors,’ said Gehry. ‘But I am sure you know to be careful with those projects.’
A picture of a lady bare foot on a warm floor is nice, but our advice at this stage would be better.
Knowing
Zaha a little bit better

Zaha Hadid’s blend of hands-on design and business skills makes her a true role model.

Jane Duncan

This month, I took the opportunity put some questions to the 2016 Royal Gold Medallist Zaha Hadid. Her responses portray someone who retains the excitement of creative design, alongside really good business skills: a true role model.

Jane Duncan Did your family encourage you to study architecture?

Zaha Hadid My parents encouraged me to do what I wanted. In Iraq in the 1960s all the women wanted to study architecture, medicine or pharmacology, so it wasn’t unusual then. It was a particularly good time for women because of my entire generation I don’t know a single one who did not have a career.

JD Could you have studied architecture in Iraq?

ZH Oh yes there was a good school of architecture in Baghdad. I thought it was more liberating to go away – I came from a very liberal family. My first degree was maths – I did that at the American University in Beirut. I became interested in architecture after the son of my brother’s colleague studied architecture in the UK. When he graduated my parents hired him to design a house for my aunt. This came as a model to our house, and I remember it very, very well.

JD When you set up on your own how good were you at managing the business side?

ZH Actually I’m quite good at it. I’m very strategic in what I do. It’s important as an architect that you know what you’re going to do with your business. We’re not so focused on making money, we spend time inventing architecture instead of going and getting work.

JD Can the businesswoman and the creative woman live side by side?

ZH There are many others who are much better at schmoozing and getting work. I’m not necessarily the best at it. I’m not known for diplomacy. I think others go out of their way to please so that when you don’t do it they think you’re rude. I don’t intend it.

JD Are your current projects still personal?

ZH I’m involved in all the design process; I have my own cluster within the office and we design most of the buildings and then release it to the other groups. I work closely with the teams. When we were only 10 people in the office and did everything, it was very different. I think it helped me later because in every project I tried maybe 10 different iterations of the same idea, or different ideas. That allows you to have a bigger repertoire in terms of what you design. I don’t have the same kind of involvement (now), sketching everything myself. But so many years’ teaching gives you the ability to delegate and navigate and explain to people what to do.

JD You have a very special relationship with Patrik [Schumacher, director of Zaha Hadid Architects]. How much you rely on him?

ZH A great deal. He’s a tremendous guy and I have a tremendous respect for him. He’s been with me for 27 years so we work very closely together. We don’t agree on everything but we agree on a lot. It’s very important to be self-critical and to allow people to criticise you, otherwise it’s like a dictatorship; it doesn’t work. People in the office are very excited by the work and feel they bring something to the practice. It’s not a hierarchy so it’s very nice.

JD What does winning the RIBA Royal Gold Medal mean to you?

ZH Well I chose to live in the UK and I practise in London: it means a lot to me that the profession and the RIBA acknowledge me and I am very grateful to them.

JD Sanction Notices

Disciplinary Reprimand

On 21 October 2015 the RIBA Hearings Panel found that Mr Robert Barnes was in breach of Principle 2.1 of the RIBA Code of Conduct in that he did not act with reasonable care in issuing a consultant’s certificate, and in breach of Principle 3.1 of the RIBA Code of Conduct in that he did not deal with the issues and complaints raised in a timely manner. The Panel decided that the sanction for this be a public reprimand.

JD SMART THINKING

The RIBA has launched its 2016 professional programme of events and resources on the theme of Smart Practice. Talks, discussions and conferences will cover topics from demonstrating value to clients to developing business resilience, with something for practices of all shapes and sizes. Find out more and book at architecture.com/SmartPractice

JD SANCTION NOTICES

Disciplinary Reprimand

On 15 September 2015 the RIBA Hearings Panel found that Mr Brian Reynold was in breach of RIBA Byelaw 4 in that he failed to conduct himself in a manner appropriate to his status as an RIBA member, evidenced by his receipt of a criminal conviction. The Panel decided that the sanction for this be a public reprimand.
‘Public architecture for the public good has been our theme for 40 years,’ says Bob Wallbridge, head of architecture and design at Hampshire County Council. His black polo neck is a softer and thicker knit – altogether warmer – than it might be in London or Bath and his tone is relaxed. This is not a battle but a statement of fact since Hampshire County Architects came to national prominence under Sir Colin Stansfield Smith. But nor is it earnest or resting on its laurels. There is a smile playing and in his direct answers there is no doubt that the public good includes not only spaces for the people but also delight.

Mid 20th century public architecture was the work that mattered, from the Royal Festival Hall to such groundbreaking housing as Neave Brown designed for Camden. Local authorities attracted great architects and fascinating projects. The dismantling of public sector architects’ departments left quite a different landscape of private practice as, in recent decades, has the growth of conglomerate providers taking on local authority staff – for example Capita and NPS. But Wallbridge’s office survived, as a local and thriving part of Winchester-based Hampshire’s Property Services. This is in no small part down to its reputation and credibility built up among council members and the architectural profession over 40 years.

Wallbridge grew up in Hampshire County Council Architects in its heyday under Royal Gold Medallist Stansfield Smith. Inheriting an estate mushrooming with systems-built Scola schools, he started asking what might be inherently ‘Hampshire’ about a design. Big roofs and the warm materials of the county – timber, brick and clay tiles – stamped many exteriors with a barn like quality, and light, airy volumes enclosing play spaces more fundamentally marked out the work of the local authority architects – along with occasional remarkably complex plans like that at RIBA Award winning Woodlea School in Borden. Ted Cullinan, a collaborator, described the county’s architects as: ‘A great gang of optimistic, inventive, logical humanists.’

Quality counts
That was all a quarter of a century ago but the commitment to avoiding the standard bland box continues: ‘Lego buildings’ are not welcome. Wallbridge and his top team work closely with councillors, whose trust give the department the political capital to keep building in the face of government cuts to many of the services they design for. And the architects are in demand when discussions turn to where the threshold of money versus quality now sits, says Wallbridge.

Being alongside the client at both political and colleague level, with other officers, has quite a different dynamic to private practice.
The top team at Winchester Discovery Centre: From left, Bob Wallbridge, John Cantwell, Collin Jackson and Steve Clow.
Wallbridge and his team play with the idea of exchanging bureaucratic job titles for more heavyweight private practice ones (‘senior design manager’ to partner: yes please, jokes one) and compare themselves to practices beyond the public sector (Feilden Clegg Bradley Studios for social purpose, thinks Wallbridge). But he can’t imagine constantly enjoying the ‘hit and run’ projects of private practice. All that relationship building, then the void after completion. Wallbridge likes going back to extend old projects, to see friendly faces still there, as he is doing now at Great Binfield School. It helps when you’re piecing together projects too. A discussion about unlocking the Homes and Community Agency’s stalled Daedalus site at Lee-on-Solent involved putting together ideas for a skills college on its edge and drawing up a scheme to make its funding bids more tangible.

**End to end involvement**

‘There is a reciprocity, we can afford to be generous so the architect is invited in by the client,’ explains Wallbridge. The designers are involved from vision to feasibility and handover, they even contribute to the maintenance programme that replaces roofs or boilers, for example. This programme meant Hampshire was only in the cancelled last waves of Building Schools for the Future and couldn’t bid for the Priority Schools Building Programme but its high number of schools means buildings reconfigured. which estimates its liability at £350 million.

So there is work to be done. Hampshire County Council Architects is in a privileged position of needing to turn down work. This is an acute concern at the moment as three secondary schools projects are kicking off, all with similar programmes. Alongside it there is an attempt to develop a replicable classroom block to reap some benefits from an intelligent level of standardisation.

Wallbridge’s 120-person multi-disciplinary design team is split into studios and covers landscape, structures and M&E as well as architecture with 60 architects. And he is looking to recruit new leaders, some of whom he expects to have to entice from London. The department has grown by a third over the last three years, driven by the national bulge in school populations, by expanding communities in the county and, ironically, local government cuts. Every ‘transformation programme’ needs buildings reconfigured.

One major national transformation Hampshire can take credit for is ‘One Public Estate’. This is what is says on the tin, and might be just what the public expect, but is nothing like the siloed reality. How to achieve it was researched by architect and senior design manager Colin Jackson for central government – he also came up with the moniker – and it has been taken up by the Cabinet Office. Sharing facilities and rationalising the estate en route sounds simpler than it is with estates bodies of each department and district working to their own priorities and often their own capital receipts targets too. It could be better. ‘At worst it is a car boot sale of what’s left from each estate. At its best people know enough about others’ strategies to understand what each need and how they can work together,’ Jackson explains. As well as research Jackson tried to get this to work in Hampshire but with a minimum of 18 people round the table they eventually decided the ground was not yet fertile enough.

**Beyond the boundaries**

As a public body, HCC’s designers can’t work for the private sector for gain. But that hasn’t stopped collaborations further afield and beyond standard local authority architecture: with Marks Barfield it has worked on a school for the University of Cambridge Primary School; and, nearer home, a handsome new green oak-framed learning centre at Winchester Cathedral has reignited an enthusiasm for the big roof, super-sensitive, sustainable building. Meanwhile at Stowe in Buckinghamshire it has drawn up a strategy for how the house could accommodate visitors. Jackson says that the latter, with its links to the private Stowe School, caused some resistance. ‘Many of our staff have chosen to work in public architecture, and in Hampshire. So I had to explain Stowe as a charity.’ But for years Hampshire has worked beyond its boundary on suburban Reading schools – a rather different setting.

Despite a huge variety, most of the work remains in education. As Wallbridge and I walk around the county’s first all-through school, Westgate (longlisted for the MacEwen Award), he points to buildings of all ages – designed, added, relandscaped – until we reach the final piece, the primary school: HCC Architects’ tightest yet in internal area yet still very open and airy. It seems remarkable in this era of Priority Schools. According to metrics from the government’s Education Funding Agency, the cost of Hampshire schools is just above average on net costs. Wallbridge, who has visited enough of the cheaper schools to hear the despair in teachers’ voices, is keeping a careful eye on this, trying to ensure that the figures reflect the lifelong value that Hampshire expects from its schools are built into analysis, along with elements that may be missing from projects at the other end of the cost scale, such as landscaping. And delight. •

---

Wallbridge can’t imagine enjoying the ‘hit and run’ projects of private practice. He likes going back to extend old projects, see friendly faces.
Discover trends. Shape the future.

Creative lighting designs and smart building systems technology: Discover how everything is integrated with everything else and how the trends of tomorrow are being created. Only at Light + Building, the hotspot for inspirations and innovations. Where modern spaces come to life.

www.light-building.com
info@uk.messefrankfurt.com
Tel. +44 (0) 14 83 48 39 83
The visual concrete master craftsmen

Designed and manufactured in Sweden, a Gartec Platform Lift is the most aesthetically and technically advanced available today.

For further information or to request a RIBA certified CPD seminar, please call 01296 397100, or visit gartec.com

Architectural Representation

RIBA London CPD

Drawing on the Motive Force of Architecture: Peter Cook in Conversation with Marcos Cruz
09.02.16, 6-8.30pm

Sir Peter Cook & Professor Marcos Cruz will discuss the hybrid possibilities of hand and digital drawings, revealing the boons & limitations of drawing as a speculative tool.

How to Photograph Your Own Buildings
23.02.16, 6-8.30pm

Simon Kennedy will focus on how to promote your work and practice through your own quality photographs. Simon will explore the importance of composition, viewpoints and online presence.

Visual Storytelling, Architecture and Animation
15.03.16, 6-8.30pm

Kibwe Tavares of Factory Fifteen, will explores the ways architects can use animation and film production to encourage imaginative thinking.
After disaster

Architecture’s role in rebuilding damaged communities is perhaps its greatest work

Pamela Buxton

It hasn’t been a conventional retirement so far for Yasmeen Lari, the first woman to qualify as an architect in Pakistan back in 1963. Rather than relaxing and writing books as intended, she’s spent the last 10 years as a humanitarian architect, helping communities re-build after natural disasters such as floods and earthquakes. Her work has yielded 25,000 homes for disaster victims in Pakistan plus vital infrastructure such as flood escape platforms. All are characterised by an emphasis on true collaboration with the community. Rather than simply providing new homes and facilities, Lari supplies the technical knowledge and training to help people help themselves – and their neighbours – using local materials and labour.

This sustainable, community-led approach to disaster reconstruction is one of the themes explored in Creation from Catastrophe: how architecture rebuilds communities, a new exhibition at the RIBA. As extreme weather conditions become more prevalent worldwide, it’s certainly a timely subject. The exhibition takes a broad brush, starting with the Great Fire of London of 1666 and the subsequent, largely unrealised, plans by Christopher Wren et al to rebuild the city. These raised issues that remain pertinent throughout disaster reconstruction – whether to seek to rebuild a hopefully more resilient version of what went before, or to use the tabula rasa as a chance to start anew with a fresh vision altogether. While Londoners mainly rebuilt their houses on the same plots in better materials, after Lisbon’s catastrophic 1755 earthquake the city introduced a completely new street pattern of large squares and wide streets. The Great Fire of Chicago in 1871 prompted innovation in more stable, fire-resistant building design including high rises by Louis Sullivan.

While historically this is all very interesting, it’s the more contemporary examples that strike a chord and raise pertinent questions about sustainable and democratically-led

Left What was left of the Court House at Dearborn and Randolph, 1871.

Left Map of Chicago, Showing the Burnt District, 1871.
reconstruction and the role that architects take on as they respond to disasters. Curator Jes Fernie has included several projects where architects have been instrumental in delivering a more inclusive response than the traditional ‘top-down’ disaster relief.

‘A lot of the examples are about a democratic decision process that gives local people the tools and knowledge to build their own houses. It’s a changing model and idea of the architect as someone who presents opportunities for participation,’ says Fernie, adding that the show will raise questions about the role of architects in the 21st century.

On the ground
A significant few architects are already coming up with new modes of operation including Toyo Ito, one of five architects who set up the Homes-for-All initiative after the 2011 Tohoku earthquake – and also feature in the show. ‘Contemporary architecture has become a tool to visualise capital in a global economy… this is the moment we need to reconsider what architecture should be,’ he says in the exhibition.

Shigeru Ban, well known for his innovative disaster relief housing made from cardboard tubes, has worked with local residents to construct housing for victims of the 2015 Nepal earthquake. In Chile, Alejandro Aravena’s practice Elemental presented residents of Constitución with three options for making their city more resilient to tsunamis following the earthquake and tsunami of 2010. They chose a radical option to turn part of the city into a buffer zone, despite the need to relocate hundreds of residents.

Then there’s Lari’s work in the flood-devastated Darya Khan area of Pakistan, which epitomizes the ‘bottom up’ rather than ‘top down model. She advocates a ‘barefoot architect’ approach where the architect truly engages with the communities they are trying to help to really understand how they work and what they need.

‘All of us architects have this tremendous ego problem – it’s very difficult to bring about a certain humility of approach. You do this by working with people and learning what their communities are about.’

She encourages architectural students to come to her research base and learn the necessary design principles and hands-on building skills for themselves so that they can build disaster-resilient houses using lime mortar, mud bricks and bamboo in tandem with the people who will live in them, and so disseminate the knowledge through the community. It is, she says, a kind of ‘anti-architecture’, and a world away from starchitects and iconic design – architectural authorship isn’t on the agenda.

‘You have to be very low-key and modest. The people are the creators,’ she says, adding that it’s not what she designs that matters but how the people embrace this ‘blank canvas’ and take it on.

Good design, she says, remains more important than ever in the aftermath of disasters in order to make the most of meagre resources. ‘If there is a deficit of any sort you need more design not less, and people with imagination and vision.’

Now in her mid 70s, Lari shows no sign of slowing down in this second architectural career. ‘You start doing this work and you can’t stop… I’m having fun now. I’m enjoying myself,’ she says.

Creation from Catastrophe: how architecture rebuilds communities, until 24 April, The Architecture Gallery, RIBA, 66 Portland Place, London W1B 1AD
Nobody likes gaps!

97% of roof windows are installed without a proprietary thermal collar to fill the gap between the window and the roof.

Keylite is the only manufacturer with an integrated thermal collar which expands to fill the gap, at **no extra cost**.

**The Gap**
- fitted without a thermal collar

**No Gap**
- fitted with Keylite’s expanding thermal collar

Specify **Keylite**, the only roof window guaranteed to fill the gap.
A Sylan washroom is the ultimate expression of precision.

You’ll see it in everything we create, from the tactile nature of Solid Surface, to the innovatively crafted veneers, to the ingenious invisible fixing system.

Every fixture, every fitting, every screw is made from robust stainless steel, and secured to ensure there will be no rattle, no squeak and no creak in your washroom.

That speaks volumes.
Gareth Hoskins OBE RSA was an outstanding architect and a tireless ambassador for design and its power to improve our lives. He died on 10 January following a heart attack while at a fencing match, himself an accomplished fencer.

Hoskins was born in 1967 in Edinburgh. His father was an actuary and his mother a practitioner of flower arrangement. He trained at the Mackintosh School of Architecture, working his year out with Trevor Dannatt who remembers him as a ‘natural architect’.

His final two years at the Mac under Andy MacMillan and Isi Metzstein brought rich opportunities: six months in Florence under the Erasmus Exchange Programme working at a large urban scale followed by a final year project for the Florence station, which won the City of Glasgow Silver Medal and the RSA architecture award; and then working on an installation at the Mac with Ted Cullinan as part of ‘Glasgow European Capital of Culture 1990’. After helping to build the Mac pavilion for the 1991 Venice Biennale, Gareth joined us at Penoyre & Prasad in 1990. After helping to build the Mac pavilion for the 1991 Venice Biennale, Gareth joined us at Penoyre & Prasad in 1992. He made an important contribution to a number of our key early health, community and arts projects.

Hoskins had an intuitive architectural intelligence rather than a theoretical one, a sixth sense about shape, use and materials that few have. He was a consummate synthesiser of ideas and methods, assimilated through a passion for, and curiosity about, architecture. His influences included the lyrical modernism exemplified by Alvar Aalto, and a formally more abstract version of the humane and layered architecture of Ted Cullinan’s work, with its roots in Arts & Crafts. He also shared the contemporary fascination with plan and procession, mixing conceptions of building and city; and that enabled him to produce some fine master plans.

In 1998 he returned to Glasgow to set up Gareth Hoskins Architects (GHA) in Glasgow, and within a year had five people working on three projects won through competition. One was the Lighthouse Mackintosh Gallery, which Deyan Sudjic (director of Glasgow: UK City of Architecture & Design 1999) described as ‘probably the worst possible burden to expect a Glasgow educated architect to tackle’, adding that ‘Hoskins emerged unscarred’. He was named Young Architect of the Year in 2000.

Hoskins’ consummate networking and communication skills and the growing reputation of the practice soon brought forth several opportunities to compete for steadily larger and more high profile projects. GHA won many of these competitions in no small part through great clarity of thinking and succinct diagrammatic presentations of spatial ideas. Particularly notable among many well received completed projects were the Bridge Arts Centre, Easterhouse, and the Mareel arts centre in Shetland, both of which reached the Stirling Prize ‘mid-list’. In 2003 GHA won the international competition for the £47 million redevelopment of the National Museum of Scotland, which was completed in 2011 and won the Doolan award for the best building in Scotland. Some smaller projects attracted equal attention: the Architecture for All gallery at the V&A (2004) in London and the first ever Scottish Pavilion at the Venice Biennale 2008. There was controversy too through his work for Donald Trump’s huge golf resort on the beautiful and ecologically sensitive coast north of Aberdeen, though he turned down the invitation to design the clubhouse in a pastiche style. This and the current controversy over the GHA proposals for the 1829 Royal High School on Calton Hill on Edinburgh speak as much of an innocent faith in architecture as of self-belief.

Coincidentally with Scottish devolution, Hoskins engaged in the promotion of architecture as a public good. He became a board member of Architecture & Design Scotland at its inception and regularly chaired its design review panels. He was the Scottish government’s National Healthcare Design Champion from 2006 to 2010.

Members of the practice, like his clients, speak of his warmth, persuasiveness, determination, his ability to listen and high standards. Gareth Hoskins had a rare combination of great ability and firm conviction about his own views, together with a genuine openness to others’ ideas to synthesise into a greater whole. •

Sunand Prasad, PPRIBA

Obituary


‘Natural architect’, Stirling contender and promoter of architecture for the public good whose self-belief and openness to ideas saw an early to rise to sustained prominence

To inform the RIBA of the death of a member, please email membership.services@riba.org with details of next of kin

<table>
<thead>
<tr>
<th>Name</th>
<th>Electd</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Edward Monson</td>
<td>Electd 1964</td>
<td>Bushey</td>
</tr>
<tr>
<td>Graham William Ashworth CBE</td>
<td>Electd 1961</td>
<td>Preston</td>
</tr>
<tr>
<td>David Waites</td>
<td>Electd 1978</td>
<td>Birmingham</td>
</tr>
<tr>
<td>Hameed Zayer Abid</td>
<td>Electd 1975</td>
<td>Richmond</td>
</tr>
<tr>
<td>Gareth Thomas</td>
<td>Electd 1978</td>
<td>Cardiff</td>
</tr>
<tr>
<td>Stuart Murray</td>
<td>Electd 1979</td>
<td>Sydney</td>
</tr>
<tr>
<td>Paul James Charles Clark</td>
<td>Electd 1998</td>
<td>London</td>
</tr>
</tbody>
</table>

The RIBA Journal February 2016
Kerakoll Group’s philosophy is to develop products that cause the least possible harm to the environment and human health. It has christened this GreenBuilding.

The construction of Kerakoll’s new R&D facility, the GreenLab, is in keeping with its philosophy to minimise harm to the environment, and gives its technicians the best possible conditions to continue research and development in the following themes:

- Products with low environmental impact which will lead to the reduction of CO2 emissions.
- The study of indoor pollution, the development of natural alternatives to cement and calculation of the degree of breathability.
- Research on VOC emissions.
- Development of solutions for heat insulation and energy efficiency.
- An acoustic laboratory for analysing avant-garde technology.

All research and development for the Group will be carried out in the building. Its nine laboratories, equipped with the latest technology, will have 100 researchers...
Water management
Rainwater from the roof is collected, treated in natural filtration systems and used for irrigation and bioclimatic cooling and to top up water lost from the bioclimatic cooling tanks through evaporation; waste water from sanitation and changing rooms is disinfected organically with UV rays and then reused. This cuts water used in the WCs by 30%.

An innovative Sustainable Urban Drainage type system of purification, milling and slow soil infiltration will also be used.

Project details
Client Kerakoll Spa
Architects Studiobios Associati, Florence, Italy
Laminated Wood Rubner Holzbau
Steel Stahlbau Pichler
Celebrate collaboration

Schueco is back for a third year with its established Excellence Awards, in association with the Riba Journal. Could you win an award this year?

Now in their third year, the Schueco Excellence Awards are now firmly established in the architectural community.

The awards recognise and celebrate the work of architects, fabricators and subcontractors that Schueco has collaborated with in developing and realising the firm’s facades, window and door systems for successful buildings.

As they were 2014 and 2015, the winners of the 2016 awards will be published in a special supplement in July and showcased to the entire RIBAJ readership.

The awards have always displayed the great variation that the best architects can achieve by working with Schueco’s design driven products and systems across all building typologies. Projects that were judged in the last two iterations of the awards are wonderful examples of great design resulting in exemplar buildings at all scales.

Enter now! Deadline for entries 4 April, 2016

- Buildings completed between 1 January 2014 and 1 January 2016
- Buildings combining great design with Schueco products or systems
- Buildings displaying a truly innovative facade
- Show off your beautiful envelope

Categories

- Commercial building
- Cultural building
- Education building
- Health building
- Refurbishment project
- Residential development
- Individual house
- Steel award
- Specialist contractor

For more information go to: www.ribaj.com/buildings/celebrate-collaboration

Why should you enter one your projects?

- Get your work published. Over 30 projects will be showcased in the July issue of the RIBAJ
- Catch the eye of leading UK architects who will judge your work
- Showcase your collaborative strength and promote your practice to a national audience.

The Judging Panel

- Hugh Pearman, Editor, RIBAJ
- Paul Monaghan, Director, Allford Hall Monaghan Morris
- Louise Cotter, Director, Carr Cotter & Naessens Architects
- Jose Silva Hernandez-Gil, Associate, Duggan Morris
- Chris Macey, Group MD, Wintech Group

Left Last year’s winner: Dun Laoghaire Lexicon library and cultural centre, Dublin, by Carr Cotter & Naessens Architects.

Above Unobtrusive framing maximises sea views from the library.
Much activity on Twitter this month concerned the RIBAJ MacEwen Award, subject of this issue – mostly from pleased practices and clients whose projects featured first on the longlist, then the shortlist. Others pitched in too…

**GoodfellowComms** @GoodfellowComms
Bravo @RIBAJ MacEwen Award for recognising architecture for the common good

**gillian darley** @gilliandarley
Terrific list

**Prince's Regen Trust** @PrincesRegen
We are so thrilled to see @MiddleportPottery on the @RIBAJ MacEwen prize long list!

**GoodfellowComms** @GoodfellowComms
We had a lot of rueful love for Maria Smith’s latest column (page 59 and online) on avoiding working at a thumping loss…

**Darren Bray** @DbrayArchi
Negative equity by @Mariaisasmith @RIBAJ Fab provocative piece, architects we should be taking the moral high ground!

**Christopher Boyce** @MrBoyce
@RIBAJ insightful and makes you feel a little dirty…

**Neil Thompson** @Neil_BIM
This is an excellent must read.

We stimulated people’s interest in 5th Studio’s reworking of a previously unloved Norwich office tower, now residential…

**Andrew Forth** @andruforth
A great story about what was one of the worst things in Norwich city centre. Fine work.

**Hannah Clayton** @H_Y_Clayton
Enjoyed reading @timatxsite of @xsite_architecture’s short article on @RIBAJ… really identified with his comments

We welcome letters but retain the right to edit them:
letters@ribajournal.com

**RIBAJ, RIBA Enterprises,**
**66 Portland Place,**
**London W1B 1AD**

We would like to thank Dr Eric Marchant for his letter (Playing with Fire, RIBAJ January 2016). Firestopping is a very important topic and we are glad to see that it is continuing to create interest and debate.

While we readily agree that the test relies on the fire rated floor and wall performing their function – along with the correct firestopping product to create the whole solution – we must be very careful when describing the witnessed test as ‘simple quality control’.

Two test systems exist in the UK. British Standards (BS) allows a manufacturer to test one product in one configuration and use the BS mark across every single possible use.

A product tested to the latest EN 1366-3 and ETAG 026 European Standards requires the manufacturer to test the product in every single configuration, across a variety of different pipe types and diameters, which results in a Declaration of Performance (DoP) which clearly states each individual field of application.

In the fire test, which was specially prepared for RIBAJ, it is clear that the BS-approved pipe collar is not fit-for-use as it fails quickly, allowing the heat and flames to pass through, whereas Hilti’s ETA-approved collar stopped the fire spreading on the other side of the concrete wall.

It is essential that this information is considered by architects when specifying a product, otherwise it may not work as intended should a fire occur.

We naturally welcome more discussion on the subject from Dr Marchant and the architectural community, and will continue to push the correct firestopping solutions throughout 2016 and beyond.

**Gregory Dillen**
Head of product management for northern Europe, Hilti

**Correction**
Our legal column, The Morning After (RIBAJ, January 2016) stated: ‘McBains Cooper’s acceptance of payment for monthly site visits, while visiting far less regularly, was in the judge’s mind verging on the fraudulent.’ We accept that, in these comments, the judge was describing an allegation from Lloyds Bank, which he did not support, rather than giving his own view. The article also contained inaccuracies in relation to site visits/inspections and McBains Cooper’s obligations to carry them out. Finally the fault for not realising the loan facility would have to allow for professional costs, as well as the cost of the works, should have been attributed to McBains Cooper rather than the bank, as set out in the official court judgement. RIBA Journal apologises for any embarrassment caused to McBains Cooper.
ROOFSHIELD CONTINUES TO COVER ALL BASES

Our history of cold pitched roof construction for houses in the UK has led to a variety of solutions for insulating roof spaces either on the rafters or at ceiling joist level in order to achieve greater energy efficiency. However the resulting temperature differential has led to issues of condensation on insulation occurring in the roof space particularly in colder months. The original solution to this was to introduce some low and/or high level natural ventilation in order to allow air to circulate in the roof space.

Recently more technological solutions have been developed to address this issue by installing a breathable membrane over the rafters as the roof underlay, which will allow water vapour to escape, however not all membranes are the same. Many manufacturers have gone down the vapour permeable but airtight route, due to the increased drive to create airtight building solutions. Based on film laminated polypropylene technology, these solutions generally only offer moderate vapour permeability and a debate has been running for some time in the industry over whether roofs they are installed in will still suffer from condensation and require ventilating. This has led to a recommendation for a VCL to be used at ceiling level to reduce the moisture load into the roof space when the film based laminates are used as the underlay.

As Iain Fairnington, Technical Director of the A. Proctor Group explains, building physics places limitations on the effectiveness of air tight membranes in alleviating condensation in roofs due to their limited vapour permeability: “If you have a big cold roof space, and you have a sudden drop in temperature, you want to have air movement, which is what ventilation provides. People assumed that because they were installing a vapour permeable membrane you didn’t need to ventilate your roof, but in certain circumstances moisture levels were too high or temperatures too cold to allow the vapour to permeate without condensing.”

By contrast, Roofshield developed by the A. Proctor Group is a membrane that has a far higher degree of vapour permeability, in fact the highest available, so will still perform in conditions in which air tight alternatives will not. Its credentials were endorsed following a cross-industry Partners In Innovation (PII) study undertaken by Glasgow Caledonian University, which “dispelled a lot of theories around ventilation” says Iain Fairnington. In fact the study, which included the NHBC, found that air permeable as well as vapour permeable membranes such as Roofshield would further reduce and inhibit the formation of condensation on the underlay when the roof is unventilated.

This led to the NHBC making an official recommendation that Roofshield could be used without ventilation in roofs, which has seen a swelling of interest in the product among the UK’s housebuilding industry recently, also aided by its hydrophobic and UV resistant qualities. Currently, because in addressing wind uplift issues it makes requirements on certain membrane products to be taped at laps. However for the A. Proctor Group it has the benefit of further driving specification of heavier roof membranes like Roofshield. The company has undertaken full third party testing to establish that it is fully compliant with the standard, requiring no tape, and is providing specifications to interested parties on that basis.

Before the PII study there had been a lot of resistance to change in the industry, with some unsure as to the case for membranes as a solution to the problem of condensation in roofs in the context of a lack of clarity on whether ventilation was necessary. However it has shown that as an accepted water resistant air and vapour permeable solution which needs no roof ventilation and meets the latest standards, specifiers can be assured that Roofshield offers the simple answers.

Meeting latest standards

The 2015 version of the BS5534 Code of Practice for Slating and Tiling is causing a stir in the industry currently, because in addressing wind uplift issues it makes requirements on certain membrane products to be taped at laps. However for the A. Proctor Group it has the benefit of further driving specification of heavier roof membranes like Roofshield. The company has undertaken full third party testing to establish that it is fully compliant with the standard, requiring no tape, and is providing specifications to interested parties on that basis.

For more information please visit:
www.proctorgroup.com/roofshield | contact@proctorgroup.com | 01250 872261
Preventing Structural Damage by Eliminating Water Ingress Through Service Penetration Ducts

This CPD illustrates how various service duct sealing products aid compliance with BS 8102 - code of practice. The CPD shows why it is important for all new developments to consider structural design, weatherproofing, waterproofing and the construction process together in order to ensure the right solutions are implemented.

Wayfinding and Best Sign Practice

The CPD looks at what constitutes ‘Best sign practice’ and how good signing can help everyone; not just those with disabilities. Specifically:

- how signing for the disabled can be well intentioned but is often poorly thought through
- the choice of typography and colour ways to aid legibility
- why the layout of information on a sign is so important
- helpful and misleading symbols and arrows
- case study Whitley Court - what do signs look like when they are specifically designed to assist a variety of visitors with different disabilities.

Cost of Floor Failure in the Design of Food and Beverage Processing Plants

This seminar explores the cost of incorrectly specifying flooring materials within food & beverage plants allowing clients to:

- Address common reasons for floor failure.
- Outline key factors to minimise the risks and costs of floor failure.
- Identify long-term, durable, wear resistance, hygienic and anti-slip flooring solutions.

EN 16005 – Safeguarding Pedestrians from Accidents at Power Operated Doors

EN 16005 is the first formalised cross European standard for automatic doors. This seminar explains the standard, its implications for architects and how to comply. It includes identifying danger points and how to overcome them as well as what products to specify to ensure safety.

Inclusive Flooring Design: Where Form and Function Meet Legislation

This seminar is designed to inform and inspire specifiers designing flooring in environments where the visually impaired, patients with dementia, and the elderly will be present. The CPD will cover key topics such as reducing the risk of slipping, complying with the Disability Discrimination Act (DDA) and importance of colour contrast and light reflectance values. It will introduce guidelines for product selection, maintaining hygienic floors and environmental benefits.

Welsh Slate as a building material

An overview of the benefits of natural slate for roofing, cladding, walling, flooring, paving and aggregates is contained within a new RIBA-approved CPD from Welsh Slate. The “Welsh Slate as a building material” presentation profiles the company, explains what slate is and what its advantages and applications are, and addresses problems caused by poor-quality slate. And it explains the changes to BS 5534.
**Armstrong Ceilings help transform the multi-storey Parsons Tower**

An unparalleled range of acoustic ceiling systems from one manufacturer - Armstrong - has helped transform a 1970s tower of teaching into an “exciting and stimulating learning environment to reflect 21st Century education”. The £13 million refurbishment of the 11-storey Parsons Tower at Newcastle College features multiple material ceiling systems in areas ranging from the main lecture hall to a bespoke children’s AV space.

[www.armstrong-ceilings.co.uk](http://www.armstrong-ceilings.co.uk)

**Cembrit cladding for sustainable homes**

Cembrit cladding from Cembrit has successfully created an attractive finish for 6 new multi-use units at a sustainable housing development in Hayes. A number of building materials were used for the external envelope, including cladding, bricks, render and glass. The through coloured sand Cembrit cladding complements the other finishes, and provides a subtle, neutral contrast. Cembrit is an autoclaved, through coloured board in 11 pastel coloured impact resistant boards characterised by an attractive matt finish and a faint directional grain.

[www.cembrit.co.uk](http://www.cembrit.co.uk)

**Polyflor gets a piece of the action at Royal Bournemouth Hospital’s Jigsaw Building**

Decorative Polyflor safety flooring from UK vinyl manufacturer Polyflor was installed at Royal Bournemouth Hospital’s new Jigsaw Building. 2600m² of Polyflor Wood fx PUR and Polyflor Moderna PUR sheet vinyl safety flooring was installed by Floorsure Southern Ltd of Havant, Hampshire who worked closely with the main contractor Brymor Construction Ltd on this £57 million Jigsaw Building project. The design-led safety flooring with built-in slip resistance was fitted throughout circulation areas, corridors, treatment rooms and reception areas.

[www.polyflor.com](http://www.polyflor.com)

**Sadolin launches new online product help videos**

Premium woodcare brand Sadolin is keeping specifiers in the picture with a series of videos that bring to life the attributes of its ranges. 27 videos have been created highlighting each Sadolin product range. Each video introduces the product, explains where it can be used, highlights the key features and benefits, and finally shows how wonderful wood can look after Sadolin has been applied. The videos can be accessed by the Sadolin Woodcare YouTube channel or on the Sadolin website.

[www.sadolin.co.uk](http://www.sadolin.co.uk)

**Mapex are totally Green at Ecobuild**

Adhesives and chemical products manufacturer Mapex will exhibit at Ecobuild 2016 on stand E6030, focusing again on its commitment to innovation and sustainable development.

The stand from concept to build is designed with an eye on recycling, reusing and reducing waste materials. Mapex will also launch its new sustainability campaign ‘GREEN BY NATURE’ at the show.

Stand: E6030

[www.mapex.co.uk](http://www.mapex.co.uk)

**Marley Eternit’s CANTERBURY HANDMADE RANGE**

Marley Eternit’s Canterbury premium handmade clay plain tiles are available in three colours to achieve truly unique roof design. Loxleigh boasts an antique appearance due to its semi-sanded finish in red and grey shades, Burford is a rich red-brown tone in a fully sanded texture and Chailey offers a vibrant orange tone and can be used on the main roof or as a contrast tile for vertical tiling.

[t: 01283 722588](tel:01283 722588)

[www.marleyeternit.co.uk/handmade](http://www.marleyeternit.co.uk/handmade)

**Super-cool rebar couplers from Ancon**

In line with its global reputation for developing reliable, high performance fixing systems for demanding construction environments, Ancon has designed a range of reinforcing bar couplers to operate at cryogenic temperatures. Applications include the construction of steel-lined concrete storage tanks for refrigerated liquefied gas (LNG/LPG). Tested with cryogenic-grade rebar at a cool -165°C to the requirements of EN 14620-3, the new Ancon CT-T range of couplers is available to suit bars from 12mm to 32mm diameter. A new technical brochure is available at:

[www.ancon.co.uk/cryo](http://www.ancon.co.uk/cryo)

**Aesthetic appeal and proven performance for award winning project**

The low maintenance benefits and an aesthetic sympathetic to its location led to the specification of Marley Eternit’s corrosion-resistant profiled sheeting as an external cladding solution for an award-winning development by designers, Soup Architects, called The Studios. The project has been built within a mature landscaped garden on an existing residential plot at Aldeburgh in Suffolk.

[t: 01283 722588](tel:01283 722588)

[www.marleyeternit.co.uk](http://www.marleyeternit.co.uk)

**Contemporary Parquet Floor by Junckers**

Over 6500m² of Junckers solid Oak has been installed in the impressive Aeroville shopping centre outside Paris. The €350 million project, a mixed-use retail and entertainment hub with over 200 stores, cinemas and restaurants, required a very hard-wearing floor. Junckers’ Whalebone Staves, a solid hardwood floor with a stave width of 140mm, was laid in alternating patterns as an over-sized parquet floor to stunning effect.

[t: 01376 534 700](tel:01376 534 700)

[www.junckers.co.uk](http://www.junckers.co.uk)

**Estate rejuvenation with Kingspan Insulation**

The Ferry Lane Estate in Tottenham has been given a fresh start thanks to a multi-million pound regeneration scheme, which includes the installation of 39,000m² of Kingspan Insulation’s premium performance Kooltherm K5 External Wall Board. The work forms part of Haringey Council’s Decent Homes programme which will see 2,916 tenanted homes brought up to a satisfactory standard by 2016. With thermal conductivities as low as 0.020 W/m.K, the product allowed the best possible thermal performance to be achieved within the space available.

[www.kingspaninsulation.co.uk](http://www.kingspaninsulation.co.uk)
Gerflor inspires at The Building Centre London

The Building Centre in the heart of London’s West End is in a sense an alter to the levels of building and design excellence in the UK. It exists to solely promote innovation in the built environment.

With a permanent display at The Building Centre, international flooring and interiors specialists Gerflor are able to provide samples of their high quality flooring and designs to the architectural and design community.

Gerflor will have a specific launch event on 10-11th February 2016 at the Building Centre in conjunction with their attendance at the Surface Design Show (stand 306). Customers can visit the exhibition display and meet the London specification team to discuss specific needs with a glass of champagne thrown in. There will also be a series of monthly events being held at the Building Centre.

t: 01926 622600
e: contractuk@gerflor.com
www.gerflor.co.uk

Sandtex Trade Makes A Splash At Lido Ponty

Sandtex Trade has been used to deliver protection and style to a restoration project at Lido Ponty, the National Lido of Wales. As part of the restoration works, Sandtex Trade Eggshell X-tra was specified, where it was used on the doors of the original cubicles, as well as fascias and soffits. The team from Crown Paints’ Specification Services worked closely with Davies Sutton Architects in Cardiff, to match the colours to the original shades of the 1920s.

www.sandtextrade.co.uk

Aurubis Copper Afloat

A technically innovative floating restaurant in a prominent Helsinki location is characterised by a facade clad in Nordic Standard copper from Aurubis, alongside extensive glazing.

Designed by architect Simo Freese, the 200-seat “Meripaviljonki” restaurant is the first floating public building in Finland. Its raft is connected to two giant tripod anchor piles by a rectangular, swinging arm ensuring that there is no detectable movement for visitors on board.

The Nordic Standard copper facade references the famous, neighbouring 1960s “Round House” and recognises the material’s sustainability credentials, long-life, durability, minimal maintenance and beautiful natural patination. Copper also announces the main entrance lobby and is used to form lettering for the restaurant’s illuminated sign. The floating building is an eye-catching, modern addition to the Art Nouveau Helsinki Workers’ House, adding to the historical cityscape of downtown Helsinki.

Aurubis products visit: www.aurubis.com/finland/architectural or email: g.bell@aurubis.com

More Polyflor BIM Objects launched

Vinyl flooring manufacturer Polyflor has launched even more downloadable BIM Objects. After releasing Phase 2 of its BIM offering in June 2015, Phase 3 sees more of Polyflor’s latest products added to their BIM portfolio - the new Affinity255 PUR range of 2mm gauge luxury vinyl tiles and the relaunched Polysafe Wood fx safety flooring collection featuring brand new shades.

Polyflor’s new BIM Objects are free to download from the RIBA National BIM Library and the Polyflor website.

www.polyflor.com
www.nationalbimlibrary.com

Sandtex Trade Makes A Splash At Lido Ponty

Sandtex Trade has been used to deliver protection and style to a restoration project at Lido Ponty, the National Lido of Wales. As part of the restoration works, Sandtex Trade Eggshell X-tra was specified, where it was used on the doors of the original cubicles, as well as fascias and soffits. The team from Crown Paints’ Specification Services worked closely with Davies Sutton Architects in Cardiff, to match the colours to the original shades of the 1920s.

www.sandtextrade.co.uk

AkzoNobel at forefront of formaldehyde free options

As a Category 1 carcinogen, the use of formaldehyde is about to be regulated by the Carcinogen and Mutagen Directive in EU workplaces. With EU workplace changes about to be foisted on a host of manufacturing sectors, AkzoNobel are more than ready to meet the challenge with a range of structural adhesives and finishes that meet and surpass the new industry-wide standards.

Contact AkzoNobel for further details
t: 01254 687950
www.sikkens-wood-coatings.co.uk

Passiv Haus project uses Hunter Douglas’s new, silent sunscreens

A new sound-absorbing retractable sunscreen has been developed by Hunter Douglas and incorporated into a prestigious Passiv Haus project in Brussels. ProScreen is an exterior sunscreen system with a patented noise reduction insert that provides superior sound-absorbing properties in addition to up to 75% sun glare protection and up to 85% heat energy reduction. Architects A2M commissioned 206 units after being impressed with the guiding system that enables noise to be completely absorbed.

www.hunterdouglas.co.uk

Pland Stainless to Supply New Royal Liverpool Hospital

Pland Stainless has been appointed as the stainless steel supplier for the new Royal Liverpool Hospital with completion scheduled for 2017. They are to supply stainless steel sinks, slop hoppers, janitorial units and scrub up troughs for this prestigious new development.

Pland Stainless, who recently joined the Made in Britain campaign to promote their British manufacturing base, is celebrating this prestigious contract win.

Plandstainless.co.uk
e: sales@plandstainless.co.uk
t: 0113 263 4184

Comar completes new build office

Comar with their approved fabricator Anglia Fixing Ltd have completed a new build office and warehousing unit for British Gaskets in Sudbury, Suffolk.

Comar 5Pi ECO top hung casement windows were specified. These windows offer outstanding weather performance and reduce heat loss through the trademark Pi thermal break ensuring low U-values and keeping energy bills to a minimum.

Comar 5Pi ECO is a casement window system which includes a 55mm and 75mm option.

www.comar-alu.co.uk

The RIBA Journal February 2016
San Giovanni degli Eremiti
Palermo, Italy, 1148

The church of San Giovanni degli Eremiti, here shown in a photograph of the 1880s, was built in Palermo in the grounds of a 10th-century mosque between 1132 and 1148. Together with the Palatine Chapel, the churches of San Cataldo and the Martorana, and the palace called the Zisa – all in the Sicilian capital – it forms a group of extraordinary examples of Arab-Norman architecture, that uniquely southern Italian fusion of Islamic and Romanesque elements originated under the rule of the Norman king Roger II.

Raised in the cosmopolitan, multicultural world of the island conquered by his father Roger I, he created a government and society in which his Arab, Greek and Norman subjects all played a significant role. His court was the most culturally advanced of its time, attracting both Western and Oriental scholars. Islamic and Byzantine influences define the Romanesque buildings erected during his reign. In the Church of San Giovanni the former are clearly evident in the bulbous domes and the latticework window on the right, as well as in the overall proportions of the building. •

Valeria Carullo
SonaSpray Acoustic Decorative Finishes

SonaSpray K-13 Special recycled acoustic decorative finish specified by R H Partnership in black. Applied directly to concrete slab at St Catharines College, Cambridge to reduce noise reverberation as part of a conversion to a student bar.

Full range available from textured to plaster smooth.

BIM objects & RIBA approved CPD’s now available

01474 854 902  www.oscar-acoustics.co.uk
It’s the little things that count...

The only skylight range awarded Kitemark quality certification

Sunsquare high specification flat roof skylights

Sunsquare Limited offer a range of skylights including solutions for fixed units, hinged opening with both electrical and manual opening mechanisms, rooftop access and walk-on skylights. Sunsquare Limited, sales@sunsquare.co.uk.

For more information telephone 01284 848798 or visit www.sunsquare.co.uk

The first skylight manufacturers to be BSI verified and awarded a Kitemark.

www.sunsquare.co.uk