

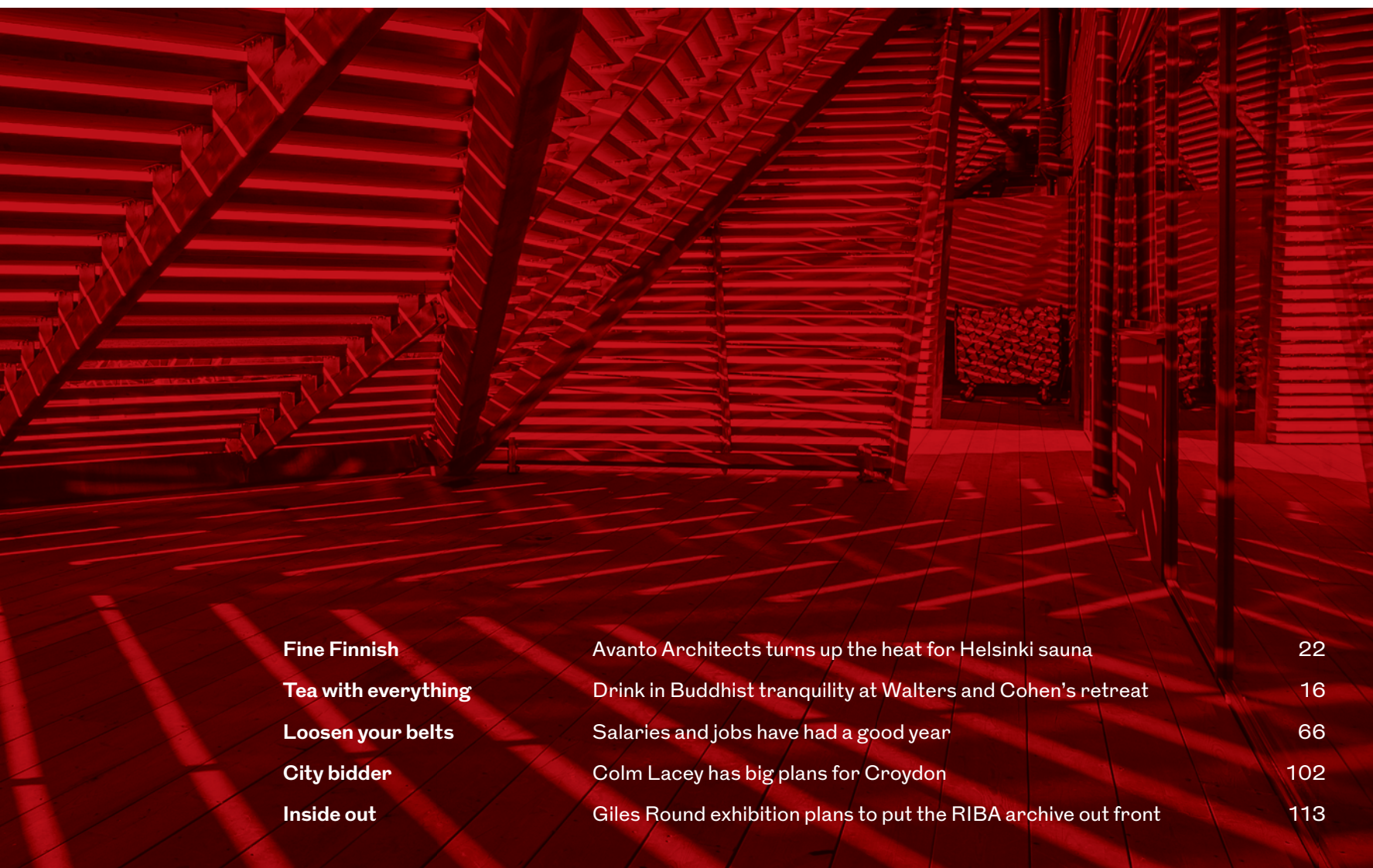
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Inside out

Avanto Architects turns up the heat for Helsinki sauna

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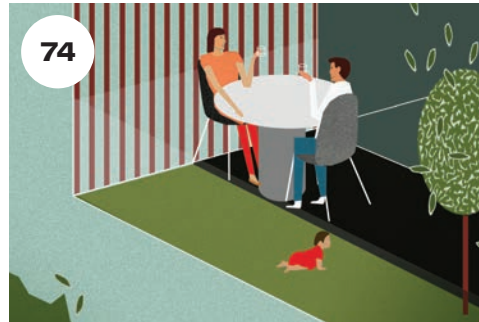
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Löyly sauna in Helsinki by Avanto Architects, photographed by kuvio.com



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the flames of sacrifice are highly controlled now. Heat fed through pipes, smoke exited efficiently through chimneys and vents. Only beyond our walls – cushioned in fire bowls, behind the safety barriers down the rec on bonfire night and at the Burning Man festival – can we exercise this fascination for flames and watch smoke darkening the sky. ●

Löyly sauna in Helsinki.



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Divine light shines on Bournemouth

For such a small institution Bournemouth University of the Arts has been a significant and brave patron of architecture, as its new drawing studio bears witness

Words: Eleanor Young Photographs: Richard Bryant/Arcaid

The drawing studio I'm in is a lofty space, easels arranged formally around a central focus. It is clad in zinc, its huge glulams spanning to the north light. Bournemouth University of the Arts hasn't survived all those decades since its 1880s foundation and 1980s move to the suburbs of Bournemouth without a space for drawing. The students haven't been holding their breath waiting for Peter Cook's blue blob to land in their laps.

In fact since vice chancellor Stuart Bartholemew arrived in 1997 he has hardly stopped building. This zinc drawing studio was the first, Cook's curving painted steel studio the latest. In between these two there have been top-lit repurposed containers, a library shed, esoteric forays into high tech, plans by Richard Horden and a smoothing and modernising hand from Design Engine. Inherited Tesco style local authority buildings have been stripped back, hidden roof spaces exposed, bricks painted black. Considering its small size – about 3,000 full-time students – this little arts institution has been a significant consumer/patron of architecture. And there is more to come, with four acres of nearby field in for outline planning.

But the new drawing studio was a different ask. Bartholemew wrote to Bournemouth alumnus architect Peter Cook to invite him to design the studio, along with his practice CRAB Studio. Better known for his time in Archigram and his leadership of the Bartlett School of Architecture, he grew up in Bournemouth.

'I was very surprised that Cook had no building in the UK,' says the vice chancellor.

'He is in his 80th year. But there was quite an element of risk.' I take 'risk' to mean cost, and the university knew this would be out of the ordinary along with the building, so an appeal was launched to fund the studio, starting with a target of £1m; in the end the cost was £1.8m for this 170m² space.

In describing how the project unfolded, Bartholemew gives the example of the colour. The model had looked silvery. At undercoat stage he took to the grey and wondered about dazzle markings such as you see on camouflaged ships. When he saw the final blue starting to go on he exclaimed and hid his eyes; it would not have been his choice. But he went with it because it was Cook's. 'Everyone's used to it now,' he says happily.

For me the intense blue, slightly faceted curves and line of dinky exhaust chimneys are redolent of some disciplined piece of industrial kit. The technology came from the same German shipbuilding yards that fabricated the steel cladding for Hadid's Investcorp building at St Anthony's College, Oxford (RIBA, July 2015). The premium for smoothing the 17 steel panels was too high in upfront costs and maintenance, so facets are just visible. But the overall shape of curves and windows, protected by a little wooded bank, are what take the eye, the rolling of one curve into another like a crossed thigh but the whole thing a little too alien and cartoony to make sense of – though a reference to Betty Boop might help.

Inside, though, the space clearly demands a spiritual response. It is recognisably sacred. The top-lit spaces, the way attention

IN NUMBERS

170 m²
internal area

1754 m²
Site area

BREEAM
very good

50
students

17
shell sections

JCT
contract

Left Drawing studio as sculptural object, with character.

is undeniably concentrated on a single point of truth, the acoustics. Ah yes, the acoustics. They are very live. This means students hush as they enter the space according to Bartholemew, whose own voice reverberates into a complex set of overlapping sounds. Again, avoiding this would have cost a lot. And the studio is a temple to light, not sound. But it is fascinating to meet a client who has chosen these sometimes difficult compromises, apparently in an informed way.

Zaha Hadid's pencil line on the wall, with which she formally opened the building, and a quote from David Hockney are the only two objects that intrude into the curving forms of the white glass reinforced gypsum. The form subsumes detail, although the strips of lights encircling the two rooflights do have a life of their own and give an extra depth to the light on a dull day without affecting its evenness. The easels gather in obeisance to the lord of light. The physical revelation of drawing as a route to truth, as a thing apart, is a powerful one. Bartholemew himself has drawn in here, but he says his effort was still appalling. It may feel as though divine miracles could take place here but only human skill can ensure they do. ●

Below Concentration, indeterminate planes.

Credits

Client Arts University Bournemouth

Architect/ interior designer/ project management

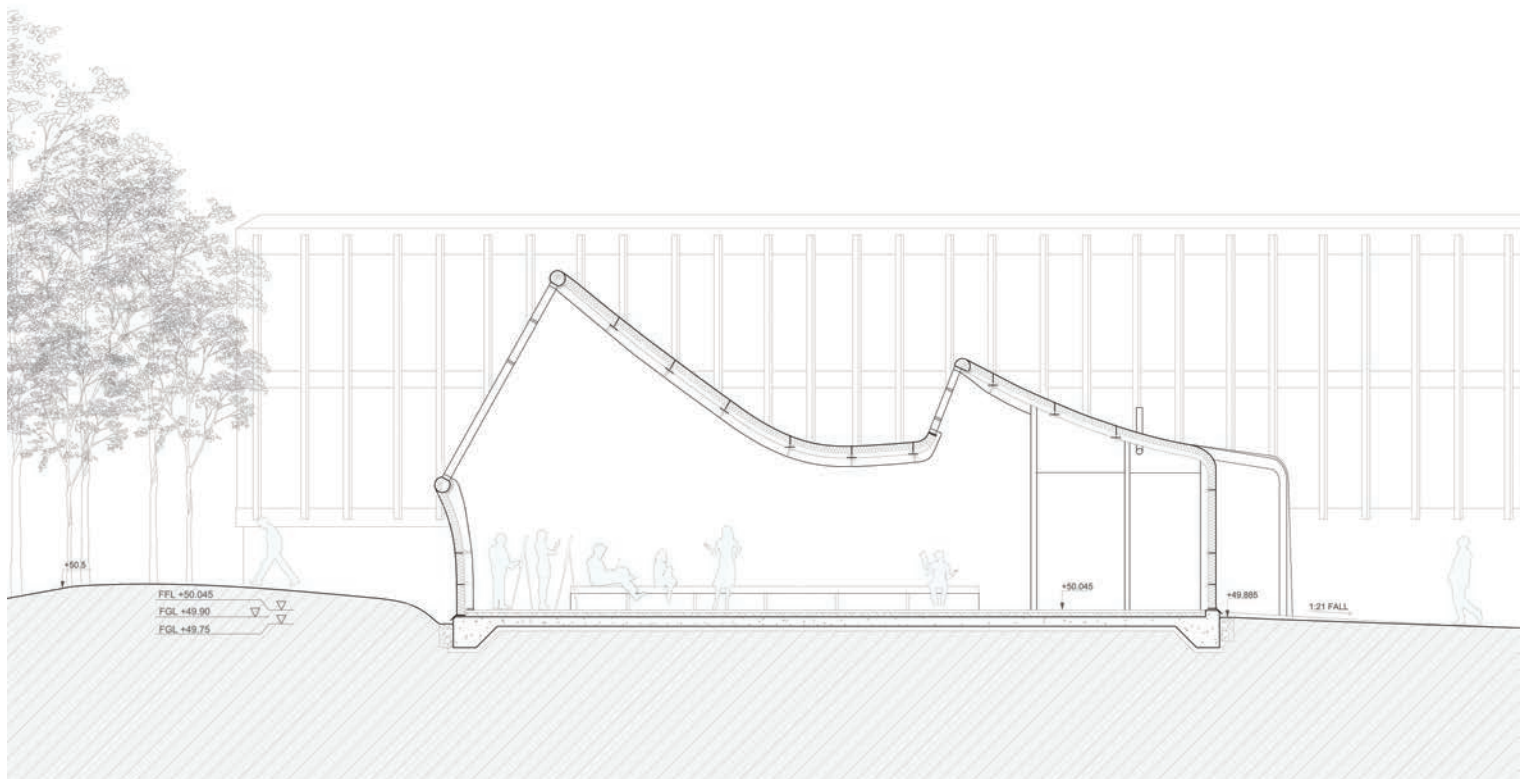
Cook Robotham Architectural Bureau (CRAB studio)

Mechanical/electrical/civil engineer P3r engineers

Structural engineer AKT II

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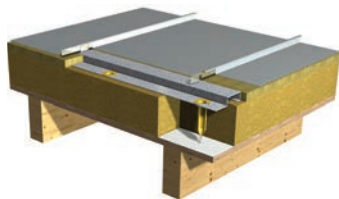
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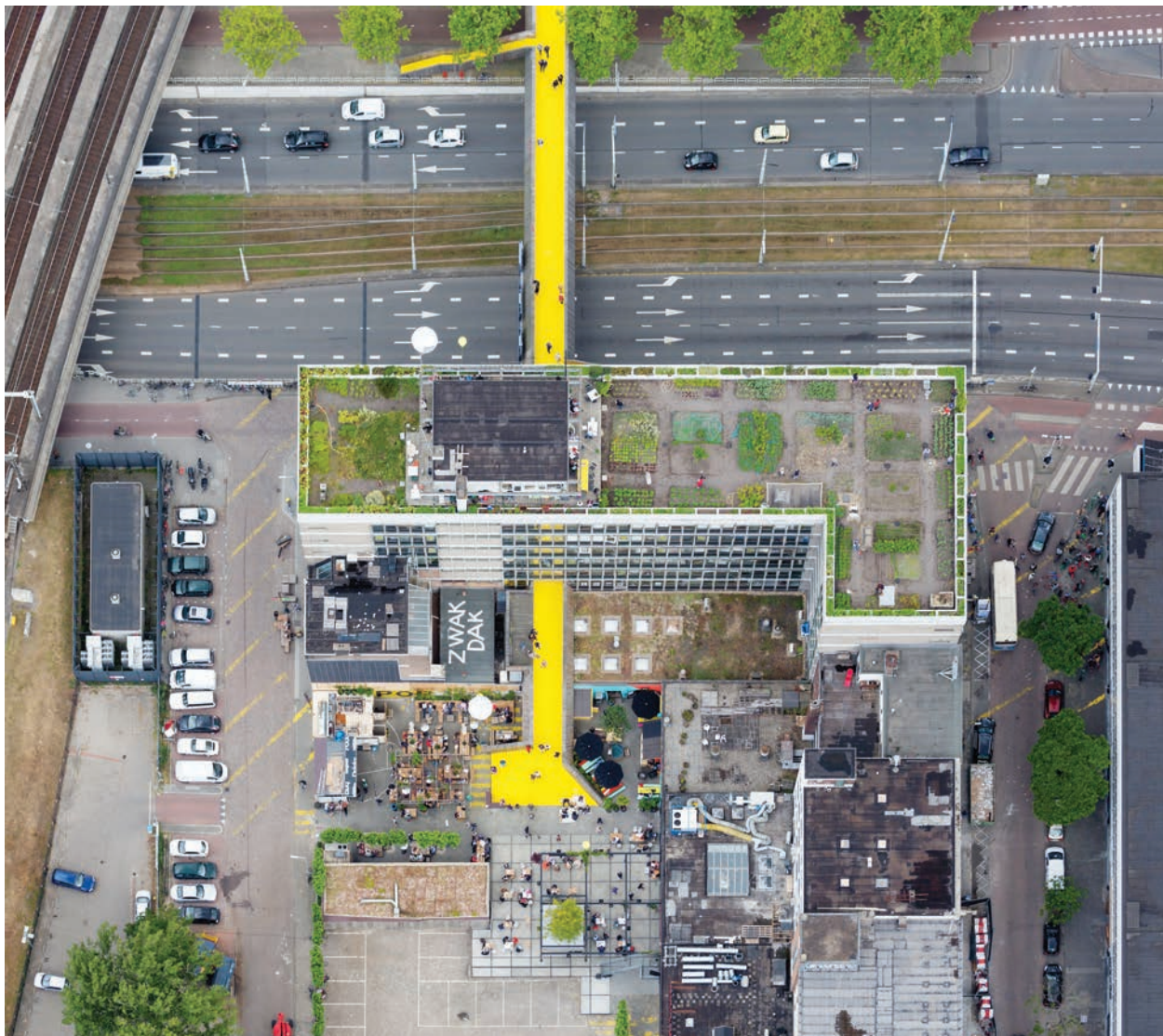
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Test Site Rotterdam

Photograph: Ossip van Duivenbode

Words: Jan-Carlos Kucharek

Ossip van Duivenbode was just nine years old when OMA's Rotterdam Kunsthallen opened in 1992. Then, Rem Koolhaas was busy deconstructing not only spatial conventions, but their modes of representation too, commissioning young artist/photographer Hans Werlemann to capture its spatial complexity. Ten years later, as an architectural history graduate and then photographer, he'd come to see Kunsthallen as one of the Netherlands' most important modern buildings, striking programmatic elements together until, in

the ensuing friction, it sparked a whole new way of experiencing space.

Maybe that fuse glowed all the brighter in Rotterdam due to the dearth of serious programmatic analysis that followed the rushed post-war reconstruction of its city centre; exposing in the intervening years a ground plane of problematic public spaces and urban connectivity. It seems to have been topmost in van Duivenbode's mind when he sent us his photograph of the city's Schieblock.

An unprepossessing, derelict 1960s office block, this site exhibited all the symptoms of social blight; so much so that its owner, even stung by the recession, was keen to proceed with its demolition regardless. But

then young local architect/activist ZUS set about raising €1 million to transform the building into start-up offices, galleries, commercial spaces – even a roof garden. Its pièce de résistance was the Luchtsingel – a pioneering, crowd funded, yellow timber bridge driven through the fulcrum of the block and spanning a divisive highway to help link the city centre with areas like Oude Noorden, where OMA's offices can be found. At the foot of its steps on a weekend its beer garden heaves with the city's design set partying. 'It was an ugly space made beautiful through nothing but the overlay of a good programme,' remarks van Duivenbode. 'In its own way it's a kind of anti-architecture.' ●

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Jewels and tea in Suffolk

Mindfulness and enlightenment characterise the building of Walters and Cohen's Vajrasana retreat for British Buddhists

Words: Phineas Harper Photographs: Dennis Gilbert/VIEW



When historians of the future look back at 2016 London, what will stand out? Pokémon Go? Jeremy Corbyn? Craft Beer? More troublingly, they may see a year of spiralling mental illness as stress and depression gobble up a greater proportion of the city's population than ever before recorded. And fair enough, this year has not been of the faint hearted. Brexit, Bowie, Zaha, Panama Papers, Isis in

the East, Trump in the West... did someone say 'housing crisis'? – We surely live in an anxiety-inducing era. It's not surprising then that, in recent years, the practice of mindfulness has ballooned. A meditative discipline with its roots in Buddhism, mindfulness has enjoyed a remarkable rise in popularity as its proponents seek calm in a chaotic world.

Buddhism also is growing. Forbes re-

ported in 2012 that, in percentage terms, Buddhism was the fastest growing faith in the UK with a 76% rise in followers in just six years. One small sign of this groundswell is a scheme doubling capacity at the London Buddhist Centre's (LBC) Vajrasana retreat in Suffolk, recently completed by Walters & Cohen.

The retreat could be read as a fairly practical distribution of basic accommodation

The cloister around the main Sangha courtyard.





Left Buddha sits on a lotus flower in one of two Dharma jewel courtyards, the Akshobhya.

Below Relationship and link to the existing house.

Bottom Visit for these wonderful bricks alone, with superb colour and texture.

with perfectly-judged material choices and a super-resolved plan. Yet it can simultaneously be seen as a quite a literal sculpting of Western Buddhist theology in architecture. To unlock the key moves the architect made, it's worth understanding the outline of Triratna Buddhism which informed them.

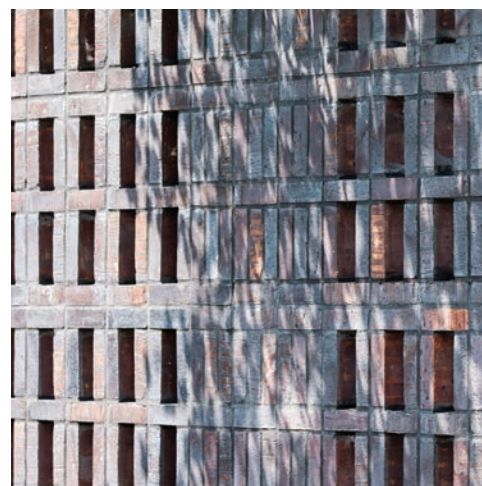
The LBC has been a locus of Westernised Buddhist theology since it was founded by the Triratna community in 1978. 'Westernised' in this context should not be read as a derogatory slight – in fact the founding philosophy of Triratna (then called Friends of the Western Buddhist Order) was to forge a version of Buddhism actively engaged with fast-paced modern life. A trinity of ideas – or 'jewels' – are common across Buddhism but especially emphasised in Triratna: 'Sangha', the community, 'Dharma', the path to enlightenment, and 'Buddha', both the historical figure and the state of enlightenment. Walters & Cohen's design reflects each jewel in a distinct space, setting up an axial geometry which mediates journeys between the domestic and spiritual.

The Sangha jewel courtyard is wrapped on two sides by dormitory accommodation and to the south by a larger block of communal facilities. A double-height pitched portal frame in precast concrete forms the exposed ribcage for the main block, infilled with painted concrete masonry units under a dark zinc roof. The spaces are large but are not intended to elicit awe, instead playing host to dining, cooking, reading and seemingly perpetual tea drinking (no fewer than

15 varieties of tea are arranged in chrome flasks on the shelf). Transitions and thresholds have clearly have received a great deal of attention. 'A lot of it's about cups of tea and where to take your shoes off,' says Maitrivi-jri, the architect-turned-Buddhist priestess and driving client behind the project.

Each adjoining dormitory contains multiple single beds with high ceilings and tall thin windows. They are Spartan but undeniably fashionable. The concrete pendant light fittings housing exposed filament bulbs could happily hold their own in the trendiest coffee joint. You can imagine a retreat-going barista, nerves shattered from brewing one too many flat whites, finding succour in the balance of monastic calm and chic flourishes. Hexagonal tiles, a familiar hallmark of hipster haunts, add muted glamour to the bathrooms. It's a useful reminder that the architect and its client aren't interested in clichés of detached minimalism here – the retreat may be away from the city but it is still an active participant in London culture.

The courtyard itself is a wildflower garden designed by landscape architect BHSLA interspersed with timber decking and hefty timber benches. Surrounded by walls of charred larch-clad blocks, it sits somewhere between a medieval monastery and Peter Zumthor's 2011 Serpentine Pavilion, meditative, sheltered and gently stimulating. There's a big riff on cloisters here but instead of a hermetic world of introspection, the axial walkways all terminate in large openings to the landscape. Bedrooms and communal



Section

- 1 Accommodation building
- 2 Sangha courtyard
- 3 Covered walkway
- 4 Stupa courtyard
- 5 Shrine room

0 5 10



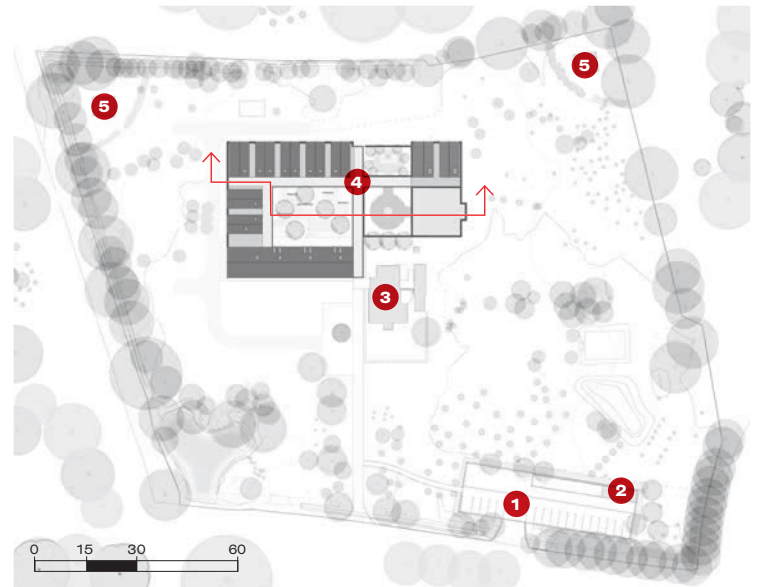
spaces coax your view out to the rolling scenery where Suffolk's well known vernacular of black agricultural barns reflect the dark retreat buildings.

Proceeding east we reach the Dharma jewel, a pair of courtyards either side of a covered walkway. In one sits the vast white Portuguese Limestone Stupa monument, its form abstracted from ancient Indian burial mounds. In the other, a representation of Buddha sitting in a lotus flower cast in bronze seems to float on a rectangular pool of water. The transition from the social to ritualistic territory is marked with a distinct change in materials. From here the 3m high perforated walls are dusty oil-slick brick arranged in rhythmic courses mixing soldiers, stretchers and gaps. The trip is worth it to get up close and personal with these bricks alone: they are exquisite. Handmade for £1 apiece, each brick has a smooth front face and a back marked with rough horizontal ridges. The architect worked closely with local bricklayers to devise the course design and, rather than conceal all back faces, chose to mix rough and smooth, adding texture to each surface. It's a trope of architectural journalism to lust over the colour-changing qualities of a material in different lighting conditions but even in the duration of my short visit the bricks seemed to take on multiple colours and characters as the sun moved. They were made in Belgium by Egernsund Tegl – get yourself a sample, you won't regret it.

Finally the Buddha jewel, a square room 13m by 13m with a 6m walls, again in Belgian

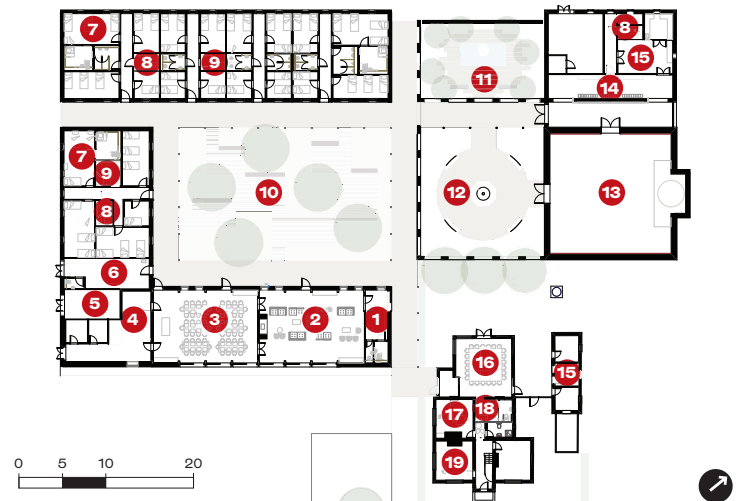
Site plan

- 1 Car park
- 2 Plan room and workshops
- 3 Existing farmhouse
- 4 New buildings
- 5 Solitary hut



Ground floor plan

- 1 Entrance
- 2 Lounge
- 3 Dining room
- 4 Kitchen
- 5 Plant room
- 6 Laundry
- 7 Typical bedroom
- 8 WCs
- 9 Shower room
- 10 Sangha courtyard
- 11 Akshobhya courtyard
- 12 Stupa courtyard
- 13 Shrine room
- 14 Shoe store
- 15 Storage
- 16 Multi purpose room
- 17 Office
- 18 Tea point
- 19 Staff residence





WILL SCOTT

Above Simple pitched-roof concrete portal frame for the refectory.

Left The Buddha jewel, in a two-storey space with externally-glazed perforated brick.

brick. A band of perforations well above head height admit daylight but are too high up to allow views out. It's the only occasion in the complex where the visitor's gaze is not drawn to the landscape but focused inward and onto the figure of Buddha himself. Lifelike apart from his exaggerated hands, long earlobes and vast scale, he sits calmly nestled in a two storey tall gold niche (a touch of bling, it seems, has its place in Triratna as much as the Abrahamic faiths). Buddha was sitting beneath a bodhi tree when he attained nirvana, something Walters & Cohen expresses architecturally in the dappled light seeping through the perforated brick like a canopy of masonry 'leaves'. Glazing is set into the external surface of the walls so, as with Sigurd Leverentz' chapel in Klippan, the openings appear to be made from pure sky.

It is clear the architect has made its £3.6 million budget go an impressively long way. Director Cindy Walters is keen to pay tribute to the LBC: 'We have been extremely fortunate to work with such an enlightened

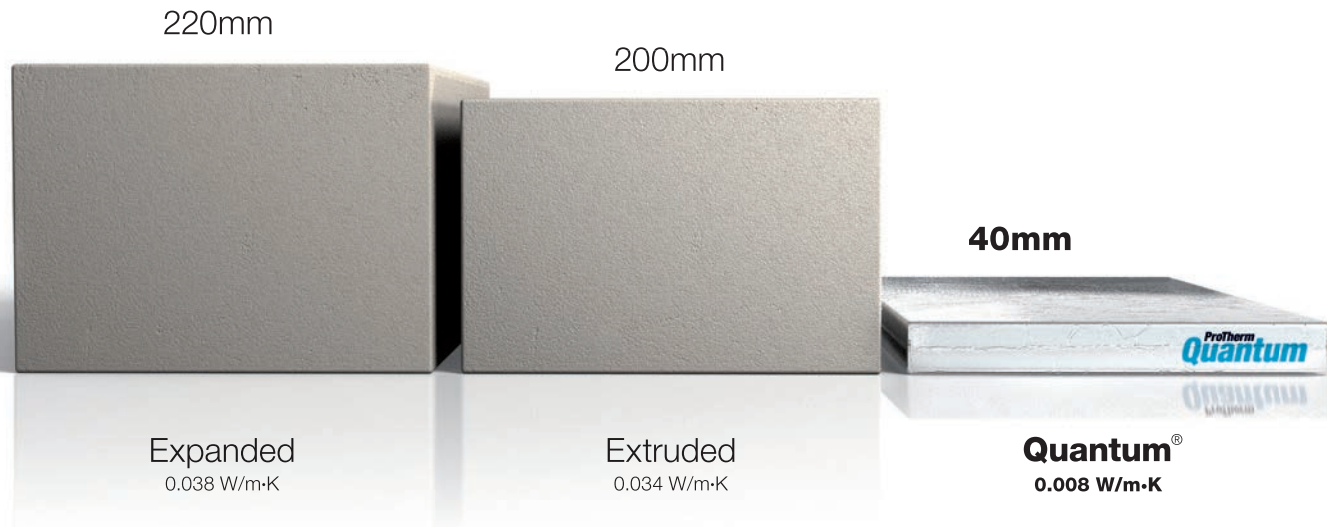
client.' She says. 'It's so rare to work in this culture where there's no blame, no finger pointing. When there's something to be done everyone just mucks in and does it. It's a very different way of working to what we're used to on a day-to-day basis.' She has a point. The UK construction industry is notoriously trigger-happy in turning to litigation to apportion blame even in minor quarrels over responsibility. Her positive experience with the Triratna Buddhists is one of which all architects and clients should be, well, mindful.

The whole complex is proportioned using the golden ratio, sub-dividing into perfect squares and counterpart rectangles, which then divide again. You could plot infinite golden spirals over the plans in the manner of Giuseppe Terragni's drawings for the unbuilt Danteum. It should feel kitsch – the literalness of three jewel theme, the axial procession from kitchen to Buddha in a few meters, non-ironic use of sacred geometry in a spiritual building. I've seen students reprimanded for proposing similar strategies, ac-

cused by their tutors of corny mysticism over serious design. Yet on a warm summer morning, the retreat is entirely convincing. The sizes of enclosure do not feel like the product of a generative game of ratios, but eloquently considered. The complex is a serious and sincere attempt to make architecture which speaks to nothing less than the soul.

The Vajrasana retreat is especially significant as it is a practically unique piece of original British Buddhist architecture. There are 500 million Buddhists worldwide and yet followers in the West enjoy little architectural identity recognisable from the street. Ask a stranger to draw what a church looks like and you might get back a spire, for a mosque you might see a minaret, a gurdwara, a dome. A Buddhist temple is more likely to elicit a blank face. Contemporary Western Buddhists largely meet in repurposed secular buildings or deconsecrated spaces of other faiths. The retreat, though modest in scale, is a step forward creating an architectural language that is both modern and Buddhist. ●

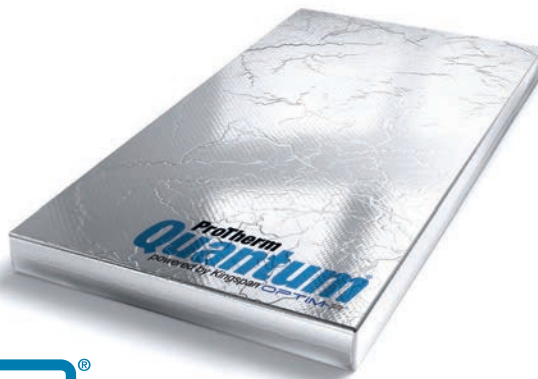
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Hot in the city

Löyly is a sauna with a mission far beyond raising a sweat. It's to spearhead the regeneration of a bleak part of the Finnish capital

Words: Isabelle Priest Photographs: kuvio.com





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Well that was unexpected. I know I'm going to a sauna, I know where it is in Helsinki and roughly what it will look like, but I hadn't thought exactly how Löyly might be used. As I walk from the city centre along the new and empty narrow coastal park through the foggy rain, in the distance I can make out groups of people wandering to and fro between the building and sea under the grey sky. It's June, not properly cold but not warm, and these people are wearing bikinis and swimming trunks.

Around me are the beginnings of Helsinki's industrial zone: the sea on one side, the port entrance in front, distribution warehouses and grey-clad prefab offices lining the road on the other. It's pretty bleak; a place not accommodating to pedestrians at the best of times, let alone ones with few clothes on.

The area is called Hernesaari, and in the middle of its coastline Löyly, one of a growing breed of public saunas, has landed. Abutting the water's edge of Helsinki Park, Löyly anticipates a different future. For now it looks out of place, but it is designed to tempt people to explore the area as the City of Helsinki transforms it over the coming decade into a purely residential quarter.

Its design – narrow and low – by small, young Finnish practice Avanto Architects, responds more to what's coming than what is here now. Paths and people cross through, past and over the building intuitively, like those in the park. Views are preserved for future housing behind. The building comes more from the sea, a mass of driftwood cleverly sculpted on the shore.

Löyly, named after the humid heat and 'spirit' of the sauna, started in 2011 as a temporary sauna village further up the peninsula, designed by the same architect. After that it went through two changes of client before Jaspar Pääkkönen, an actor, and the Finnish MP Antero Vartia could make the programme and finance work.

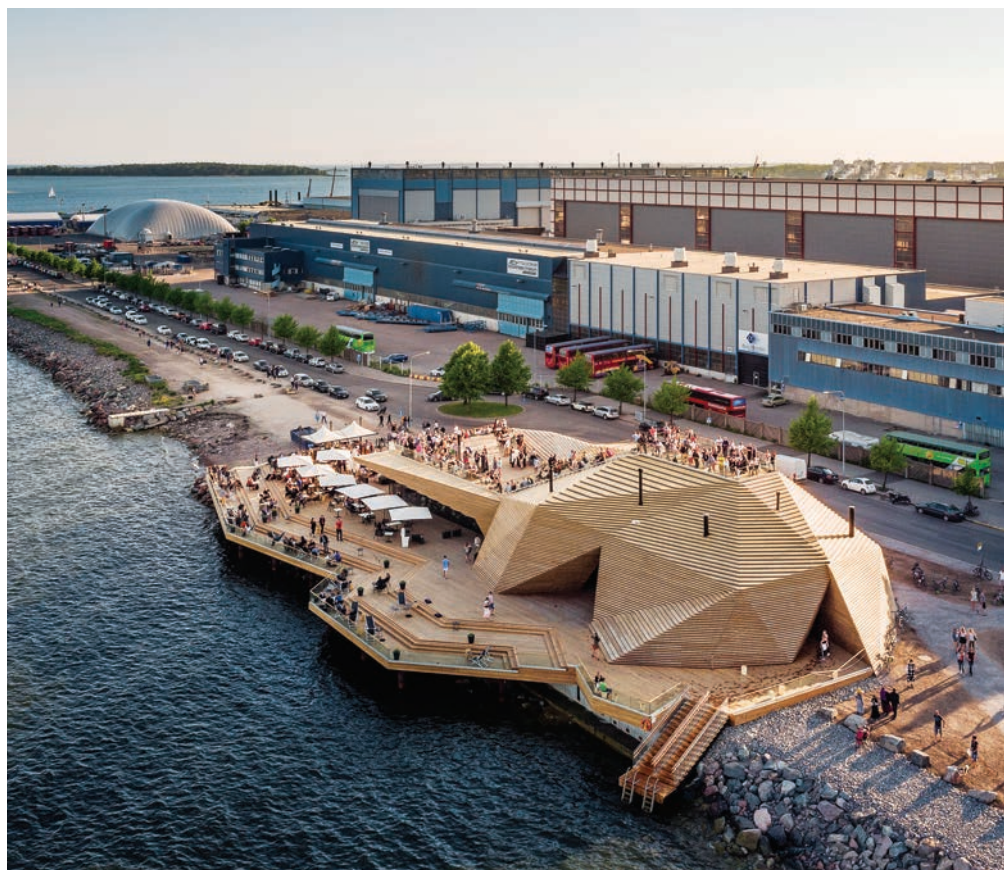
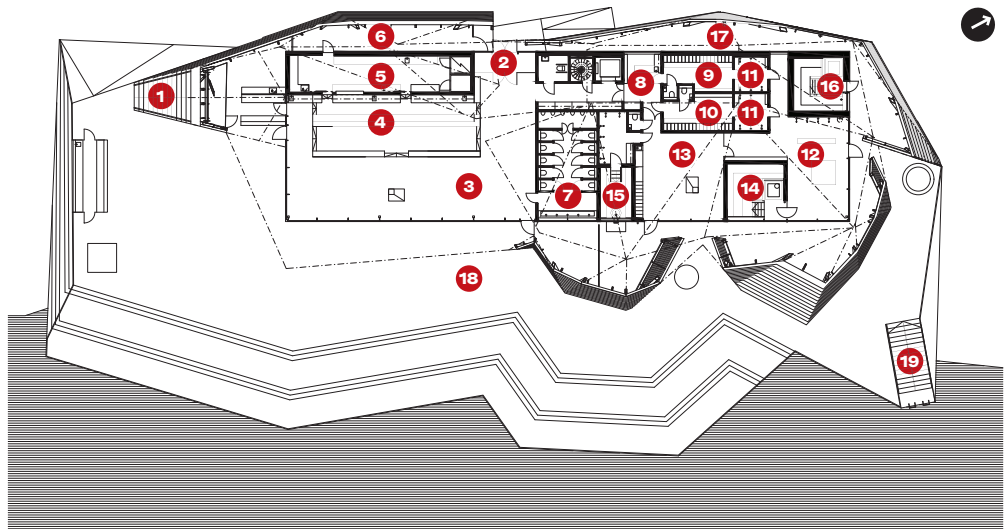
Today Löyly is less than 2km from the city centre and while there is a renaissance of public saunas in Finland, Anu Puustinen, co-founder of Avanto Architects, tells me running costs are so high that the only way this one could survive was through the addition of its restaurant and bar.

But no-one could have anticipated how popular the place would be. Two weeks after opening, in spite of the weather and empty sun terraces on top and in front, inside it is

Bottom Löyly sits on the edge of an industrial area that will become residential in time.

Ground floor plan

- | | |
|----------------------------------|---------------------|
| 1 External stair to roof terrace | 10 Men's changing |
| 2 Entrance | 11 Showers |
| 3 Restaurant | 12 Spa |
| 4 Raised bar | 13 Fireplace lounge |
| 5 Kitchen | 14 Scenery sauna |
| 6 Outdoor kitchen service area | 15 Private sauna |
| 7 Unisex WC | 16 Smoke sauna |
| 8 Sauna reception | 17 Wood store |
| 9 Women's changing | 18 Terrace |
| | 19 Steps to sea |





In-between cavity for cooling down after a sauna



Black downlit concrete showers.

MARC GOODWIN ARCHIMOSPHERES

heaving. There are more than 400 bathers per day, and the restaurant has urgently had to employ more staff. The entrance is from the roadside, on the most vertical and 'normal' elevation. Glass doors open into the middle of the building on to a shallow ante space to shake dry one's umbrella or brush off some salt from the sea. Ahead is the bar/restaurant and incredible views out to sea across the external terrace, to the left is the way to the sauna spa. A humid atmosphere of buzz and cosiness hangs in the space.

Not discernible from the exterior, the basic premise of the building is wonderfully simple and effective: a rectangular almost fully glazed box enveloped by a timber cloak that rises in triangular planes of alternate steps and surfaces, creating terraces and seating in the folds and pockets of space. From afar the cloak appears tight fastened, and one cannot help feeling the overall shape is a bit bulky and wilful in the landscape, but on closer inspection the envelope reveals itself as a kind of faceted venetian blind of 4000 individually cut heat-treated pine planks stacked into a steel shelving structure. At once the perforated cloak protects the building from the harsh coastal climate, stops glare, allows privacy and becomes a playground and viewing platform, as well as creating outdoor semi-sheltered spaces to cool down in after a

sauna. The rooftop provides a viewing platform and auditorium for future marine sports activities. The slightly undignified landing of the building, which is partly caused by regulations on stair rises in Finland, will fade as the timber greys over time to look like a huge rock in the sea wall. The whole thing is only made possible by CNC.

Within the box, the main spaces are separated by heavy black-pigmented cast and pre-cast concrete partitions that give weight and authority to the design. The restaurant sits towards the south corner with the best views, the interior designed by Joanna Laajisto Creative Studio with soft minimalist touches including dark walls, a raised timber bar, concrete floor, open blackened steel shelving and muted grey and pastel upholstery.

Along the rear of building is a kind of back corridor to the sauna; dark and narrow, lined with cupboards and giving access to a

WC and storeroom. At the end is a bright tiny timber-walled L-shaped reception where visitors take off their shoes and pay the €19 entrance fee for two hours of bathing. From here visitors pass through black leather curtains into separate men's and women's changing rooms before regrouping inside the spa.

Inside the spa are two main spaces, one for showering, the other for lounging around the fire and ordering snacks from the restaurant. Here the black concrete walls are given a sheen for water resistance, and the spaces are dimly lit to encourage calm and disconnect from the outside world. Off these main spaces are three saunas. The scenery sauna and private sauna, which can be booked for parties, face the sea, with full-height picture windows to catch glimpses between the folds and blinds of the cloak. Both have the conventional light timber panelling. The scenery sauna has raised stepped seating and is heated by a huge furnace to about 100°C; the private sauna is a long booth heated by a domestic-looking stove. Both burn wood.

The smoke sauna, on the other hand, is like nothing I have seen before and is uniquely Finnish. To reach this it is necessary to go outside on to the deck and slither between the cloak and the box. Inside it is almost pitch black, completely cut off. This

The building was designed to tempt people to the area – and it's heaving



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room embodies the history of the sauna. It is a replica of the old Finnish sauna, when for people hunting, sweating, scratching and living in forests, scrubbing yourself clean became an essential part of life. Having evolved from burrows in the ground covered with fir branches 4,000 years ago, with hot stones rolled in from a bonfire outside, the room is deliberately barn-like. The furnace is at the bottom and a crude blackened timber stair leads to a seating platform high above, evoking times when humans and livestock lived together, the animals below. The heat and smoke reaches deep into your lungs.

Before I know it I am invited to experience the sauna too – with Anu Puustinen and a group of her friends, here for the Finnish Association of Architects' annual meeting. They swear allegiances in a ritual with what one imagines is a rather Masonic flavour, then discuss association business before changing into their bathing gear. Within hours of seeing those strange, distant people wandering around on the deck, I'm out there in a borrowed swimsuit in the rain, launching myself in and out of the icy waters. The whole place is exhilarating. ●

Right Scenery sauna.

Below right Barn-like smoke sauna.

Below A result of building regulations, the 'tail' leads on to the rooftop terrace.

Credits

Architect Avanto Architects

Client Antero Vartia and Jasper Pääkkönen, Kidvekkeli

Project management Qtio

User/operator Royal Restaurants (Royal Ravintolat)

Structural engineering Ramboll Finland

Steel structural engineering SS-Teracon

HVAC engineering Optiplan

Electrical engineering Optiplan

Foundation engineering Ramboll

Interior design Joanna Laajisto Creative Studio

Foundation works Kanta Kaivu

Main contractor

Rakennustoimisto Jussit

Electricity contractor Elektro Asennus

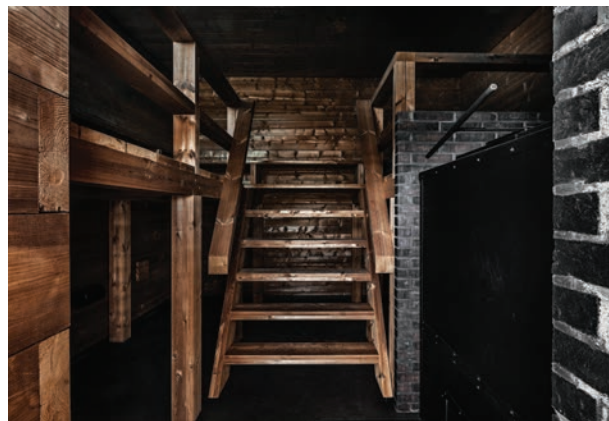
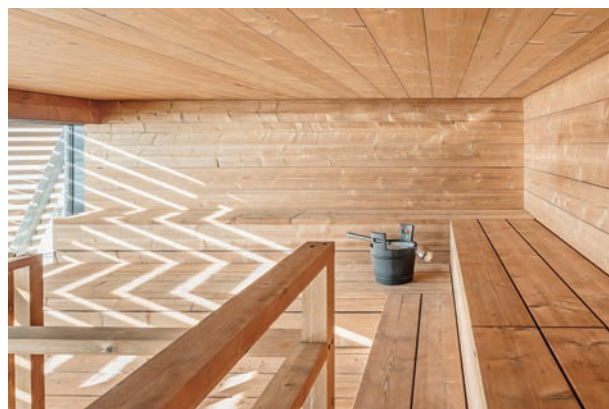
HVAC contractor Uudenmaan LVI-Talo

Steel structures VMT Steel

Carpenter Puupalvelu Rajala

Glass structures Lasifakta

Graphic design Werklig





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Fitzrovia's secret garden

Fitzroy Place, a big new mixed use development, encloses a rare and precious thing in London's West End – a bit of tranquillity

Words: Eleanor Young

NICK GUTTRIDGE





New blocks of city flats are two a penny, but a newly designed 'place' is rare. Now there is one in the heart of London's West End, on a site that was just a big hole for many years. Carpeted in the rubble of the Middlesex Hospital and edged with hoardings, this city-block-sized void boasted the single bloom of an extraordinary little chapel. Styled as Noho by original developer the Candy brothers, it was an ambitious plan, but more than a decade of property deals and a recession later it has opened as Fitzroy Place, a nuanced and calm public space surrounded by housing and offices that demand a second look and with the grade II* listed Fitzrovia Chapel by JL Pearson at its heart.

Its joint authors collaborated closely on planning, massing and articulation, meeting for coffee to work through ideas and support

the best of each other's plans before going in front of the client. I meet Alex Lifschutz of Lifschutz Davidson Sandilands (LDS) and Dan Burr of Sheppard Robson in the deep, airy café on the edge of Fitzroy Place to talk about how they went about making a new piece of the West End.

The design is drawn from the character of the surrounding streets. Lifschutz picked out the interwar buildings and former car showrooms in their characteristic white as the language for offices on busy Mortimer Street, facing the commerce of Oxford Street. The joyful art nouveau brickwork of buildings at the back of the site on Riding House Street, plus a listed facade along a side street, prompted an exploration of brick details that has been carried through at a scale and quality that makes each street a

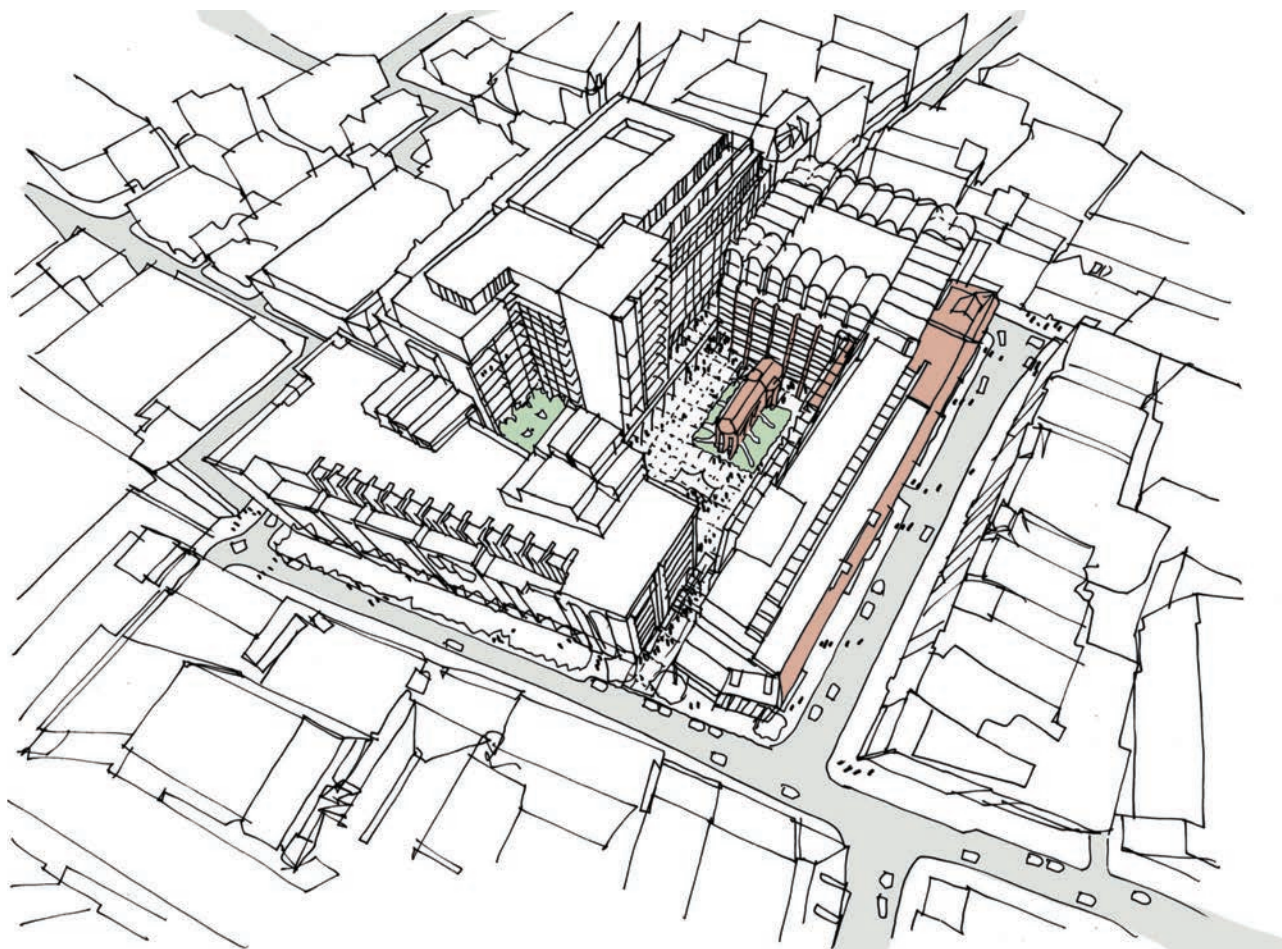
IN NUMBERS

£200m
construction cost

3.2 acres
site area

235
market homes

54
affordable homes



Above Where a hospital once stood, a city now frames a gem of a chapel. South (top), facing towards Oxford Street, are the commercial buildings, north and on the flanks flats overlook the square and street.

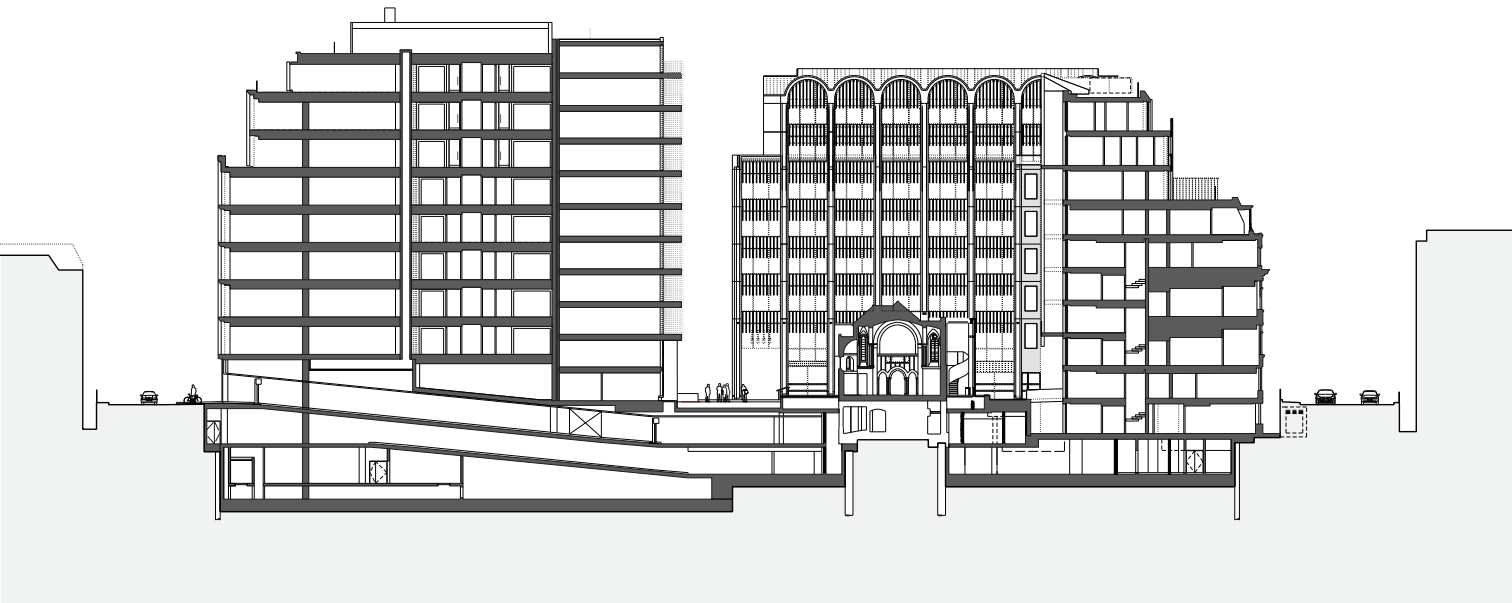


Right Brick reveals on Sheppard Robson's One Fitzroy Place.

Far right The Barbican and Oxo Tower find echoes in the arches and expression of Lifschutz Davidson Sandilands' Two Fitzroy Place.

Below Architectural expression taking the eye up from square to sky.





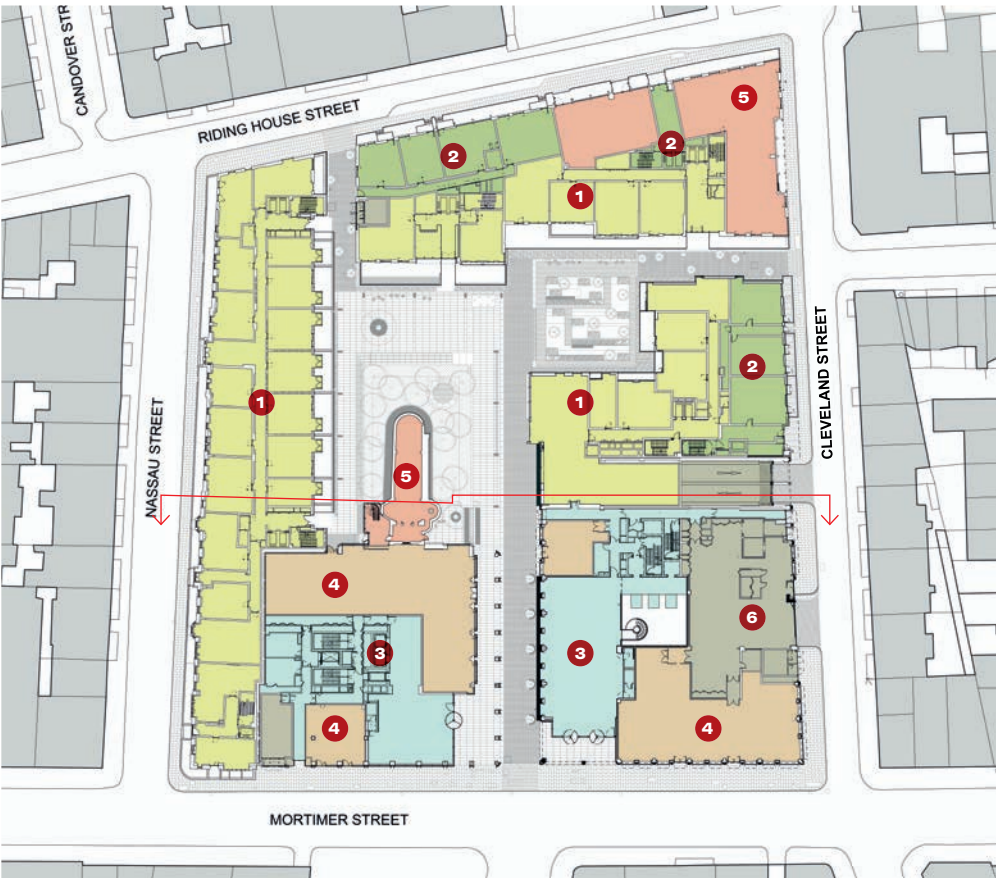
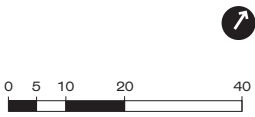
richer experience. Service access for the whole site is via a single basement access, reducing the disruption of vans and rubbish trucks and the blank grubbiness they impose on the street.

An earlier scheme by another architect, Make, had deep-plan buildings and public routes morphing into curvy facades. When Exemplar and Aviva Investors took on the development and appointed LDS and Sheppard Robson this changed, as did the brief: the apartments and offices were equally important economically, and each practice had a hand in both types. ‘The client values both working cohesively,’ says Burr. A commercial lobby can offer presence and supervision to residents without being a ‘super-lit corporate mausoleum’, in Lifschutz’s words, while office workers should feel like they belong to a neighbourhood.

Lobbies guard the entrance to Fitzroy Place, but what to put inside was a harder nut to crack. Should it be buzzy and busy, should it have lots of shops and cafés? No: a little experience of the area revealed the dearth of quiet spaces, and with residents above it made more sense to provide one. On a cool summer’s day the pause offered by the newly named Pearson Square makes it more than a cut-through – here you can linger or even sit, as I have found to my pleasure. ‘We spent

Ground floorplan

- | | |
|--------------------------|-------------|
| 1 Market residential | 4 Retail |
| 2 Affordable residential | 5 Community |
| 3 Office | 6 Support |



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HUFTON + CROW (2)



Left Entirely new homes along Nassau Street (left) synchronised with historic doors and windows of the retained facade.

Below Back to the gateway to Pearson Square on Mortimer Street.



an inordinate amount of time thinking about the sun and the gap between the buildings,' says Burr. 'Would there be enough light, what do we do to get an intensity?'

At upper storeys the commercial buildings are only 7.5m apart in places. The apartments too can be remarkably close, the effect offset with careful positioning of rooms and screens. At ground level it seems worth it – when you enter the square you are squeezed enough to know you have left the rush of the street behind you.

Once inside the space doesn't bleed out to the three paths through it but remains focused on the space inside. Pearson's chapel, long hidden, pushes into the square where there is an amphitheatre for lunchers; climber-covered Corten softens the edges of flats while placing them at one

remove. Landscape architect GrossMax has designed a more enclosed, handkerchief of a physic garden in the sunniest patch where fragrant herbs demand crushing. Compare it with larger pieces of city building such as Birmingham's Brindleyplace or completed parts of Bristol's Temple Quarter and you come away impressed. Here values seem higher, the facades more nuanced, the space more intense, but it is in the planting that Pearson Square comes alive. The development also shows that with the right handling the often dismissed perimeter block can create convincing urban space.

For the architect, some principles were set from the start: the strategy of 'enhancing' corners by using cutaways to give a little more to the street, and co-ordinating materials from white Portland concrete

When you enter the square you are squeezed enough to know you have left the rush of the street behind you

Below The rich interior of JL Pearson's Fitzrovia Chapel, the smallest of the Russian dolls.

Credits

Client Exemplar and Aviva Investors
Architect Sheppard Robson / Lifschutz Davidson Sandilands
Main contractor Sir Robert McAlpine
Heritage consultant and conservation architect Caroe & Partners
Planning consultant DP9
Landscape architect Gross Max
Public space consultant Publica
Interior designer Concept for residential interiors, Johnson Naylor
Structural engineer Ramboll
M&E / sustainability engineer Aecom
Project manager GVA Second London Wall
Cost consultant Arcadis
Transport consultant Arup
Acoustic consultant Clarke Saunders / Sharps Redmore
Lighting designer EQ2

HUFTON + CROW

on the front door to the square to the brick flanks and back – the material paradigm of the Georgian terrace writ large. Likewise the ground, middle and top are each articulated. Lifschutz Davidson Sandilands' two main buildings flip up at the top in a characteristically optimistic way that you can see on many of its projects from the Oxo Tower onwards. The commercial building arches its way across the sky rather like the flats of the Barbican but more lightly. LDS' high tech-influenced design draws the eye upwards, beyond the datum of the Corten, up the delicate braces of steel and vertical rivulets of brick. The end wall of Sheppard Robson's flats is incised to give echoes of the same verticality.

One could make the usual comments about this 'public' space not being in public ownership, or the lack of granularity in this area of small-scale streets and buildings. One elevation does seem rather soulless, despite sliding balcony screens. And the healthcare space and education room provided for the school opposite do seem to disappear, despite some architectural signalling at street level. But Fitzroy Place is remarkable for creating a believable bit of city, a task most architects still seem to struggle with, and for that this team should be congratulated.

The chapel too should get credit, as the sole survivor of the Middlesex Hospital on this site. Its brick softens the newer materials of Pearson Square and imbues it with meaning. The airy restaurant has a view of the chapel interior, and sitting there, catching the glint of its gold nave, you are reminded of the preciousness of the innermost Russian doll: inside the square, inside Fitzroy Place, inside Fitzrovia. ●



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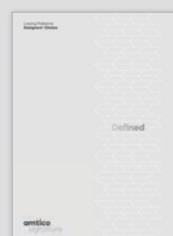
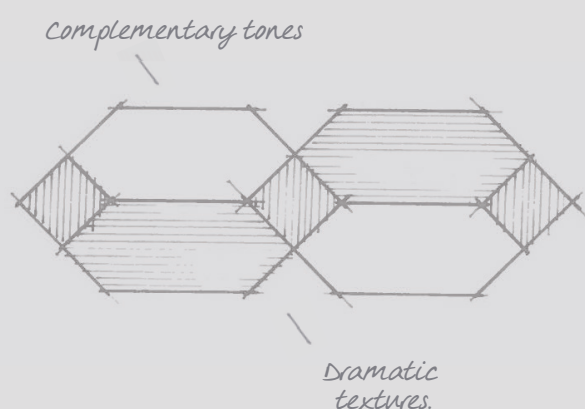
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School reunion

One thing leads to another at St Angela's College in Cork, which O'Donnell and Tuomey has intricately reinvented as an urban hilltop village with fabulous views

Words Jan-Carlos Kucharek Photographs Dennis Gilbert/VIEW

With its Ursuline mission to heal and educate, it might be inappropriate to call St Angela's College in Cork a citadel – it's a less defensive and more civic thing. Angela Merici, founder of the 15th century order of nuns that ran it, might have hailed from Brescia at the foot of the Italian Alps but this reconfigured 19th century school in Eire feels as though it is warmed by Umbrian sun. Like Assisi, at times it appears like a fortified basilica, part of a bigger urban entity clinging to a rockface: one of those Mediterranean towns only truly discovered by walking its small lanes and steps with snatched views to the landscape beyond, of hidden timber courts and

main squares of stone; of bridges, walled orchards and subterranean passages. Perched on Cork's St Patrick's Hill, looking south past the River Lee to the clustered towers of St Fin Barre's Cathedral and west to the Shandon belltower – that's St Angela's in a nutshell. But it could so easily not have been like this.

Charged by Cork's catholic bishop in 1887, the nuns set up a girl's school in the city below its hillside convent and were given four 19th century industrial buildings formerly owned by the neighbouring Murphy's brewery with which to do it. Even with the 14 prefab units that have sprouted since then, the school ran out of space, and



Left St Angela's looking east past Richmond Hill; a sizeable complex almost seamlessly melded into the grain of the city.

Right The main amphitheatre space and forum looking north. The new science and gym blocks not only connect the formerly discrete east and north buildings but create a civic grouping.





Above Approached from a narrow lane off St Patrick's Hill, the new entrance looking west is restrained but imposing.



Above Out of the reception space and into the mid-level courtyard beyond, there's an immediate sense of both scale and siting.

with the buildings in urgent need of repair, a feasibility study was commissioned from O'Donnell and Tuomey in 1999 to look at the what could be done. Working closely with the school and constrained by a dense, difficult-to-access urban site that dropped 18m along its length, the firm proposed two new science and art blocks to replace one of the existing buildings and link the rest; not only that, but to sink a brand new gym block into the south end of the grounds. The logistical effort and money needed to achieve the proposal put paid to any serious consideration of it—until 2011 that is, when the school moved into state hands and the project was injected with funds to develop the proposition and triple the school's area from 2000m² to 6000m². Crucially, despite the savings that could have been made, the urge to sell the site and build beyond the centre was resisted, as much by the local government as the school; St Angela's was part of the history of the city – and all were keen it should remain so.

It was a visionary strategy that demanded concessions from Cork's city planners, the school (it involved a two year decant into a former hospital) but most importantly local residents, behind whose terraces the school was tucked away. In not objecting to the development, they signed themselves up to two years of demolition and construction works, with skip trucks going past their

IN NUMBERS

550
pupils

€9.2m
total cost

2,000m²
original area

6,000m²
new area

18m
drop across site

doors carting away the hundreds of cubic tonnes of earth necessary to build the gym block. Principal Pat Curran recalls a time when 'the hill smelled of little else but burning clutches'. Like the architect, which won this year's RIAI Award for Best Education Building and is up for an RIBA International Award, they too should get a medal.

To describe the project as merely the insertion of three new blocks onto the site does it a serious disservice. It's what those blocks do to create connectivity between them and the existing school and convent, while melding almost invisibly into the existing grain of the city, that makes this project so remarkable. And it's remarkably accessible too; the new design, with just two lifts, generates five levels of teaching spaces across the 18m drop; each one has level access to external space. The skill of the architectural execution is as understated as the buildings' half-hidden siting; the plan alone cannot explain it – its spatial complexity can only really be understood in section and even then you must walk through it to comprehend it.

To summarise, the top section links the arts block via a bridge to the converted convent, now the school library and staff area. Further down the arts block connects to one of the originals and, via that, the new



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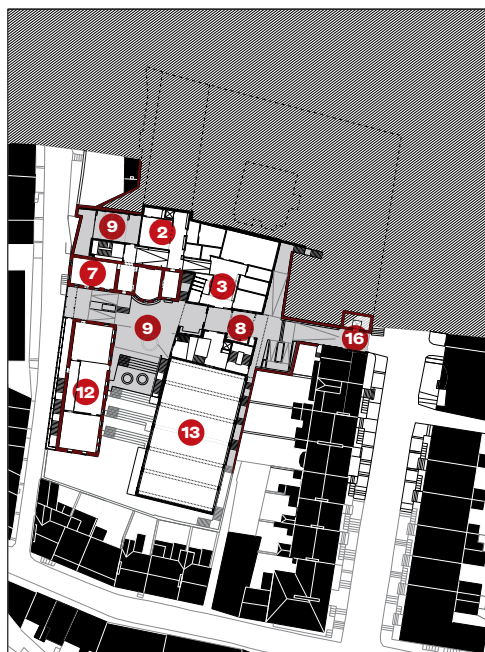
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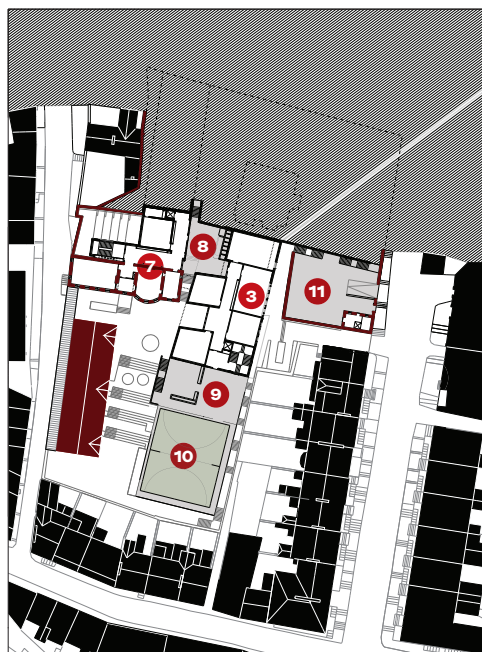
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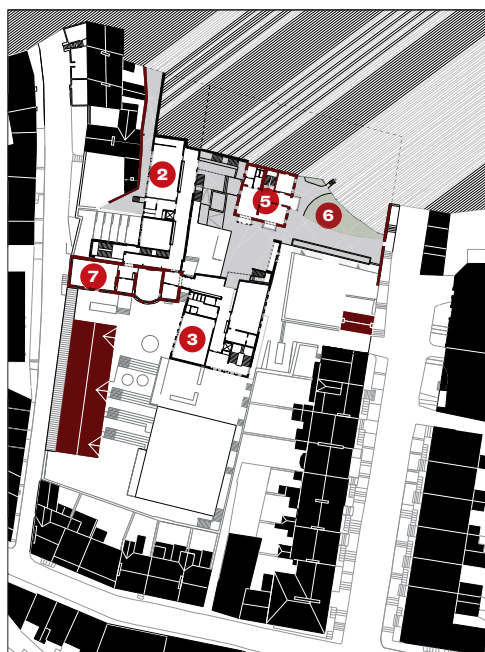
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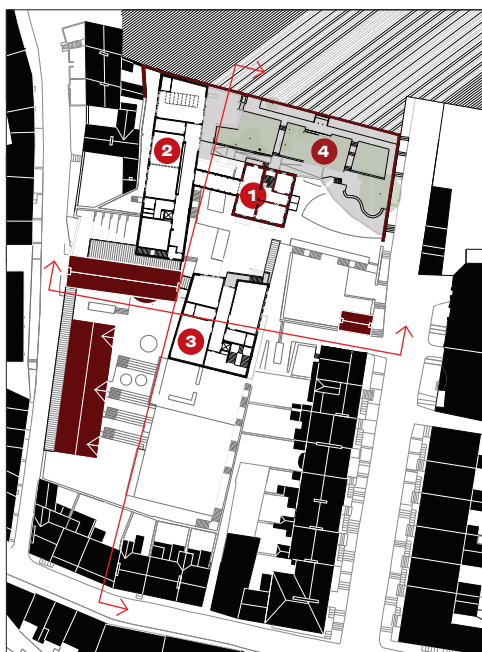
Level 02



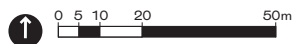
Level 03



Level 04



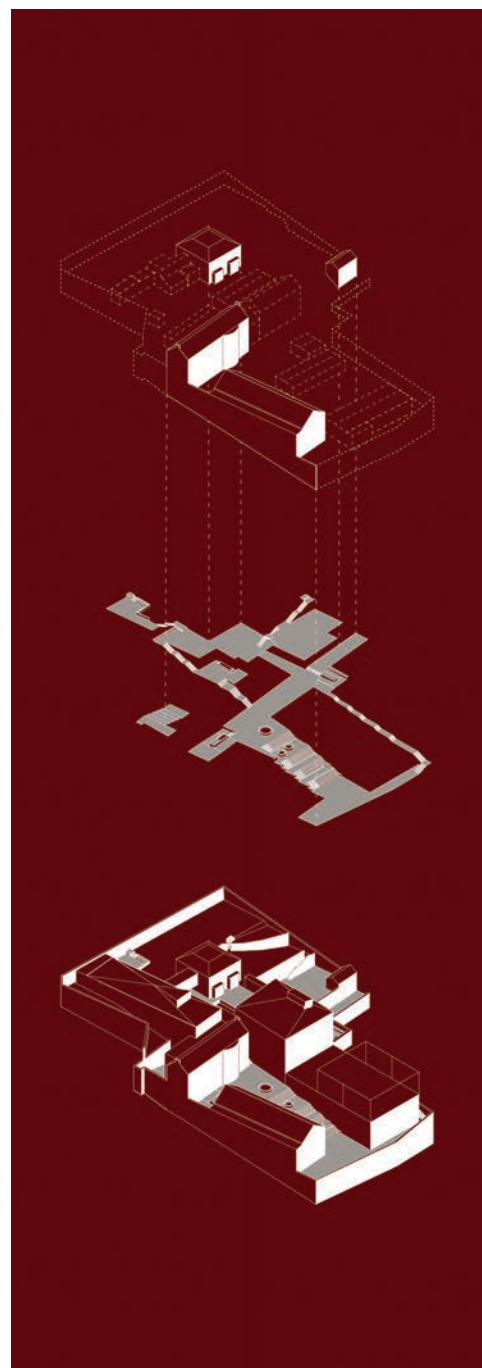
Level 05



science building. The science and entrance block, in turn, links via an underground space to another existing building with its new refectory, and to the gym, whose size surprises. But the internal connections are only half the story, it's the complex interrelationship of internal and external spaces that make this school such a joy. From the science block the girls even get views across to the nearby Christian Brothers School. Senior architect Henrik Wolterstorff jokes that they are anticipating a rise

in the physics cohort this year, but truth is, visual conceits like these abound.

Wandering through the empty college during the summer break, it's easy to accord with Pat Curran's account of how the girls occupy it; the young ones gravitate to the old gazebo in the upper orchard, visually guarded by the library and staff area. Transition year girls potter about in both mid-level courts, immersing themselves in the social intrigues of groupings and



Above Exploded axo showing existing structures (top), courtyards and routeways (middle) and new science and art blocks inserted (bottom).

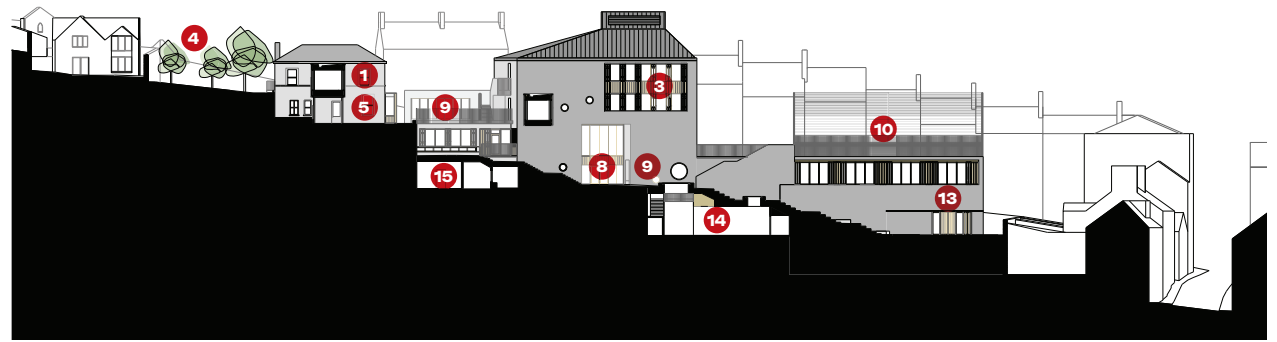
Right St Angela's College physical model.

Client Department of Education & Skills
Architect O'Donnell + Tuomey
Structural & civil engineer Malachy Walsh and Partners
Services engineer Arup Consulting Engineers
Quantity surveyor John J Casey & Co
Conservation architect: Jack Coughlan Associates
Fire consultant Cantwell Keogh Fire Engineering
Access consultant Fionnuala Rogerson Architects
Main contractor L&M Keating

Subcontractors:
Concrete and formwork Claramore Construction
External joinery GEM Joinery
Facade rendered external wall insulation Novin Consultants
Roofing ID-Roofing / Wychbro Coppersmiths
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Linoleum flooring Forbo
Gym and gym roof flooring Porplastic Indoor Pel basic
Fitted furniture Labfit Furniture
Joinery Loughnanes Joinery

North South section

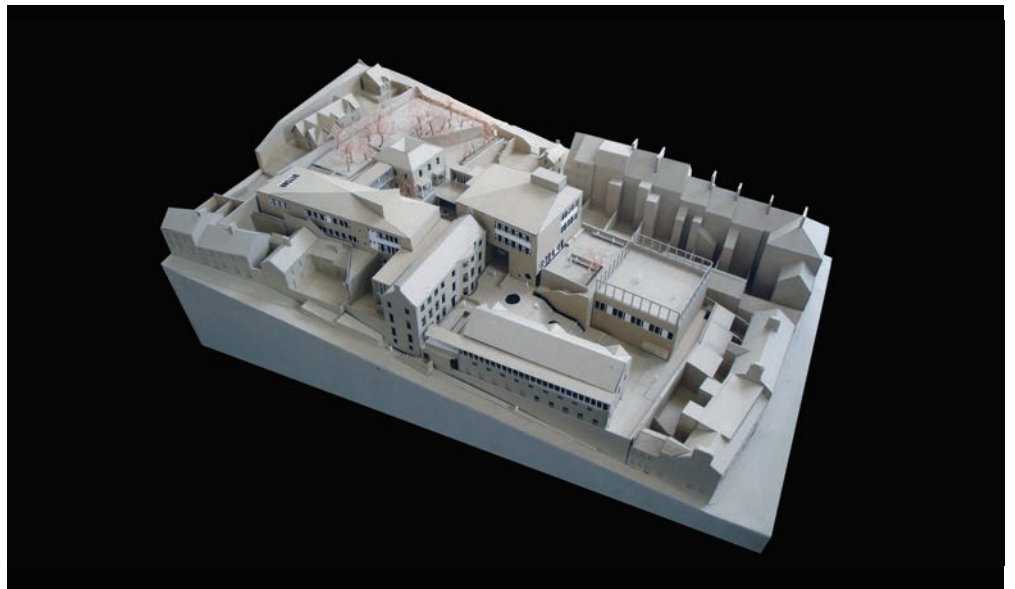


East West section



0 5 10 20 40

- 1 Library with bridge link
- 2 Arts block classrooms
- 3 Science block classrooms
- 4 Orchard
- 5 Staff areas
- 6 Convent garden
- 7 Existing north block classrooms
- 8 Entrance and school reception
- 9 Courtyard
- 10 Rooftop astroturf court
- 11 Parking
- 12 West block classrooms
- 13 Gym
- 14 Link to west block and refectory
- 15 Link to north block
- 16 Gatehouse



associations as they move hourly from one class to the other, while sixth formers, confident and preparing to launch themselves into the world (topping up their tans as they do so) have adopted the lofty eyrie of the astroturf external sports court, with its fantastic views over the city. The skill of the planning is such that the new can connect to the old and girls can now move to any part of the college internally via wide corridors or externally; and either way that journey will be punctuated with

moments of visual drama or incidence. It makes the mere act of moving through the college a flowing, almost thrilling, pleasure.

And past memories of the school seem to be picked up on so that the spirit of the old place suffuses the new. Wolterstorff tells me that, having walked down the very narrow entrance lane off St Patrick's Hill, the critical view from the entrance to the clock tower of Shandon's Bells was kept in the double height reception to remind

girls past and present of future tardiness. The apple orchard, out of bounds in the past, is a reflective place of calm now, counterpointing the art block's wide west views; even new, open plan spaces in the convent retain its creaky floorboards and have downstands where walls used to be, an echo of its former cell-like nature. The school bell by the old main entrance door on the existing north block remains, but now rings out to a small piazza at mid-level before its echo tumbles past circular glass lights of the underground link and down the grand stairs south to the far end of St Angela's largest external space and the refectory and gym terrace. Curran envisages this as a stage for lunchtime concerts in his new amphitheatre;

looking back up the hill from here you can see why.

The echoes form part of the character of the new building too. The aggregate for the concrete structure's bare classroom walls and soffits is Cork's creamy limestone, while its local red sandstone appears on horizontal surfaces outside, referencing the materiality of the city. Elsewhere, iroko cladding for the opening windows, with their multiple mullions, act more like a screen than a frame. The low, pyramidal zinc roofs in anthracite grey blend in, picked up in the vertical by dark grey spray render over external wall insulation. Occasionally as you walk through you'll spot one of the firm's signature circular windows or a wall of Welsh slate,

Below left From the arts block and library bridge looking south: spaces of intimacy, drama and incidence.

Below The convent orchard, with its gazebo, addresses the top of the arts block and creates a welcoming space.

Bottom A delicate clerestory corridor tops the sandstone and limestone rubble wall of the west block.



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FLOORING SYSTEMS

Near right Connecting directly with the site's past, the foundations of the old buildings above are exposed in the corridors of birch and concrete.

Far right The architect's signature circular windows appear in the simply detailed staircases.



Near right The concrete gymnasium at the south end, carved out of the rock, is the new basilica of this urban school.

Far right Past screen-like windows, classrooms in both arts and science blocks, some with bespoke furniture, are afforded dramatic views.



beloved of the local conservation officer, in the main building facing east; perhaps a nod to the ships in Cork's natural harbour or the direction of the driving rain. From the site boundary of Richmond Hill, sitting atop its huge west block wall of red sandstone rubble, the school looks like a impregnable rampart, timber-faced quarters above safely set back, staring askance down to the road.

It's hard to find fault with this school. I find a wry irony (though Sister Merici may not) in the fact that the least satisfactory spaces are the crypt-like 'religious room', lit by a single courtyard skylight, and the refectory carved out from below the existing west block. The latter is long, deep and buried by the stair of the

main square; both could do with divine rays to dispel their darkness, but then you bear in mind this school was procured for €1,550/m² and to err is human. But this venal sin forgiven, the skill evident in reconciling the site's challenges of design and logistics have created an architecture of civic grace and natural ease; as if the accretions of time, weather and human occupation had brought it all about. Principal Pat Curran tells me the girls used to affectionately call their dilapidated and expiring old college Hogwarts. But with intelligence and care, and with next to nothing, O'Donnell and Tuomey has alchemised St Angela's and handed it back, revived, gilded and enchanted. ●

Designing for the designers

Hawkins\Brown has given students at the Bartlett a lesson in cost and sustainability, stripping the school's home back to its core to modernise and extend it

Words: Stephen Cousins

When Tom Noonan presented Hawkins\Brown's design for the refurbishment and extension of Wates House, home to University College London's Bartlett School of Architecture in Camden, he was back in the same room he'd held his student crit in just four years earlier. 'This was by far the most memorable crit I have ever had,' he says, 'There was an overwhelming feeling of excitement about the new building.'

With a construction value of £22 million, the revamp of Wates House is now a few months away from completion. It has seen

the cramped, opaque and ugly 1970s-built brick building stripped back to its skeleton concrete frame, then expanded out and up to more than double the amount of usable space.

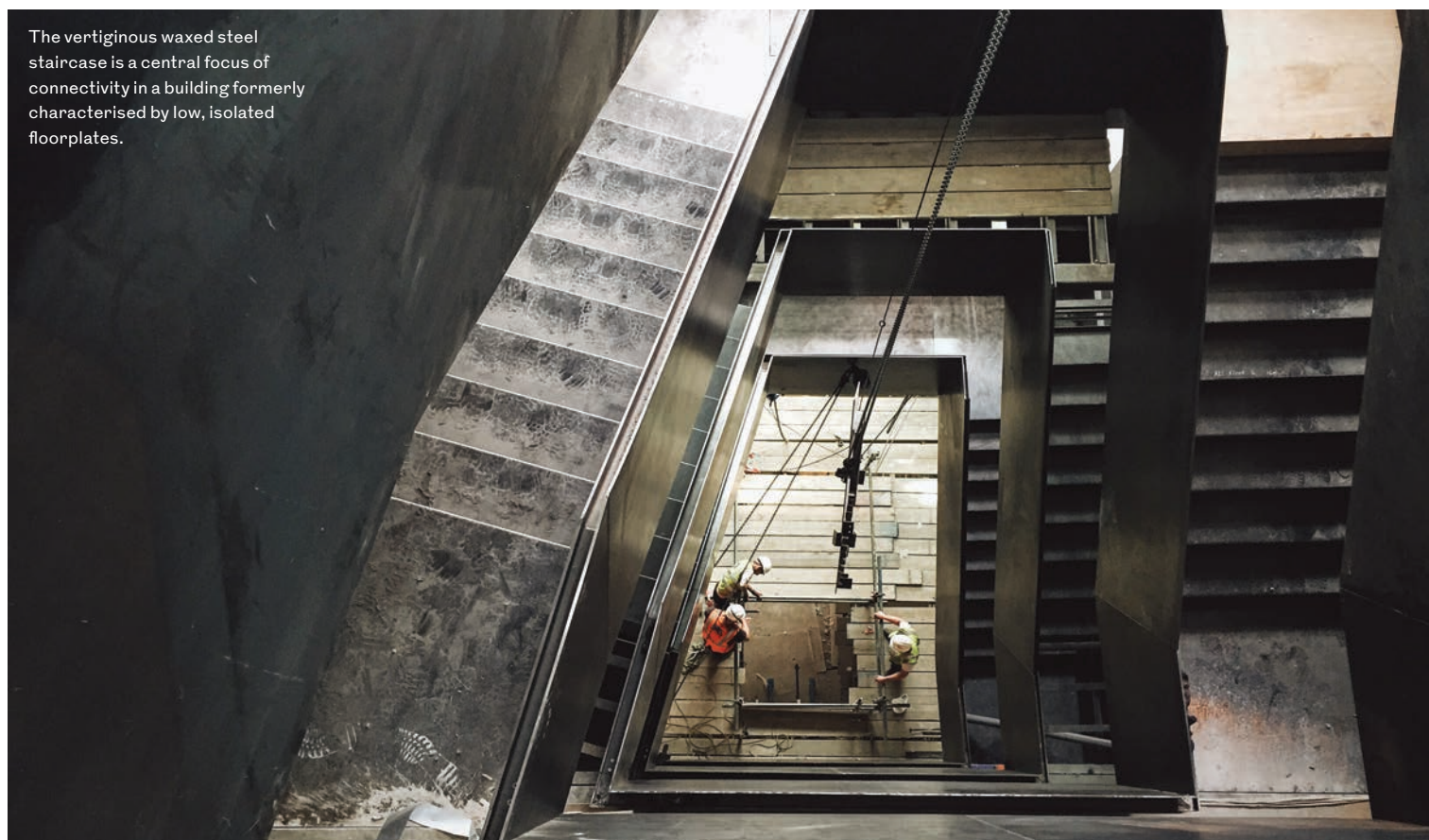
The project forms part of a masterplan intended to consolidate UCL's seven faculties for the built environment, currently spread across a number of sites in Bloomsbury, and will enable Wates House to become a dedicated home for the architecture school for the first time. The School of Planning and the library are being moved to a dedicated new building just five minutes' walk away.

Reputation at risk

The Bartlett has a stellar reputation. It ranked second in the 2015 QS World University Rankings for Architecture and the Built Environment, but its academic prowess was always held back by the quality of accommodation at Wates House, which put the school at possible risk of losing its RIBA validation.

The building was highly cellularised and insular and less than half the students had a dedicated studio desk space. Euan MacDonald, partner at Hawkins\Brown, told RIBA: 'People would enter the main entrance in an

The vertiginous waxed steel staircase is a central focus of connectivity in a building formerly characterised by low, isolated floorplates.



Below left The original 1975 structure; poorly insulated and performing badly.

Below right The new building looking west. Original structure remains but façade lines have been moved out.



PAUL SMOOTHY

uninviting side alley, get in the lift go to their own little cell. The only place for meaningful interaction between staff and students was in the waiting areas for the lifts.'

The exterior had a negative impact on the local Bloomsbury Conservation Area, characterised by an eclectic mix of notable and listed buildings, and had no active street frontage. In addition, it faced problems typical of 1970s buildings, including uninsulated cavity walls and single glazing.

Kevin Jones, faculty facilities manager at the Bartlett says: 'The building had expanded well beyond its capacity, student numbers had increased fourfold since it opened. It was unloved, dysfunctional; it ran out of life.'

A range of options from newbuild to radical demolition and extension were explored. The chosen approach won out due to factors including cost – it would be 20% cheaper than newbuild – sustainability, partial demolition which would save embodied carbon, and planning constraints.

'Wates House has fairly low floor to ceiling heights of 2.75m, but if we designed a newbuild we'd have had to achieve a height of 3.25m. To accommodate same amount of floor area would have meant building higher

and we knew the planners would not accept that,' says MacDonald.

Hawkins\Brown's upgrade involves a series of structural manoeuvres and three areas of extension, intended to open up the building and maximise space to give every student a dedicated desk. The facade was demolished, but the concrete stair and lift cores retained. Holes were punched through the heart of the plan to improve space and circulation and create areas for people to meet.

Where the old layout was hierarchical – staff and student spaces were assigned to different floors – the new layout encourages transparency and interaction, staff and studio rooms are mixed, and the new circulation creates areas for people to meet and chat.

Most of the building, from floors two to six, is studio space, with a 'co-located' wing of staff offices along the south side and a staff hub in the south-east corner. The ground floor is communal, with a publicly-accessible exhibition space, café, foyer, reception, teaching rooms, and a large lecture room. The first floor is more administrative and features computer clusters, a faculty office and seminar rooms. An open plan basement workshop, the most intensively serviced part

of the building, is assigned to fabrication, analogue and digital metalwork and woodwork.

Pushing the envelope

To maximise space a new 1.5m-wide extension was built around the perimeter on the north, east, west and south-east elevations, supported on new steel beams fixed back to existing concrete columns.

This increases the size of studios, offices and teaching spaces, pulls the building line out flush with the neighbouring terrace, and creates new dual aspect spaces at the corners, suitable for tutorials.

A lightweight facade wrapped in 75mm-thick bricks, 25% thinner than London stock, was designed for the existing superstructure and substructure to minimise loading. The textural, light grey bricks harmonise with the Portland stone of neo-classical institutional buildings on the other side of Gordon Street, with windows sized to Georgian proportions.

A key aim was to knit the building into the local context, characterised by grade II-listed Georgian terraces, Edwardian institutional buildings and post-war university buildings.

'The architecture is all about keying into the context and providing a fairly neutral ves-

East west cut through section showing how the new steel stair forms a new social heart for the building, connecting formerly isolated studio spaces.

Below The new facade line with bespoke study spaces is extended from the original concrete structural line.



sel for what happens inside,' says MacDonald. 'We're not trying to impose an iconic, showy building that is not appropriate here, we wanted to deliver a calmly confident response – modern but not overtly expressive.'

Efforts to engage more with the city included opening up the facade to maximise views and natural light. All 25 studio spaces are arranged along the north, east, and west facades; a luminous open-plan attic studio on the fifth floor boasts an impressive 'Mary Poppins' view across a roofscape of chimney pots. A new sixth floor was built above parapet level to create a generous studio space with a clerestory that rises towards the west.

Key zones such as studio hubs and seminar rooms are expressed on the facade to exploit high level views north towards Euston, and south-west towards the heart of the UCL campus. The first storey floor slab on Gordon Street was demolished to create a new entrance and double height exhibition space.

City infill

A full-height extension in the south-west corner is the largest addition to the project, an 'infill piece of city' between the original building and the neighbouring Department of Chemistry lecture theatre.

Post-tensioned concrete construction allows 10m-wide column-free spans for unprogrammed flexible space. The extension links to existing lift and stair cores and has a new vertigo-inducing feature stairwell. Built in waxed mild steel with timber handrails and soffits, the stair is highly angular, the geometry shifting as it drops from first floor.

Moving between the extension and the original building gives a sense of crossing a threshold as rough unadorned concrete columns butt up against new steel girders. The transition embodies an underlying principle to respect the old and express the new, says McDonald: 'We wanted to treat the existing structure as "found", to leave the concrete

exposed and let things exist as they are. New areas are expressed using robust but softer materials – principally timber joinery.'

The raw aesthetic reflects the fact the school has to stand up to heavy use and occupation and extends to the installation of exposed MEP services on most ceilings.

Wates House is designed to BREEAM Excellent standard and includes passive solar measures, high thermal performance double glazed windows, a PV array on the roof, mixed mode ventilation, while retaining much of the existing structure saves 'enormous amounts' of embedded energy.

However, by roughly doubling occupancy, associated levels of heat from bodies and computer equipment mean that on warm days multi-service chilled beams are required in many spaces, increasing energy loads.

The improved Bartlett is expected to reopen this autumn. The fact staff and students had direct input into Hawkins\Brown's design, and a former graduate is on the design team, bodes well for its success in operation.

'That connection to the school helped us understand the real drivers, because every academic has a different idea of what architecture should be and this building suffered from several unfulfilled attempts to address its historic flaws,' says Noonan. 'Combining our mutual skills helped us exceed the sum of our individual parts – even if it did mean going through the toughest crit of my life.' ●



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Showroom floor puts in solid performance

Domus Tiles' Battersea showroom hosts thousands of visitors a year, so it's vital the flooring system is strong and stable enough to show its products to advantage

Knauf GIFAfloor raised flooring was used in the recently redeveloped Domus Tiles London showroom in Battersea, helping to create a unique space where design meets practicality.

Used as a dry screed flooring solution, the GIFAfloor system was installed by contractors working on the showroom's refurbishment in the knowledge that it

would save them time while giving Domus the loadbearing solution required to support the thousands of guests expected to visit the premises each year.

The GIFAfloor system has been used at several other Domus showrooms across the country, and architect Mailen Design, which was responsible for the overall design at Battersea, was convinced by its reliability

too. The engineered flooring panels, manufactured from over 50% recycled materials, are extremely dimensionally stable and robust, more than capable of tackling the heavy foot traffic expected.

The refurbished Battersea showroom presents the vast array of Domus materials, products, displays and room-sets intended to stimulate architects and interior design teams. From its elegant kitchen showroom to the new Stone Studio, the space will allow creative minds to flourish while backing them with extensive technical support.

Commercial director at Domus, Alan Collie, explains the relationship between Domus and Knauf: 'We have a very strong relationship with Knauf as it is a key ancillary support partner of Domus. The Knauf team provides us with great advice through its technical support service which in turn allows us to provide a detailed and comprehensive specification to architects.

'Knauf GIFAfloor gives us the perfect subfloor for our range of flooring finishes and with floor tiles becoming larger in size and thinner in profile you now require a dry screed system that exceeds SR1 tolerances. With GIFAfloor, aside from the exceptionally fast installation speed, once it is installed you are given a perfect floor that can then be tiled directly onto.

'In the last five years where we have had GIFAfloor installed at our Clerkenwell showroom we have seen more than one million visitors come through our doors and yet we have not had a single crack – and that's because it's a perfectly stable floor,' Collie says. 'Domus has taken the position to continue to use Knauf products because of the example set in the Clerkenwell showroom which remains in the same condition today as when it was first installed.'

Immensely strong and versatile, Knauf GIFAfloor system is manufactured from

natural gypsum based calcium sulphate and is ideal for raised floor areas requiring continuous or hard finishes such as stone or large format porcelain. This partial-access raised floor system provides the ability to run services under the floor with ease.

Knauf GIFAfloor panel systems are designed to span – across pedestals, joists or acoustic battens – at 600 centres and wider, depending on technical requirements, creating extremely strong and dimensionally stable floors over voids up to 1200mm high. Due to the tongue and groove design the GIFAfloor system is flat and smooth once installed, with the added advantage that the joints will not track through the applied finish.

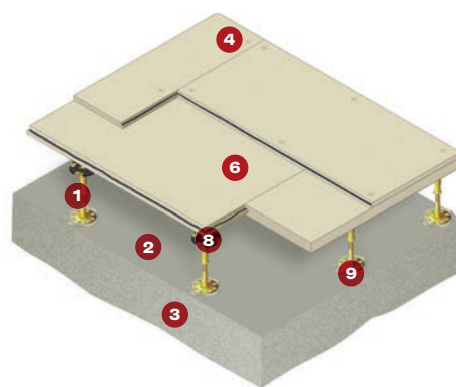
Tasked with installing the GIFAfloor in Battersea was Accsys Projects Ltd, a leading independent installers of raised access flooring. Its construction director John Deely says the company has had years of experience with the GIFAfloor system as it works hand in hand with Domus products.

‘The Knauf GIFAfloor system is extremely efficient in reducing programme times over a more traditional method of installation such as screed,’ Deely says. ‘It also helps with refurbishment projects in occupied buildings where wet trades would create additional issues. And it provides a solid structure for the Domus products.’ He adds: ‘The nature of the product also allows for design flexibility for each client as the void space can still be used to run mechanical and electrical services. With traditional screed solutions this would not be possible.’

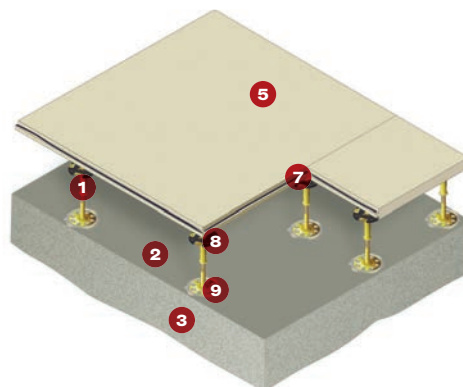
Designed to incorporate access frames and access panels, the GIFAflooring systems provide an easy route to the service void below the floor. Access systems are available in 600 x 600mm configurations as standard to suit most access requirements, while bespoke sized access frames can be created to suit individual demands. ●

- | | |
|--|--|
| <p>1 Knauf Pedestals at 600mm centres, locked into place with Knauf Thread Sealer once level</p> <p>2 Knauf Floor Screed Primer F431</p> <p>3 Concrete substrate</p> <p>4 Mechanical fixing with shoot fired brad nails</p> <p>5 32mm Knauf FHB32 panel</p> | <p>6 Knauf GIFAfloor Surface Adhesive</p> <p>7 Knauf GIFAfloor Joint Adhesive applied to T&G edges</p> <p>8 Knauf Pedestal Support Pads</p> <p>9 Knauf Support Glue for adhering pedestals to substrate</p> <p>10 Underfloor heating tray</p> |
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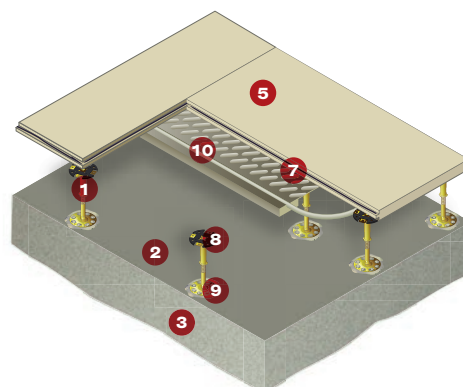
GIFAfloor FHB 32 + 18 double layer



GIFAfloor FHB 32



GIFAfloor FHB 32 with underfloor heating



THE LOWDOWN ON KNAUF GIFAfloor

Immensely strong and versatile, Knauf GIFAfloor systems are ideal for raised floor areas requiring continuous or hard finishes such as stone or large format porcelain. A perfect substitute for screed, they also remove a wet trade from site and so save time in the construction programme.

Manufactured from calcium sulphate, this robust partial-access raised floor system makes it easy to run services under the floor while its tongue and groove design means that it is flat and smooth once installed, with the further advantage that joints will not track through the applied finish. As a result, finishes can be applied directly without having to screw fix panels to the pedestals and then fix plywood – a necessity with traditional raised access flooring installations.

Designed to span pedestals at maximum 600mm centres and over voids up to 1200mm high, GIFAfloor creates strong and dimensionally stable floors that can take even greater loads if pedestals are added at reduced centres or an extra layer of panels is installed. The result is a light but robust monolithic floor, suitable for airport lobbies and lightweight floors in high rise buildings.

Non-combustible with an A1 fire rating, Knauf GIFAfloor's high thermal conductivity makes the panels ideal for underfloor heating systems and optimises the benefit of air and ground source heat pumps over timber or cement base floors, reducing CO₂ emissions as a result.

The floor system is also sustainable in terms of its manufacture and in the construction process. The panels are manufactured using fibres from wholly recycled paper that are blended with a mix of natural and flue gas desulphurised gypsum. In construction, the panels score two water management points in the Code for Sustainable Homes, reduce the cement content of the building and cut the load on tower blocks, so reducing foundation and steelwork requirements.

Download Knauf's latest brochure with details of GIFAfloor and showing the panels in use in both commercial and residential application: www.knauf.co.uk.

Ceiling system proves its worth

Knauf might be best known for its plasterboard but its innovative floor and ceiling systems are now starting to move into the limelight. At Westminster House 30% time savings convinced the contractor



Contractors using the versatile Slimgrid ceiling system from Knauf on the refurbishment of Westminster House in Manchester were staggered by the 30% reduction in time and labour costs they were able to achieve.

Sub-contractor, interior fit-out specialist Met-Excel, achieved this impressive result thanks to the Knauf grid system's practical application benefits over traditional plasterboard ceiling systems.

The project architects originally specified a traditional MF ceiling system, but Met-Excel suggested Knauf Slimgrid. Sales director at Met-Excel, Simon Hill, says the decision to change came down to the Slimgrid system's exceptional ease and speed of installation.

'We have used the Slimgrid system on several other large scale projects and believe this to be the most effective ceiling system on the market,' he says.

'Compared with traditional MF systems the Slimgrid system gives

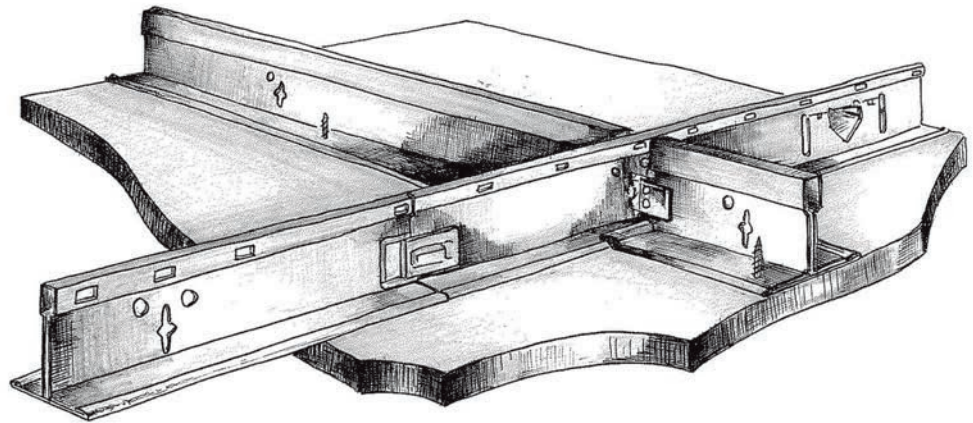
us a faster installation because of the simplicity in its design. Because it can also reduce contract programme times main contractors are prepared to look at it.'

The fully warranted Slimgrid system has been a major breakthrough in the suspended ceilings market, created to speed up the installation of plasterboard ceilings and reduce the void depth above. With its pre-indexed hole locations the system is quick and simple to install, as it proved during refurbishment of the Grade A office accommodation in Manchester.

This is the largest project in the last seven years for main contractor Styles & Wood, which was awarded the £17.7m revamp contract in 2015 by stakeholder Aviva Investors. The 160,000ft² project, due for completion in November 2016, required a complete refurbishment of the ceilings which included the use of the Knauf suspended ceiling system.

Slimgrid from Knauf is ideally suited to large scale refurbishments with smaller

- Up to 30% reduction in installation time
- Reduces void depth above
- System for attractive, ridged plasterboard ceilings
- Pre-indexed hole locations cut time for measurement, aligning and squaring of cross tees
- Patented quick-release clip design, a simple push-fit action, the Slimgrid system makes adjusting and removing ceiling structures easy
- No specialist tools needed
- Flexible for smaller, refurbishment and new build projects eg schools, hotels
- Easy transition from plasterboard to acoustical ceilings
- Manufactured from galvanised steel
- Typical grid configuration capable of maintaining ceiling load of 19.85kg/m^2



Sketch of the Slimgrid system.

The Slimgrid system gives faster installation because of the simplicity of its design

rooms, such as hotels and office buildings. Suspended ceilings are still the most popular way to construct plasterboard ceilings and the Slimgrid system gives architects and contractors the flexibility to create attractive, ridged ceiling designs.

Manufactured from galvanised steel, the Slimgrid system is capable of maintaining a ceiling load of 19.85kg/m^2 under typical grid configuration. Pre-engineered cross tees and main tee join easily and lock in place to form a rigid, square and level structure to which plasterboard is easily attached.

With a significant increase in installation speed – up to 30% over traditional systems – Slimgrid can greatly reduce time and labour on site, particularly where smaller rooms, corridors and short spans are prominent. Coupled with the patented quick-release clip design, a simple push-fit action, Slimgrid makes adjusting and removing ceiling structures easy without requiring specialist tools. ●



Top left Westminster House in Manchester.

Left and right Ceiling installation under way.



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2: Intelligence



External
management

Christopher Turner



The deputy director of this month's London Design Festival discusses the capital's event as a welcome mat to the world and the absurdity of Utopia

London Design Festival runs from 17-25 September 2016 at various locations

The London Design Biennale runs from 7-27 September at Somerset House

As part of the festival you are also director of London's first Architecture Biennale at Somerset House?

Are we still interested in utopia?

So what are the highlights of the LDF for you?

Do you think London has a inflated view of itself as design capital of the world?

Isn't the LDF focus more on product design

2016 is the 500th anniversary of the publishing of Thomas More's Utopia so we wanted to look at it critically with the show's theme 'Utopia by Design'. We're going to have site specific installations from leading institutions and museums from 37 countries including China, Albania and Cuba. Nigeria's looking at the profligate waste of modern gas flaring in the oil industry, Lebanese architect Annabel Karim Kassar recreates a Beirut street where you'll be able to eat a falafel and get a wet shave. And the Moscow Design Museum will be exhibiting Soviet masterplans that have never been seen. I'm excited by Chile, who'll be replicating a full size operations room built in the 70s where President Allende tried to do real-time monitoring of the markets. It's like a Ken Adam set.

I think we're all fully aware of the failed modernist idea of utopia, we're just asking if things can be salvaged from that dream. The installations are more like cautionary tales. We're not evangelists!

Alison Brooks will be creating her massive 'Smile' installation in the courtyard of the Chelsea School of Art. It's going to be challenging the limits of cross laminated timber. Studio Glithero is creating a kinetic sculpture at the V&A that's like a massive moving bead curtain, which should be brilliant. And I'm looking forward to seeing Asif Khan's three pavilions in Shoreditch.

Actually, it was the New York Times that came up with that statement and we wouldn't want to disagree with them! I do think that Milan is a real design Mecca, and while it's the first year for the Biennale, the LDF has been going for a long time now and there's a reason for that. The British can be a bit apologetic about themselves, but I certainly think we're up there with the best of them design-wise.

We'd like it to be about more than lamps, tables and chairs! We want people to get the message that good design is as much about great engineering, great places and great spaces.

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You create the puzzle, then you solve it
Architect as developer Paul Cook talks to Lee Mallett: ribaj.com/intelligence/a-rare-beast

Design and build has detached us from the build process; not enough architects now come face-to-face with a cavity tray

Julia Park assesses the government's report on new homes: ribaj.com/intelligence/more-homes-fewer-complaints



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

External
managementInternal
management

Biggest pay packets for seven years

Recording the greatest rise in earnings relative to inflation since this survey began, Aziz Mirza finds good news for architects

Aziz Mirza

A positive picture emerges for the year to April – average earnings have grown impressively. Some of the biggest increases are recorded by sole principal architects, the group which has seen such big falls in earnings since the recession began. Now in recovery mode, the level of economic activity has allowed sole principals' average earnings to rise for only the second time since 2008. As sole principals account for 16 per cent of all architects, a 5 per cent pay rise for this group is significant. Other star performers are private in-house and central government architects who, together with more modest earnings growth among private practice salaries architects, help to achieve an overall average growth of 7 per cent across the profession. This is the fastest rate of growth in the profession's average earnings since 2009, and comes after last year's flat-lining.

It's also only the second year in the last seven that architects' average earnings have

increased by more than inflation. Furthermore, the differential between inflation (0 per cent) and the rise in architects' earnings (7 per cent) is the greatest ever recorded by this survey since it began in 1987.

Not only are average earnings growing; so too is the number of architects. The latest Arb figures show that there are 1500 more (net) registered with it than last year; and the increase is split 50-50 between UK and EU qualified architects. The survey suggests that slightly more architects are working part-time, and slightly more are not working; nevertheless, given the rise in Arb registrants, the total number working full-time has grown by an estimated 800 in the last year alone. And all this growth has been absorbed by private practice, in particular private practice salaried. The rise in the 'supply' of architects to private practice salaried may well be a factor in explaining why average salaries in this employment field have increased by only around half the rate of growth recorded by the profession overall.

IN NUMBERS

£45,000

architects' median earnings on 1st April 2016

7.1%

median increase in earnings

1500

more ARB registered architects

20%

how much male architects earn more than female

28%

women architects in profession, UK

37%

women architects in profession, Europe

2%

unemployed

WINNERS AND LOSERS

↑ 3%

private practice salaried architects,
average increase in earnings

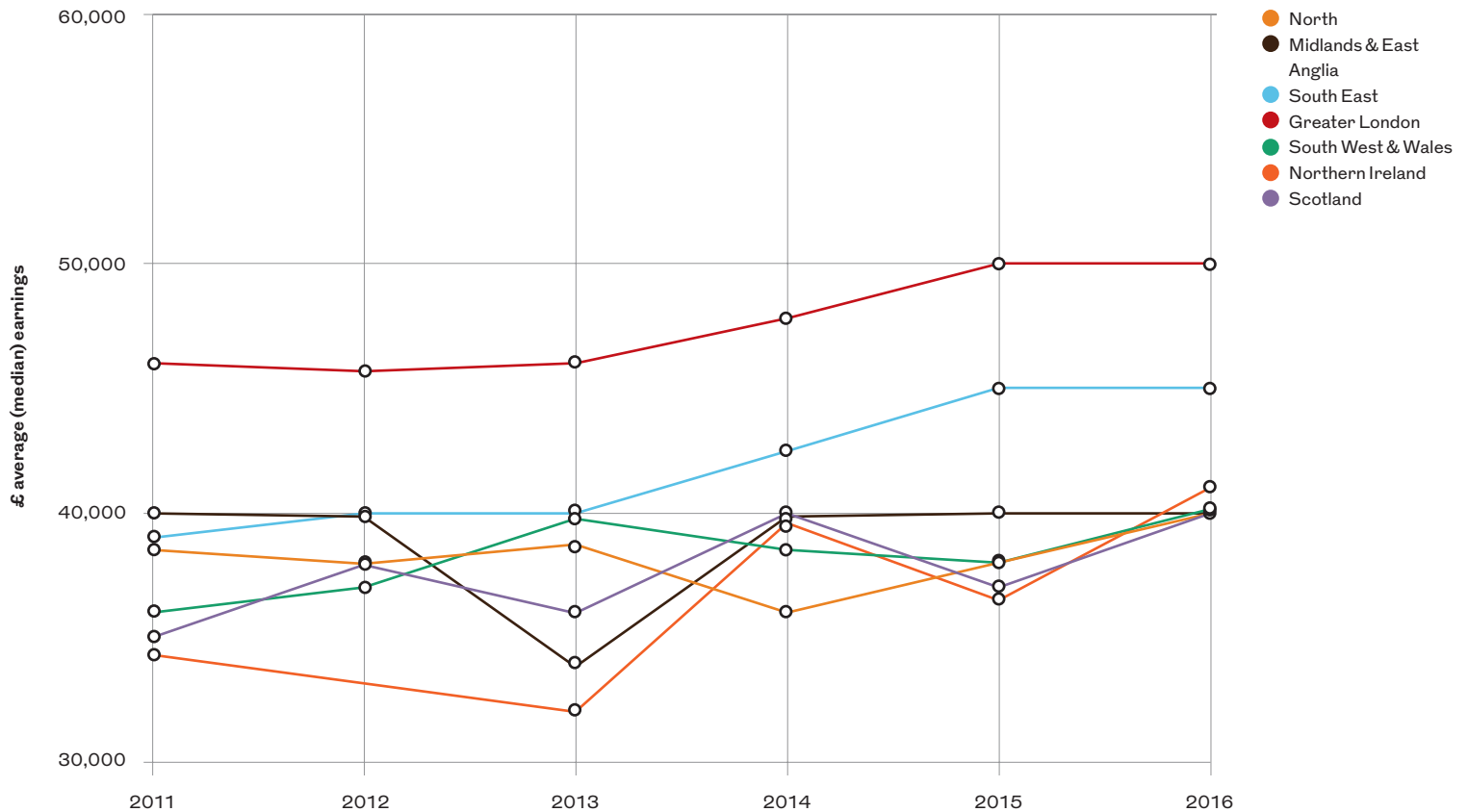
↓ 2%

architects' median earnings on 1 April 2016

↓ 1%

architects' median earnings on 1 April 2016

Average earnings last five years by region



Private practice salaried architects record a 3 per cent rise this year, compared with the overall 7 per cent rise. Given the continued low levels of unemployment – and under-employment – reported in this year's survey, it is clear that increasing numbers are needed to meet current workload levels. This suggests that the profession needs to lobby for continued access to European practitioners as part of Britain's negotiations to exit the EU.

Looking in detail at the results, the survey shows that, as usual, the highest paid are principals in partnership (average £55,000), central government architects (£56,500) and private in-house (£69,600). Sole principals earn on average £36,651. Salaried architects in private practices average £40,000.

The difference between the highest earning group (private in-house) and the lowest (sole principals) is considerable. But there's also substantial variation within each employment field. The greatest variation in earnings is reported by principals; for example, the upper quartile figure for principals in

The 'top' quarter of principals earn £80,000 or more, while those in the 'bottom' quarter earn £40,000 or less

partnership is exactly double the lower quartile – meaning the 'top' quarter of principals earn £80,000 or more, while the 'bottom' quarter earn £40,000 or less. A quarter of sole principals earn £25,000 or less while at the other end, a quarter earn £52,250 or more. So for both of groups of principals, those in the highest earning quarter earn at least twice as much as the lowest earning quarter.

Compared to last year, the highest growth is recorded by architects in two person practices. Large practices (over 30 staff) record a fall in average earnings of around 2 per cent; and for the second year in a row, average earnings are higher in the 31 to 50 size group than for the 50 plus. This year's falls are mainly due to lower average earnings by partners and directors in these larger firms; salaried architects in the 50 plus sized practices have seen increases of 7 per cent.

London architects record the highest average earnings in the UK – as in previous years – for every staffing category in private practice. Overall, earnings in London are 10

Architects' earnings by field of employment, 2015 and 2016

Employment field (£)	2015			2016			Change of median
	Lower quartile	Median	Upper quartile	Lower quartile	Median	Upper quartile	
Sole principals	24000	35000	48750	25000	36651	52250	4.7
Principals in partnership	37000	55000	80000	40000	55500	80000	0.9
ALL PRINCIPALS	30000	46000	74750	35000	50000	75000	8.7
Private practice Salaried	34000	39000	48000	34000	40000	48000	2.6
Private in-house	42000	60000	75000	50000	69600	80000	16
Local authorities	35000	42000	45500	37750*	42000*	56500*	0
Central government	39970	47000	59169	45000	56500	67234	20.2
ALL SALARIED	34920	40000	50000	34500	42000	52250	5
Total	33500	42000	60000	35000	45000	60000	7.1

* the size of these sub-samples is small; figures should be treated with caution

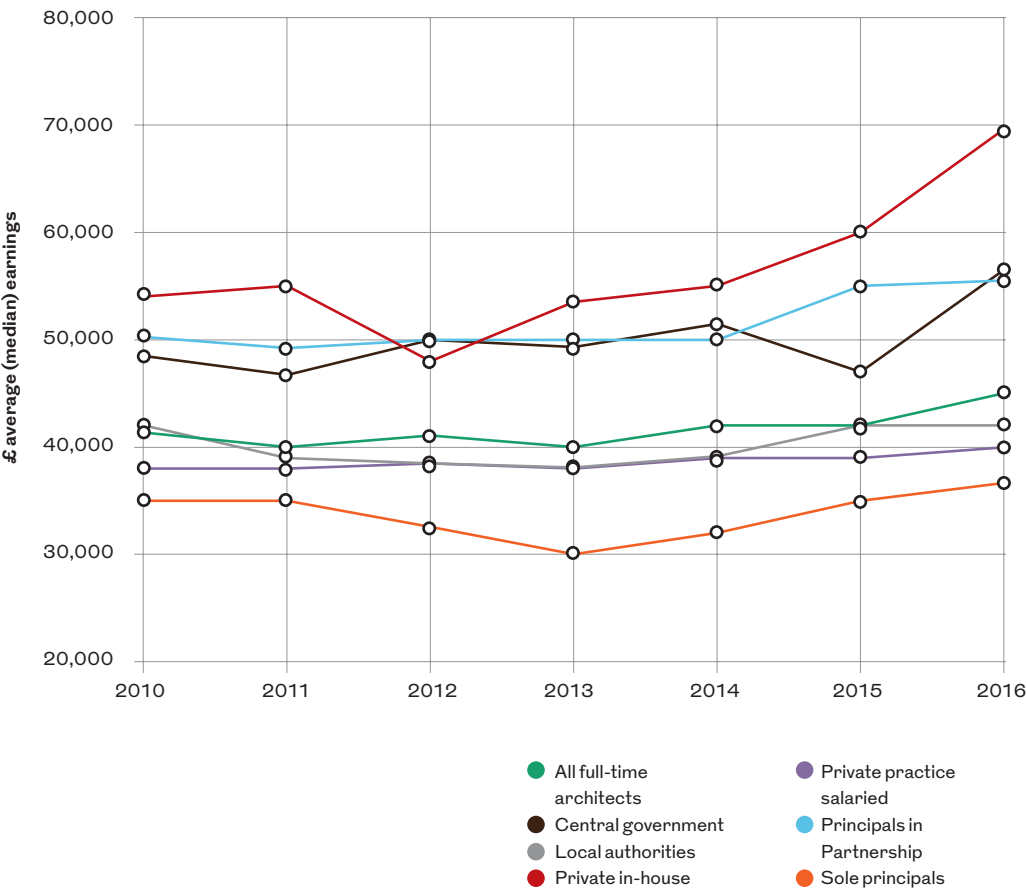
per cent higher than the national average. London principals in partnership report joint highest earnings with those in the Midlands/East Anglia and the South East. Average earnings for salaried architects in private practice are notably higher in London than elsewhere, for example the differential with the South East, which records the next highest earnings, is 21 per cent.

What is unusual this year is that outside London and the South East, average earnings are almost identical across the UK; occupying a very small range of £40,000-£41,000.

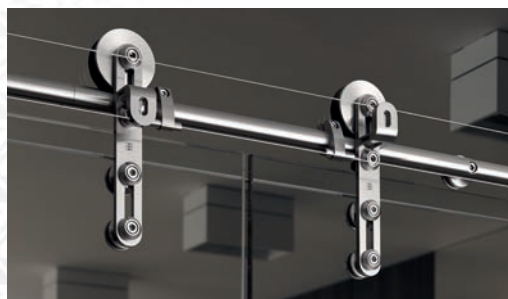
Comparing average earnings this year with last, it is notable that the parts of the UK which recorded the largest drops last time – Scotland and Northern Ireland – have seen the largest rises this year. Average earnings are unchanged in London, the South East and the Midlands/East Anglia. No region records a fall in average earnings.

As in previous years, the survey records a significant differential between male and female architects' average earnings. Women average £38,000 – 20 per cent less than men (£47,280). This partly reflects the fact that women are more likely to work as private practice salaried architects, who report lower average earnings than partners or directors, central government architects or

Average earnings last five years for key employment fields



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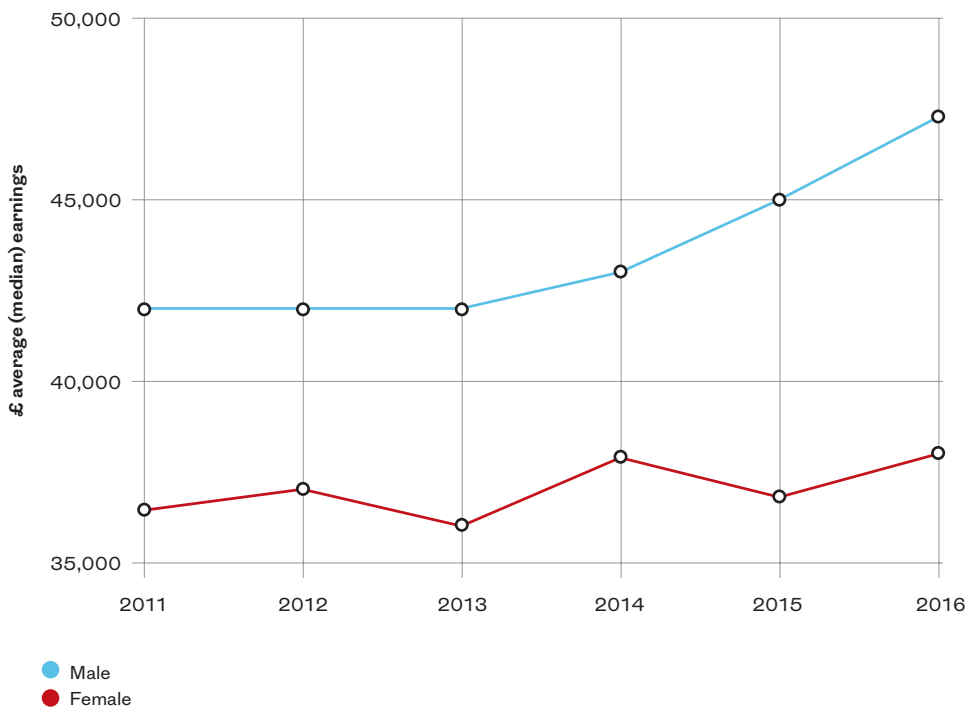
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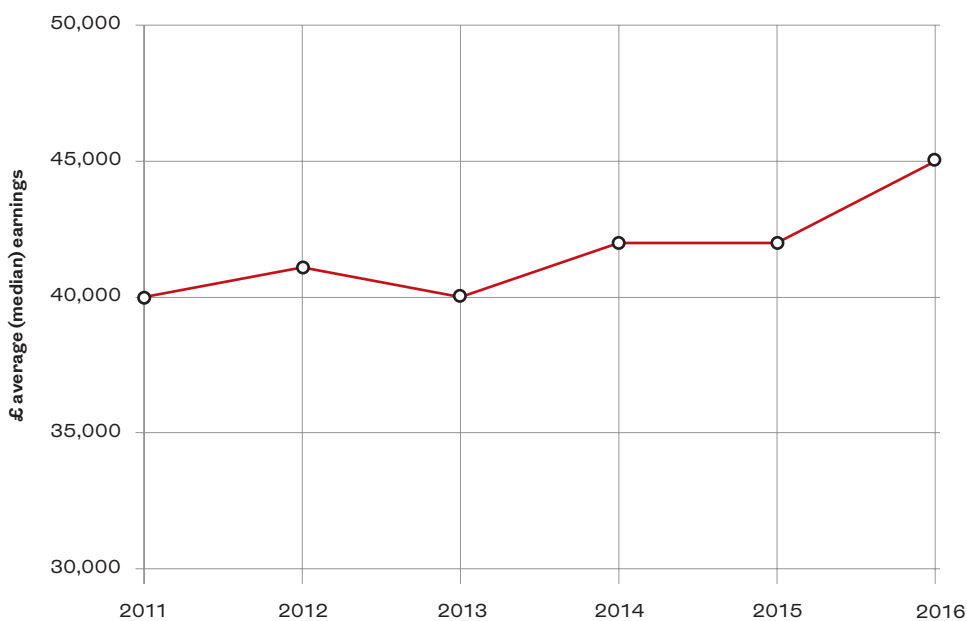


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Average earnings last five years by gender



Earnings last five years, average for all architects



in-house architects; but even in private practice salaried women earn, on average, 10 per cent less than their male colleagues.

The proportion of full-time women architects continues to grow, standing at 28 per cent. This is a new peak and is significantly higher than the previous peak of 24 per cent, recorded in 2008 – by 2011 that figure had fallen to below 20 per cent. The highest proportion of women is to be found among private practice salaried architects, at 31 per cent. But even this figure is substantially lower than the 38 per cent of students passing Part 3 exams who are female, or the 50 per cent that start Part 1 courses.

The survey shows that substantial differences remain in work patterns between the genders. A much higher proportion of women than men work part time (24 per cent as against 13 per cent). While unemployment rates are identical (2 per cent), the proportion of female architects who are not working for other reasons is 12 per cent – substantially higher than the 2 per cent of men. Our research for the Architects’ Council of Europe shows the UK profession lags behind much of Europe in approaching a gender balance. The 28 per cent of architects who are female in Britain compares with 37 per cent across Europe as a whole, and is well below the figure in countries such as Turkey, Greece, Denmark or Sweden; which have achieved something close to a 50-50 split between the sexes. That is what student intakes have been at the UK’s Schools of Architecture recently; it remains a challenge to even approach that ratio among new entrants into the profession. ●

Aziz Mirza is a director of The Fees Bureau. RIBA Members can see summary statistics and buy the full report, Architects’ Earnings, from feesbureau.co.uk, tel 01243 555302

DEMOGRAPHIC DETAIL

The annual RIBA / The Fees Bureau Architects Employment & Earnings Survey is a research survey conducted exclusively amongst RIBA members and excludes members based overseas. A sample of members was invited by email to complete an online questionnaire form in April and May 2016. Around 1,200 architects responded; we are very grateful for these members’ willingness to provide their earnings information and for continuing to support the survey. Together these 1,200 participants represent all areas of architecture: private and public sectors; full-time and part-time; men and women; and all ethnic groups. The profile of the sample by age and region is broadly consistent with previous years.



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Bridging the divide

As part of a reconciliation scheme for the West Bank, Lyndon Goode Architects is offering housing ideas from its London experience

Josephine Smit

From London to the West Bank, with echoes of Tel Aviv and Algiers: it's not exactly a common travel itinerary, but it is a journey that architects David Lyndon and Simon Goode have made over the past 10 months. Their purpose is reconciliation, and the unlikely catalyst for that is housebuilding.

The pair's London based practice, Lyndon Goode Architects, is working with the Office of the Quartet (OQ), a group comprising the United Nations, European Union, United States and Russia. It helps to mediate Middle East peace negotiations, and to support Palestinian economic development and institution-building in preparation for eventual statehood. One of the economic development activities the OQ is supporting is the construction sector, specifically affordable housing and the evolution of a more collaborative industry that can produce new forms of housing designed to meet the needs of Palestinians.

Lyndon Goode's role has been to disseminate and apply its experience of UK housing design, construction and marketing in the

West Bank. It has been passing on knowledge via conference lectures and workshops in the cities of Nablus, Hebron and Ramallah, and helping to initiate two housing projects in the territories aimed at enabling local developers to put its lessons into practice.

The two projects will be challenging to deliver, but they hold the hope of greater collaboration between Palestinians and Israelis in the West Bank, while helping to develop a more sustainable industry, market and homes. Goode acknowledges the overarching political challenges. 'The politics can be polarising,' he says. 'We are mindful of the political situation, but as architects we have the opportunity to have conversations on a grounded professional basis.'

The work with OQ grew out of Lyndon Goode's participation in a UKTI trade mission to the region, but Lyndon has family connections in the Middle East, while Goode was project architect on the British Embassy building in Tel Aviv for John McAslan + Partners. 'We had a personal motivation to learn more about the area. We grew to know and enjoy it, and understand a little of how it works,' says Goode.

Not enough smaller, more affordable homes were being developed, leaving around 70% of Palestinians were priced out of the market





Left Learning from the West Bank: Housing developments outside Ramallah. Stone is used extensively as a cladding material.

Below Housing design concepts by LyndonGoode.



Market mismatch

In its focus on housebuilding, the OQ took account of the relative contribution of the construction sector to GDP and employment figures, scope for economic growth and its potential as an enabler for other sectors.

The OQ also identified a significant mismatch between the fairly large homes being built and the affordability levels of Palestinian households. In short, not enough smaller, more affordable homes were being developed, leaving around 70% of Palestinians priced out of the market (see box, right). With few starter or affordable homes and little trading up or down, this market has scant opportunity for homebuyers or developers.

Developers see various barriers to housebuilding, ranging from all too obvious political constraints to land registration and planning systems. Lyndon and Goode have focused on areas where they could influence change, specifically: design, construction techniques and management, and home marketing.

In developing its lectures and workshops, the practice has drawn on its previous work overseas, including in Algeria, and on London's Peabody projects including the Lee

Green Estate in Lewisham and Fish Island in Hackney Wick. 'What's important to us is how we embed housing into communities. We spend a lot of time researching communities,' says Goode. 'Through projects like these we have developed ways of doing high quality affordable housing that is innovative and inexpensive.' The architects also researched Palestinian housebuilding practice. 'It was important that we weren't London architects preaching to them,' he adds.

Lessons from the UK

Through the lectures and workshops the architects introduced construction professionals, planners, NGOs, developers and investors to UK approaches to housing layout efficiency, and explored the notion of a housing design guide, through the example of the London Design Guide. Palestinian home layouts are different to those in UK cities, and more generous, because of traditional cultural perceptions of public and private space.

'In a London Plan-compliant design you might have a living room at the far end of an apartment, but that wouldn't work culturally there because the entrance to the home has to

WHAT THE CUSTOMER WANTS

The West Bank's housing market has traditionally been based on buying a 'house for life'. Houses are generally large and much desired, but few Palestinians can afford them.

Consumer research carried out by the OQ looked at the housing market and potential barriers. It found that developers' popular perception was either that Palestinians would only live in large homes or that they could not afford housing. A survey of consumers found these perceptions to be untrue. Consumers said they would be willing to buy a smaller home – around 106m² rather than the norm of 120-150m² – in order to be able to secure a home of their own. Respondents also said they would be willing to spend more than 30% of their monthly income on housing.

The research, which predominantly interviewed middle income families with earning levels of US\$6,500-\$13,000 a year, found that on average, buyers could afford a home priced at around \$52,000. Buying was preferred to renting, and a house was more popular than an apartment.

The OQ's research and Lyndon Goode Architects' conversations with young architecture students at several universities identified changing attitudes between older and younger buyers, with the younger buyers being more open to living in apartments and open plan spaces.

'Younger people are less concerned about traditional ways of living. They are more likely just to want a home to call their own,' says Goode.



be public, so you can't have bedrooms leading off,' explains Goode. The public/private focus often demands two living areas – one for guest use and one for family everyday use – while bathrooms tend to have windows.

The architects also stressed ways of making homes more sustainable – water is a precious resource. 'You see water tanks on roofs, so we talked about co-ordinating services across homes or screening tanks,' says Goode.

The architects suggested using stone – a commonly available local material – structurally rather than as cladding, to maximise efficiency. They also advocated greater use of fair faced concrete, rather than coupling concrete elements with other finishes. 'Fair faced concrete would save on cost, but there is a challenge in learning how to do it,' says Goode. 'We said spending a bit more on formwork design could cut spending on finishes.'

Wet construction techniques are still commonplace across the territories, but the architects see scope for some to be replaced with prefabricated elements – and suppliers could be readily available, believes Goode. 'Communication across the West Bank isn't always great; maybe certain products could be secured from Israel. It could encourage a holistic and collaborative approach.'

With housebuyers struggling to afford the house that they aspire to own, the archi-

tect introduced developers and investors to the principle of custom build. 'There would be the potential for people to extend, or developers could provide a shell to be finished by owners as they can afford it, with the shell selling at a lower cost,' says Goode. 'Developers thought of housing in black and white terms of affordable or private sale, and not a blend as is more common elsewhere.' Marketing is also key to bridging the gap between buyer aspiration and affordability, so attendees at the conferences heard about London's lifestyle selling approaches.

A sense of hope

There is already an initiative to develop a new form of housing in the West Bank, in the new city of Rawabi near Ramallah. The planned high-tech city of 6,000 homes has just under 1,000 completed to date, having encountered political barriers and controversy. Notably, the city's developer was involved in lengthy negotiations to connect the city to the Israeli-controlled water system.

But there is appetite for change. Around 400 developers, investors and industry professionals attended the conferences where Lyndon and Goode spoke. Lyndon says, 'There is a real sense of hope, especially among the younger generation. People are very forward thinking and focused on what they want. This

PALESTINE: HOMES AND ZONES

The West Bank has a population of nearly 3 million – mostly Palestinian with around 500,000 Israelis.

It is estimated that the territories have a market demand for 4,500 homes a year for Palestinians, mostly on urban fringes.

West Bank land is zoned, A, B and C, according to control: A zoned land is in Palestinian control, B has shared control and C is controlled by the Israelis.

Zones can be small areas – zones A and B are divided among 227 separate areas, 199 of which are smaller than 2km². As a result the delivery of essential infrastructure, like roads and water supply routes, is politicised.

Left Proposed site on outskirts of Nablus.

is really about the long term future.'

The architects are now helping the OQ to bring forward two sites, in Nablus and Hebron. Nablus already has bare concrete structures for 174 homes, constructed by a developer that ran out of money after starting the project. The practice is now looking at how the structures could be adapted, potentially for a low cost custom build scheme of shell houses. In Hebron, the OQ is working on a large housing project, a new planned eco-city (similar to Masdar City in Abu Dhabi) for more than 50,000 residents. The architect is in the early stages of masterplanning a scheme of mixed affordable and private homes. The architect will produce proposals to help the OQ market the schemes to developers and investors willing to build them.

For a small practice formed just four years ago, Lyndon Goode has made a heavy investment in this initiative, taking four of its 16 staff to the conferences last November. 'We find we get a lot out of it as a practice,' says Goode. 'Working with Peabody in London we are already aware of cultural sensitivities. This has helped to underline that.'

The pair will return to the region in September in the hope of continuing their work. 'There is no fixed timescale to this,' says Goode. 'We hope that with a little nudging, this will keep moving forward.' ●

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Page of consents

Our selection of recent planning approvals nationwide – regularly updated on ribaj.com

Words Jan-Carlos Kucharek



Aside from this latest collection of the intriguing, the curious and the conspicuous, let us bear in mind those rare permissions that result in vacant rather than built space. Calls by SAVE Britain's Heritage for a judicial review after North East Lincolnshire's consent to demolish six historic Victorian warehouses at Grimsby Docks faltered last month due to lack of funds. SAVE argued that Grimsby's past as the world's largest fishing port confers special status on the Cosalt buildings, due to make way for storage for proposed wind turbines, so removal would be detrimental to the siting of the nearby grade I-listed Dock Tower and grade II* Ice Factory. And so the idea of value through visual association has here proved victim to the winds of change. ●

FORMER HM PRISON REDEVELOPMENT, PORTSMOUTH

Total area: 26,400m² site area

Client: City & Country Residential

Architect: FCB Studios

Planning authority: Portsmouth City Council

Planning ref: 16/00085/FUL and 16/00086/LBC

Plenty of porridge to be had in Portsmouth now that Feilden Clegg Bradley Studios has received planning permission and listed building consent for its redevelopment of the city's former HMP Kingston, to turn the whole Victorian prison site into a 230-unit residential scheme. This will involve the conversion of the cells, chapel and infirmary along with new-build apartments, all set within Grant Associates' landscaping.

FCB Studios' Richard Collis claims that while prisons have been converted into hotels or museums, no one has attempted a residential conversion of a prison on this scale – the proposal even includes retention of the listed walls of the Panopticon prison and its gatehouse, which will feature a café. Phase 1, starting in early 2017, will involve redevelopment of the site's grade II listed buildings.

Client City & Country Residential specialises in redeveloping institutional sites and is keen that the new development reflects aspects of its former guise. FCB Studios is also working with the client on the redevelopment of the former HMP Gloucester, one of four sites acquired from the Ministry of Justice in 2014. ●



BOUTIQUE HOTEL, BOROUGH HIGH ST, LONDON

Total area: 2,518m²

Client: Raykor Ltd

Architect: Squire and Partners

Planning authority: London Borough of Southwark

Planning ref: 15/AP/4980

South of the river, the regeneration of Southwark continues with this latest consent for Squire and Partners for a new boutique hotel on Borough High St – a step down size-wise from its eye-boggling 270-room high-rise Montcalm Hotel in Shoreditch. This rather more modest seven-storey hotel will provide 50 guest rooms alongside a public café and reception space at ground.

The main facade of five storeys has a bottom-middle-top arrangement inspired by adjacent buildings. A response to local conservation area demands, the glazed brick elevation's middle section has regular punched windows, with a cornice line and half-brick recess defining the top storey. Here two set-back floors replicate the patterns and proportions of the main facade in aluminium.

Glazed bricks intersperse the elevation across the facade. This, says the firm, is an abstract interpretation of the ghost signs on the adjoining buildings, giving texture to the facade and connecting with the site's past. ●

FRASERBURGH CIVIC CENTRE

Total area: 1,030m²

Client: Aberdeenshire Council

Architect: Moxon Architects and Alan Marshall

Planning authority: Aberdeenshire Council

Planning ref: APP/2016/1021

In Scotland, authorities like Aberdeenshire Council have responsibility for local regeneration, which the Scottish Government defines as 'the holistic process of reversing the economic, physical and social decline of places where market forces alone won't suffice'.

In May 2013, Aberdeenshire Council agreed to focus its regeneration strategy on Fraserburgh as the area of most need within the region. As part of its plans Moxon Architects, with conservation architect Alan Marshall, has secured consent to reconfigure two

historic civic buildings: the council chambers at The Town House, built in 1853, and the adjacent former Police Station from 1906.

Moxon and Marshall will restore and combine these buildings to provide front-of-house facilities for Aberdeenshire Council. The design includes a contemporary rear extension to create a new circulatory system for both properties that reconciles differences in floor levels. Non-original features will be demolished to make way for the extension. Invisible from the front of the building, the addition will step down from three to two storeys to protect views of the notable Corinthian domed rotunda from the rear. Edgy and industrial, it will be clad in areas of opaque and perforated advanced weathering steel rainscreen, creating a backstreet wonder. ●



FACULTY BUILDING, SWANSEA UNIVERSITY

Total area: 7,400m²

Client: Swansea University

Architect: AHR

Planning authority: Neath & Port Talbot County Borough Council

Planning ref: P2016/0383

Architect AHR has gained planning permission for a building on Swansea University's new Bay campus, funded with £17 million from the European Regional Development Fund and intended to create a world-class facility for cutting-edge computational study. The Computational Foundry building will contain research and development laboratories, postgraduate and research

areas and space for teaching, networking and socialising.

The building will be split into four-storey east and six-storey west wings connected by a glazed central atrium. A double height ground floor area will accommodate two lecture theatres. The main feature of the elevations will be the ground floor colonnade topped by vertical brick piers, creating a regular pattern of recessed windows. The faculty is set to achieve a BREEAM Excellent rating.

The proposal was designed in collaboration with advisors from the Prince's Foundation for Building Community to provide a backdrop to Tennant Place, the heart of the university. ●



49-50 EAGLE WHARF, LONDON

Total area: 10,380m²

Client: Galliard Homes

Architect: Stephen Davy Peter Smith Architects

Planning authority: Hackney Council

Planning ref: 2015/2596

Having caused enormous controversy over several years for including the demolition of a much loved heritage site and well-known photographic studio Holborn Studios, Stephen Davy Peter Smith Architects has won planning permission for a mixed residential, office and restaurant scheme along a prominent stretch of Regent's Canal in Islington.

On the site of an 1841 Victorian warehouse complex for Regent's Canal Ironworks, the revised redevelopment will include 50 homes as well as 5,644m² of B1 commercial space by converting and extending the original building and its landmark chimney.

To counter the upheaval of redeveloping

Holborn Studios, the architect insists that the commercial element of the scheme significantly increases the overall employment floor space of the site. It remains to be seen whether the new facilities will be appropriate in design and rents for the existing tenants, and Holborn Studios as well as The Regent's Network are separately seeking judicial reviews.

Billy McCartney, managing director of Holborn Studios, explained: 'We were given six days to review the application, and the [proposed] photographic studios do not have appropriate access or sufficient ceiling heights and are not laid out for our type of work. There are columns in the middle of the studio spaces.'

The project creates two landscaped courtyards, one for business and residential occupants, the other for public access to the canal and a new café. Materials includes two colours of brick and Corten steel cladding. ●

PLOT R8 KING'S CROSS, LONDON

Total area: 28,804m²

Client: King's Cross Central Ltd Partnership

Architect: Piercy&Company

Planning authority: London Borough of Camden

Planning ref: 2016/1877/P

Planning success for Piercy&Company will see its competition-winning double block occupy a predominantly enclosed site north of Stanton Williams' Central St Martins School of Art. The site was originally intended to be a development for Sainsbury's, by RMA Architects, which won consent in 2009.

This redesigned, large mixed-use scheme combines open market and social rented apartments, affordable office space and ground floor retail units. The two blocks will be broken down into four volumes with heights ranging from 10 to 13 storeys.

The firm says it looked to the site's Victorian warehouse typology, that even now has the flexibility to be adapted for both living and working. It has proposed a system of lightweight ultra-high performance concrete units inlaid with finely textured brickwork, with each glazed, precast stone and brick bay repeating with subtle variation.

Intended to achieve Code for Sustainable Homes Level 4 and a BREEAM Excellent rating for the office component, plot R8 is the latest piece in Argent's continuing 27ha urban jigsaw. ●



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Brian Green

The UK housing crisis seems to have been with us for so long that it no longer meets the definition of a crisis – it's more a chronic disorder. Most people accept a need for more homes. Far fewer appreciate that we need a more appropriate housing stock: one that better fits the needs of the nation.

One test of how successful we have been is to examine the response in housing to the huge demographic shifts in the age profile of the nation. The data suggest we are fail-

ing. The upside is that addressing this could greatly ease the housing stress that increasingly dominates the headlines and politics.

It is a complex problem that goes beyond mere money and construction considerations. Any solution must embrace the particular needs of the swelling older generation by considering access to services, planning, communities, transport, wealth, health, benefits, relationships and a host of other associated matters. This must be delivered in the context of existing communities in a way that is seen as fair and positive. The answer is

The answer is not simply a matter of building more bungalows and retirement and care homes

not simply a matter of building more bungalows and retirement and care homes.

Architects clearly have a huge role to play in solving this problem, not least in broadening the horizons of possibility and breaking the constraints on what is seen as practical.

The first hurdle, however, is to appreciate the scale of the issue. Recently released data from the English Housing Survey (EHS) helps greatly. There is a section that focuses on housing for older people.

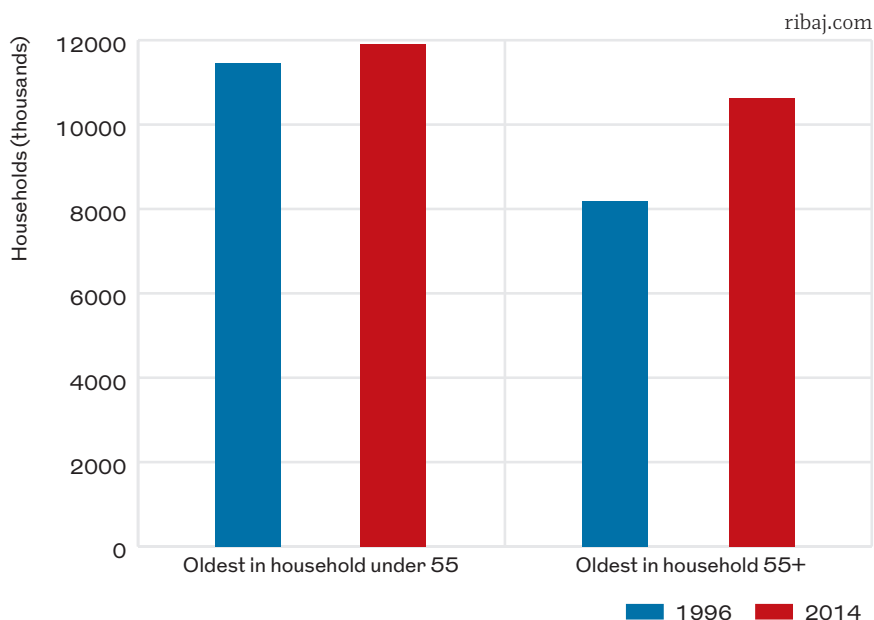
Note this for starters: between 1996 and 2014 the number of households where the oldest person was under 55 years old has increased just 4%. Those where the oldest person was over 55 has increased 30%. Put another way, households with people aged 55+ account for 85% of the total growth. This is illustrated in Chart 1.

Make a move desirable

If the built environment is to suit the demands of the changing population and meet the broader aims of society, adapting and expanding the housing stock to better cater for this age group must be a priority. In turn, this suggests an urgent need to better understand how the current housing stock meets the needs of today's households. Here the data points to failures.

One consequence of not building to meet changing demand is that the distribution of housing space is becoming increasingly skewed. Chart 2 shows how the floor area for older households has expanded while that for those under 55 has remained pretty much steady. The impact of this can be seen in the occupancy levels of homes.

Chart 1: Change in numbers of households 1996 to 2014 by age group



Source: English Housing Survey

Notes: The data are taken from table AT2.4 of Housing for Older People chapter 2

Data from the EHS show 14% of older households occupying detached homes in 1996. In 2014 it was 22%. Over that period the proportion of younger households in detached homes fell from 16% to 14%. Over the past 20 years we have seen overcrowding increase, but so has under-occupation of housing. EHS shows a rise from 2.7% to 3.0% in overcrowding and a rise from 31.2% to 36.2% in under-occupation. Part of this may be put down to rising inequality, but much is due to shifting demographics.

The migration of the young to cities is a factor. But the overall consequence is a redistribution of habitable space from the young to the old, along with a shift in wealth in the form of housing equity.

Given that most children are brought up in households where the oldest person is under 55, the distribution of space is of heightened concern.

From the point of view of solving the housing crisis and improving the efficiency and effectiveness of the housing stock, these figures hint at possible positive avenues to pursue. Put simply, older people are more likely to under-occupy their homes and have significantly more housing equity. A quick estimate from the survey data suggests that the 55+ households in England alone have more than £2,000 billion in housing

Creating attractive homes for older people in a modern context, we might argue, is a starring role for architects

equity. This broadly fits with the findings of research by Savills and Demos.

Older equity-rich people with large homes are likely to be choosier when moving to a new home, for a host of reasons. But as they tend to live in larger older houses, familiar but not necessarily matching their current needs, many may be tempted by smaller more comfortable homes – if such options are on offer. Creating attractive homes for older people in a modern context, we might argue, is a starring role for architects.

Reasons to move

Importantly, though perhaps not surprisingly, the survey finds older people are much less likely to move – 8% moving in the past three years compared with a third of younger households. More interestingly, the reasons for moving appear to differ significantly between the groups.

For older households ‘family reasons’ stand out, 27.4% for the over 55s compared with 17.4% for younger households. But if we look at the four top reasons, which account for 64% of the reasons older households move, they are: family; wanting smaller home; better neighbourhood; or because the existing home is unsuitable. These four reasons account for just 38% among younger households. These are community and space-use issues – the domain of the architect.

A further interesting point emerging from the survey was that when older people move, on average, they move further than younger people. This poses a question: would more of the older homeowners be willing to move if there were suitable homes built near to where they currently live?

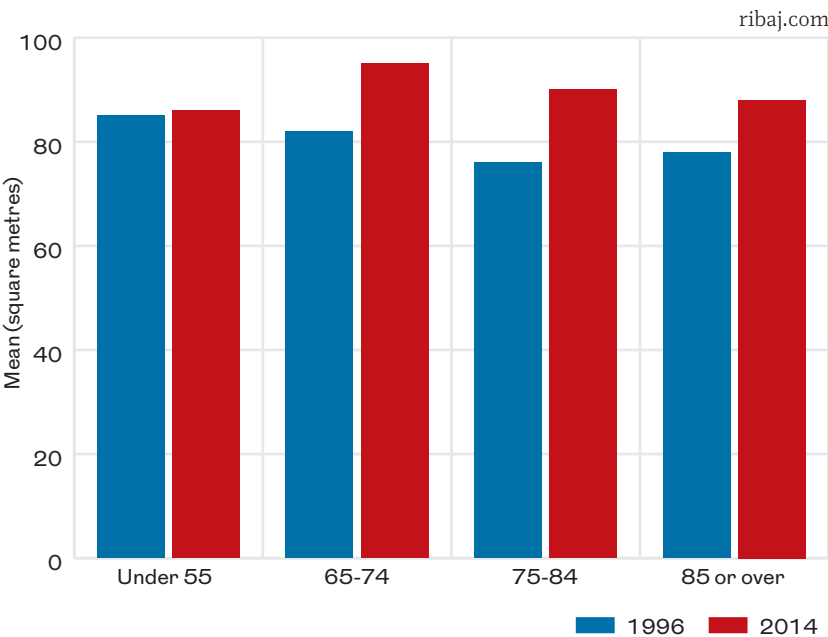
This would provide older people with more suitable homes in their existing community and free up more family homes for younger households with children.

We can speculate, but designing and delivering homes for the swelling number of households aged 55 and above is a critical issue of our time. The latest English Housing Survey does provide plenty of useful insight into what is a highly complex topic.

One thing is well worth bearing in mind. Money is probably not the constraining factor; as a group the baby boomers have the biggest slice of the housing equity pie and it is a very big pie indeed. ●

<https://is.gd/savillsaging>
<https://is.gd/demosaging>

Chart 2: Average floor area by age of oldest person in household, 1996 and 2014



Source: English Housing Survey
Notes: The data are taken from table AT2.4 of Housing for Older People chapter 2



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Mature attitude

PegasusLife is rethinking housing for the over-55s to match the alternative lifestyles of baby boomers, and it looks appealing

Isabelle Priest

Baby boomers were never going to grow old like everyone before them, nor probably those after either. I'm walking around Hampstead Green Place construction site in Belsize Park, London, with John Nordon, design director at PegasusLife, a developer for the over-55s, hearing how his buyers wear jeans, listen to rock music and need heavily soundproofed apartments. At the firm's development in Bude in Cornwall, residents are using their service charge to hire someone to wax their surf boards.

Nordon left his job as an architect at Woods Bagot to take up this position four years ago when PegasusLife started as a new company out of Pegasus Homes to reinvent housing options for older people. Its main premise is that 1960s counter-cultural spirit has never left this generation and that now, with plenty of time, money and choice, it is open to alternative models and lifestyles for retirement too. Pegasus Life's agenda is to create a new market that is modern and attractive in its own right, not just after a health scare or crisis.

'Only 1% of over 65s live in specialist housing for older people,' explains Nordon. 'That means many of the other 99% are living in homes that are not suitable. The biggest



killers for them are loneliness and falls. The problem is enticing people out of their homes before this happens. It is not just needs-based about future care but a lifestyle choice to be surrounded by like-minded people.'

Hampstead Green Place is one of these developments and, except for the higher than average floor areas, could just as easily be in a property brochure for young urban professionals. It comprises 66 one and two bedroom apartments with private balconies in four towers, stepping up in height towards the north of the site to 10 storeys. Commu-

nal facilities include a wellness suite, pool, lounge, underground automatic car storage, shop and public restaurant, and a suite that can be hired for guests or used for holiday breaks by PegasusLife homeowners from other locations.

As well as being a kind of luxury speculative co-housing, what differentiates this project and the 35 others completed or under construction for PegasusLife is the contemporary architecture. Most retirement homes to date have been designed in a traditional style that harks back rather than looks forward. Hampstead Green Place, though, is being designed by Duggan Morris, with others in the portfolio by Glenn Howells, RCKA, AHMM, Sarah Wigglesworth Architects, Proctor & Matthews, Mae and Coffey Architects, as well as Snug and Design Engine which are local to the company's Winchester head office.

'We're keen not to employ architects that have done housing for older people before but rather good architects, known for really good housing, in order to break with what's been available previously,' says Nordon.

'In general companies are terrible at selling to the over 65s. The government has got it partly right about under-occupied homes, but to encourage people to downsize you

At the firm's development in Bude in Cornwall, residents are using their service charge to hire someone to wax their surf boards



have to entice them out with quality or do more like scrapping stamp duty for those that make the move.'

Nordon explains that one of the biggest blockers preventing people from downsizing is inheritance. To overcome that PegasusLife is changing practices around service charges, making them not-for-profit and community organised, as well as getting people to visit the public restaurant and opening access to wellbeing facilities to non-residents. The more social the building, the lower the service charge. Nor does it take a percentage of the resale price like many others do. As part of this approach, PegasusLife is trying to create a community where groups of couples move together and that always has a list of people wanting to move in.

In terms of the design, every scheme is different, with a different brief to the architect. So far locations are obvious retirement places – Tetbury, Cheltenham, Bath, Poole, Seaford, Dartmouth, Wilmslow – but each is designed around different taste profiles. Hampstead Green Place, for example, sounds a lot more restrained in luxury than Fitzjohn's Avenue 500m up the road. The firm does have six design principles, though, ranging from curb appeal, wellbeing, social space, security, flexibility and design for life. In Hampstead the latter two result in a movable wall between the second bedroom and living room. Should a live-in carer be required, it allows them to have the master suite while the owner can be more connected to a large living space from their bed.

Nordon explains that the apartments also avoid the bare minimum attitude of other retirement living developers by creating a generous product where downsizers can bring everything and the grandfather clock from their previous homes. 'In general one person in a couple wants to move and the other doesn't. You have to give that one no excuse not to,' he says.

So how does PegasusLife find its architects? Surprisingly it started with Cycle to Cannes, which Nordon set up with Peter Murray in 2006. 'I met a lot of people through Cycle to Cannes,' he says. 'Our first project started with Glenn Howells. That set the tone and now all the architects we invite to work on schemes look at the others involved and agree. They also agree to the same terms. We make fee scales clear. It's illegal for the RIBA to have fixed fee scales, but not for us.'

Within this method of finding architects

is the idea that 'competitions are a complete waste of time'. He says: 'They create inertia in the process and it is often just a beauty parade, or a means of managing internal company disagreements. If you can commission an architect directly, they can start straight away and that reduces costs for everyone.'

Not being interested in planning appeals is also part of this approach to minimise obstructions that take money away from end quality. And for the architects, they feel ownership over projects, and know there could be repeat work. Ultimately Nordon wants to create a kind of club of architecture practices for PegasusLife that can talk to each other, share experience, develop a shorthand and even build a BIM library that enables Pegasus to pay them less for less work, but for everyone to make more profit – 'the sharing economy is BIM's hidden opportunity. It could unlock huge value for practices.'

Of course all this relies on the client knowing what it wants, which many don't. And for Nordon, as an architect playing client, the experience has been 'liberating'.

'I do more design now than I ever have,' he says. 'In a big architecture firm you spend your time trying to build the best team, this way I can hire the best team.' To help he has recruited five architects to be in-house design managers. The firm also employed an architect as chief operating officer after he was got outnumbered on decisions too often.

'It's difficult to see how to get a good result out of an architect as a non-architect client – they talk and write in code. A friend of mine once said that clients get the buildings they deserve.' PegasusLife's approach has liberated it – as well as all of the over-55s residents it designs for. ●

See more client interviews at ribaj.com

Above Hampstead Green Place will be surrounded by communal gardens at ground floor level.

Right The upper storeys have extensive views of London from the south.






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At last, it looks as though architects are becoming business literate



Maria Smith

I recently asked several architect friends if they could think of any successful architects with a business or economics background. A few suggested architects they deemed 'entrepreneurial' but mostly the responses were versions of 'architects are allergic to business'. This perception is widespread but is it true? Is it still true? Does it have to be true?

Beginning in architecture school and persisting in practice, we often have an awkward relationship with business. Perhaps it starts with uninterest or a sense of superiority dressed up as vocational passion. Perhaps it continues due to a 'if you build it they will come' attitude that naively believes good designers will automatically have successful practices. Perhaps we're still suffering the long shadow of 'it isn't polite to talk about money at the dinner table' and 'we need to be poor to be free'. Whatever the reasons, the result is a pitiable rate of business literacy.

Or it has been. Very tentatively, I'd like to suggest this is changing. If you visited any of the schools' end of year shows you no doubt saw students proposing not just designs, but comprehensive back stories: a community centre acting as a nexus of smallholdings, a bartering-based market hall, a factory co-located with holiday homes, self-build co-housing that offers apprenticeships. The

examples vary wildly but there's something they increasingly have in common, and that is a business model.

Perhaps these top-up-fee-paying students are more acutely aware of the economic dissatisfaction that the last recession and its long tail brought and perpetuated. Perhaps they're responding to the ever heightening environmental conscientiousness and its conflation with economic sustainability through movements such as de-growth. And perhaps this is exacerbated by the general sense that from Brexit to Pokemon Go, evidence abounds that the world has gone mad.

Can we glean from these student projects that architecture is starting to engage better with business? I'm hopeful that these students are picking up on the notion that architects need clever business models now more than ever. But grim desperation is not the only reason that architecture is primed to cast off its business hang-ups; business models are starting to look much more like the kinds of things that interest architects.

As the climate in which architects deliver services has grown more complex and maybe hostile, so business models have changed, arguably becoming something more palatable to architects. Cass Business School's Business Model Zoo classifies business models into four categories: product, solutions, matchmaking, and multi-sided.

The oldest business models are dyadic – product based or solutions based. The product model is variations of: I make something and you buy it from me because you can't or won't make it yourself; or I bring something to a convenient location and you buy it from me because you can't or don't want to travel to get it yourself. Slightly more complicated is the solutions model, variations of: you pay me to do something you can't or won't do, but I can and am willing to do. This is essentially the model architects operate under.

Emerging business models tend to be triadic – either matchmaking or multi-sided. A matchmaker brings together those who want to sell their products or solutions with their customers or clients. In a marketplace, or eBay, the stallholders pay a fee to sell their wares where they benefit from hordes of customers. The critical mass benefits both parties and the market owner reaps the rewards of bringing them together. A multi-sided model also involves interaction between three or more parties but here the host plays

Beginning in architecture school and persisting in practice, architects often have an awkward relationship with business

a more comprehensive role, brokering the relationship from start to finish.

This year's Guerrilla Tactics conference, Super Models, which I am curating, aims to bring together small practices (join us!) to devise ways we can evolve the business viability of our industry.

Today we like small business: we feel good about supporting it and enjoy the artisan quality of its products and services. But we've also grown accustomed to the convenience and assurances afforded by big business. Perhaps this is why multi-sided businesses, from Airbnb to Uber, are so successful. By managing the entire exchange they give us the assurance and accountability of big with the flexibility and feel-good factor of small.

Multi-sided business models aren't new. In essence they're a business that profits from the cross-benefits that three or more parties can bring to each other. But as our current culture and economic climate offer fertile ground for the multi-sided model, it's no wonder that many of the world's most successful companies operate under it.

Business models concerned with maximising repeatability and minimising expenditure don't ring true with our motivations as architects. But multiple stakeholders with various, sometimes conflicting, interests; a network of duties of care; malleable adjacencies; a veritable graphic equaliser of quantitative and qualitative values: this is more akin to the world we're interested in. A business model is really starting to feel like something we can *gasp* design! ●

Maria Smith is a director of architecture and engineering practice Interrobang and curator of Guerrilla Tactics, 8 November, RIBA www.architecture.com/guerrillatactics2016

Data, digitisation and the cityscape

Harnessing sometimes copious data to create smart cities will require smart moves from both the profession and government too



Back to London; the last of AluK's roundtable series exploring technology in architecture took place at the Soho restaurant Quo Vadis, in the room next door to where Karl Marx wrote much of his famous *Das Kapital* in the 1850s. And though the setting is opulent now, that connection happened to be rather fitting for the day's discussion on the topic of smart cities. All about the means of production, the discussion both flowed with capitalist objectives from mechanising cities to increasing globalisation, efficiency and profitability, and attempted to make arguments that struck down capitalism's inadequacies by using technology to improve democracy, access and equality.

As is usual with major discussions into technology, it was necessary to establish the groundwork to answer 'What is a smart city?' before any debate could take place.

Initial answers focused on positive, big picture thinking, with Lola Fernandez-Redondo from Greenwich's Digi Cities team providing the first stab at a definition: 'A smart city is one that meets its citizens' needs and aspirations, making efficient and responsible use of the resources and services available, and uses technology to achieve that.'

Going further, Diba Salam, founder of Studio DS, levelled that the quest for efficiency and responsibility is a two-way process of connecting institutions and

We are trying to build connections between cities, citizens and governments to give people better control of what they are surrounded by, whether infrastructure, offices or homes

Opposite Clockwise from bottom left: Ekaterina Lichtenstein, Dirk Krolikowski, Peter Barbalov, Pierre Wassenaar, Diba Salam, CJ Lim, Lola Fernandez-Redondo, Nigel Headford and James Santer.

Below left HOK senior associate Ekaterina Lichtenstein speaking to CJ Lim.

Below right James Santer chaired the discussion.

people that were previously more separate: 'We are trying to build connections between cities, citizens and governments to give people better control of what they are surrounded by, whether that is their infrastructure, offices or homes.'

With the idea circulating that cities are a series of governance platforms, Dirk Krolikowski, lecturer at The Bartlett and director of DKFS Architects, insisted that democratisation and open source are two key phrases: 'The idea is that you have a feedback mechanism that allows us to inform change in the city quite fluently and directly, not top down but bottom up. This is the democratisation aspect we are experiencing,' Bartlett tutor and Studio 8 founder CJ Lim's example of this was how the phone has empowered rural farmers around the world by allowing them to access the daily index of what a ton of produce should cost, stopping middlemen misleading them.

Given the large majority of architects in the room, however, the discussion naturally moved to how the digitization of cities affects the profession. That came in the form of data

as a design tool and BIM as a new material that can anticipate and predict the future.

'As individual agents we are gaining intelligence,' Krolikowski continued. 'Some of our decisions are getting more informed. This technology shift is enabling us to make better decisions from a procurement point of view. We are more resource aware. We design in a more differentiated way. We can fabricate everything to purpose with lots of insight facilitated by software. That is also the case for the city.'

'In terms of the definition of a smart city,' said Ekaterina Lichtenstein, senior associate at HOK, 'it is about channelling information into design; to make use not only of the static information layers – fabric, parking spaces, etc – but also the dynamic data to plug in the living and breathing aspects of the city. From our point of view, cities already generate a lot of data. London is at the forefront for accumulating all sorts of live data in one place.'

At the centre of this was praise by all for the government which collects and distributes much of the data available. 'I was

WHO WAS THERE

James Santer, associate director, AHMM (chair)

Santer has worked at AHMM for 15 years. His team works in strategic masterplanning. As a practice, AHMM thinks cities should be designed by architects more than planners.

Ekaterina Lichtenstein, senior associate, HOK

Lichtenstein is from Russia, but grew up in Germany. She works on the masterplanning and landscape team at multinational architecture and planning company HOK. With most of its work in the Middle East, she focuses on designing cities from scratch.

Dirk Krolikowski, lecturer at The Bartlett and director, DKFS Architects

Krolikowski has a background in teaching as well as practice. He worked for Richard Rogers for 11 years before setting up his own practice DKFS Architects.

Peter Barbalov, partner, Farrells

Architecture and urban design practice Farrells has been running for more than 50 years. Barbalov's perspective is from the practitioner's side, not necessarily designing cities.

Pierre Wassenaar, regional director, Stride Treglown

Stride Treglown is based in Bristol with offices across the UK. Wassenaar specialises in university buildings and heads up the practice's technology and innovation sector.

Diba Salam, principle and founder, Studio DS

Salam founded Studio DS three years ago. The practice does a lot of international work and uses technology heavily to enhance designs.

CJ Lim, director, Studio 8 and professor of architecture and urbanism, The Bartlett

Lim, as part of Studio 8, works on many masterplanning projects in Asia, particularly for the Chinese and Korean governments. He is also a tutor at The Bartlett.

Lola Fernandez-Redondo, head of strategic planning and design, Digi Cities, Royal Borough of Greenwich

Digi Cities is the commercial arm of the Royal Borough of Greenwich. Its a small team of interdisciplinary professionals that brings together the economy, governance, service and innovation, ICT and the built environment. The team develops urban design visions and government strategies.

Nigel Headford, divisional head, AluK

Headford hopes to get ideas on how AluK's products could be integrated into smart cities.





Left From left: Dirk Krolkowski, RIBA J assistant editor Isabelle Priest, Peter Barbalov from Farrells and Pierre Wassenaar.

doing a project recently in the UK,' reported Farrells partner Peter Barbalov, 'and the data was available for the kind of people that live there. That informed the decision of how to develop the place to be more inclusive. Access to data empowers us. Before, when you designed a building, you went to a place and you didn't know how it worked. We can understand what people do in that place, how much people earn and how it is working. We see patterns we couldn't before.'

Other examples of how data is being translated into the design of smart cities included electric vehicle tagging, connected charging points, smart parking as well as smart energy meters, lampposts which collect data and Sense, a management system which gets data from the energy providers about what is being generated and used that can include weather forecasts in its algorithms to understand future demand. Even just the UK government learning how many buildings it has is an improvement. Santer asked whether technology could go one step further in, for example, a bus that knows that you will want to go somewhere and someone

else wants to go there so people are pooled together. Buses then get smaller and greener, as well as moving more quickly and efficiently through cities.

Yet critique of government was never far away. And that while the government is good at compiling, it is not so effective in finding ways to capitalize on the data, with Pierre Wassenaar, regional director at Stride Treglown, saying: 'How the government chooses to work with – as opposed to push out – data is important. There has been a tendency for governments just to think of itself as closed. There are good examples like Boston which teamed up with Ways to bring real time traffic information.'

While most of the participants at the roundtable agreed data was an important factor in design, whether for cities or buildings, this was the subject where rifts began. While a handful advocated prioritising data rather than intuition for design, others felt cities and buildings should not be so prescriptive, questioning the design it leads to and the diminishing confidence of architects in their own skills.

'Allowing for the unexpected is what

makes us human,' said Lim. 'If technology can help us experience the wonderful nuances of urban life, that's great.'

But to counter this, Lichtenstein argued that any way of designing that isn't based on data is a 'very expensive art. As designers we can be quite lazy, complacent that we understand the city. But in fairness, we don't understand because patterns of use are changing and so far it has been difficult to go out and ask people how they use the city. Now there is no excuse because the data is out there and so not to use it is a crime – as a designer you are being presumptuous.' Salam added that only phasing could really reveal a site's potential.

CJ Lim, on the other hand, thought digital and analogue need not be so divisive: 'I see smart cities from a broader point of view. It is very much about the three Ps: it should protect, provide and allow diverse participation. It doesn't matter if we use technology or analogue, what is important is that smart cities should allow development in humanity and civilisation. If we have to use very advanced technology or a spade to get it moving, then so be it.'

Right Dirk Krolkowski, tutor at the Bartlett and founder DKFS Architects.

Below CJ Lim with Diba Salam (left) and Lola Fernandez-Redondo.

Technology has the potential to make everything affordable, but unless governments invest in giving people skills, digitisation of the world will polarise it more

'The challenge we have now,' agreed Fernandez-Redondo, who is working on a project with the DLA and the London Data Store to move data collection to the next stage, 'is that because we have so much technology, instead of using it to help overcome challenges, we may be creating new ones.'

But with news of the newly assumed prime minister's cabinet choices buzzing through on everybody's mobile phones, it eventually dawned on the participants that perhaps not everyone had been invited to the digitisation party. And contrary to projections made 15 years ago that we wouldn't need cities in the future, more and more people are moving to them, rather than choosing to live in the countryside connected by huge pipelines of data.

'Many highly digitally influenced buildings are very expensive,' Lim pointed out. 'If technology could provide and produce buildings and other crafts not just for the rich and powerful but for everyone, it would make things more equal in life. Technology tends to be for a certain clique of the profession, or certain professions only. If technology would allow people in the



Faroe Islands or people in Outer Mongolia to engage and feel like they have equal access to protection, provision and participation, for example, then maybe they wouldn't need to leave Outer Mongolia to come into Beijing. We wouldn't need this mass migration.'

Fernandez-Redondo agreed: 'Technology has the potential to make everything affordable, but unless governments invest in giving people skills, digitisation of the world is going to polarise it more. We are facing a huge threat, the same one as during the industrial revolution: it will be a huge social stress that people will not be able to access the jobs we will need in future. Machines are replacing humans and then only high level jobs will remain. There will be a huge part of the population which is not skilled. Everyone needs access to the digital economy. If we forget this, the world is going to become more polarised than it is today.'

Participants thought the overwhelming obstruction to this was the inequality of experiences and communication, whether people were physically in a city or not, as well as a lack of strategic input particularly in education. For that to change, high-speed internet must be treated as a utility like water.

Two final thoughts: the first from Barbalov that a recent TfL study revealed that over the past few years the highest growing traffic type in London is white vans; and the second from Wassenaar that London was hopeless at organising electrification. As online shopping enables the customer to avoid travelling it requires the delivery van driver to instead; and we are talking as if we have control, but we have absolutely none. ●

AluK is running a seminar, *Small cities equals smart design?* on Thursday 6 October, 6-9pm. Details at: alukdesignstudio.co.uk



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3: Culture

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Hugh Pearman Editor

The RIBA Journal is two distinct, overlapping things. There is the monthly print magazine, and then there is RIBAJ.com. The latter is much more than just an online version of the former. As well as including nearly all that appears in print, it carries some 50 per cent more material that ONLY appears digitally. If you haven't explored it thoroughly yet – whether you are reading this in print or online – I'd like to recommend it to you. So I've made an editor's pick of a few of the good things that have appeared online-only in the past few months. They are written by us on the RIBAJ editorial team and by our roster of expert freelance contributors, surely the best in the business.

So: how is Arup engineering the world's tallest timber tower – that's 73m tall – in Amsterdam? Almost twice as tall as that, what it's like to ride the new British Airway i360 observation car on Brighton seafront by Marks Barfield architects? And while I hope you know a fair bit by now about Caruso St John's large Stirling-shortlisted Newport Street Gallery for Damien Hirst, what about

We went to the archaeological dig to find out about the Elizabethan nighttime economy

its tiny new Heong Gallery at Downing College Cambridge?

Then there's the intriguing mystery of Shakespeare's Curtain Theatre in Shoreditch – why is it rectilinear rather than polygonal like its pioneering neighbour 'The Theatre'? Or the later Globe at Bankside for that matter? We went to the archaeological dig to find out about the Elizabethan night-time economy.

You know Mackintosh and 'Greek' Thompson as famous Glasgow architects, but what about their Gothicism near-contemporary William Leiper? We examine his credentials.

Our columnists help to give the RIBAJ its distinctive voice. Among them are Charles Holland and Elly Ward of Ordinary Architecture, one of the successor practices to FAT. Occasionally they appear in the print version but more usually they are a particular delight of ribaj.com, each outing carefully balancing text with illustration. I'm keen on their joyful idea for a new kind of celebratory portable registry office that does more than just births, marriages and deaths, looks a lot like a fairground ride and of course rotates.

If that's what-if architecture, then we also provide an about-to-happen strand as well, our popular 'Page of Consents'. Here, at regular intervals, we round up the latest UK projects to receive planning permission. Again we sometimes commit this to print – see page 78 of this issue – but it is a fixture online.

One particular student project this year, a unit at the London School of Architecture, proposed nothing less than an entirely new structure for the profession of architecture, 'SWARM'. Dream no small dreams, we say, and provided an online outlet for their ideas.

Our extra material covers all the main editorial sections of the RIBAJ – Buildings, Intelligence and Culture, plus Products. Register if you are an RIBA member, or subscribe if you are not, and they are all yours. Just go to RIBAJ.com and have a good old root around. You're welcome. ●

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Imagine creating a carpet factory in the form of the Doge's Palace in Venice

Pamela Buxton
'discovers' William Leiper: ribaj.com/culture/gothic-fantasies-made-real

When the ceremony is completed, the roof rises to mark the moment, like someone tipping their hat

Charles Holland and Elly Ward reinvent the registry office: ribaj.com/culture/big-top-for-big-moments

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WEEK | 2016



Bonas culture

Did Sam Cam's culture of Smythson – rather than the Smithsons – hold back David?



Will Wiles

It feels like an age, but cast your mind back to spring 2010. David Cameron was making his first pitch to the British people. There were posters: that preternaturally smooth, pinkish complexion, and an earnest promise. We can't go on like this, he said. And in the background – what? It's hazy, hard to make out, a glass wall in perspective, hints of green. A public-private atrium, maybe. 'AHMM education or Penoyre & Prasad healthcare,' architect Sam Jacob speculated in *Icon* magazine. If it was the first glimmering of sight after coming out of a coma, you'd be reassured – mostly. Clean and safe, with the faint possibility that you are running up an enormous bill.

My dad had a parlour game, similar to the old 'ten famous Belgians', but less insular and more left-wing. In eleven long years, what did Margaret Thatcher do for arts and culture? Channel 4 was about the best she could do. Now we have another version: what's the architectural legacy of David Cameron? Beyond, of course, an instinctively Europhile profession left reeling by the avoidable calamity of Brexit. Like that backdrop, however, it's hazy.

There was plenty of building in the Cameron years – it's just surprisingly hard to associate any of it with the man himself. The politicians who most wanted to be seen building things were Osbo and Bojo. George Osborne never seemed happier than when he was staring at rebar on the sites of large infrastructure projects; Boris Johnson's weakness for grand projects was even more pronounced, often aided and abetted by the Treasury. And the Cameron years had architectural bit-players both fair and foul. Michael Gove's early de-

Cameron was always more about the furnishings than the envelope, which, after all, is probably inherited

cision that schools didn't need architects or 'curvy bits' sticks in the memory. Less philistine was Ed Vaizey's long stint as minister of state for culture – he at least looked interested, and saved a few modern gems (Preston Bus Station), even if others slipped through his fingers (Robin Hood Gardens). Caba has faded away, like the Cheshire Cat, only its build-what-you-want smile remaining.

The Olympics? A Blair-Brown legacy, down to the acid-trip branding – although Boris was able to get his oar(bit) in. Airport expansion? We'll get back to you. HS2? Let me check. Garden cities? Good lord, is that the time... Building, of course, is a slow process and there are projects in the pipeline that might give a distinct Cameronian legacy: the final flowering of the City of London's skyscraper 'cluster' for instance, with an unlovely extruded slab or two among the more careful shapemaking of the preceding decade. The lumpy later phases of King's Cross and the Olympic park. These are London projects, you might have noticed. There might be an interesting Free School or two, who knows?

Cameron was always more about the furnishings than the envelope, which, after all, is probably inherited. Perhaps it's Samantha's influence, keeping things Smythson rather than Alison and Peter Smithson. But it might be an expression of the inner contradiction that time and again hampered his premiership. One sensed he was quite at ease with high-speed railways, contemporary design and the creative economy. But his hypertension-suffering Daily Mail-reading supporter base wanted hairshirt economics, nothing above the middlebrow and double-windsor neckties.

The 19th-century town house stuffed with iPads and OKA Direct shelves was, then, not a bad symbol for Cameron, a man caught between two worlds. If there was a personal aesthetic at work, it remains elusive – though it could still be found in places. The quintessential Camscape can be found at the nearest branch of Oliver Bonas, the brand most expressive of the 2010s elite. Bonas culture weaves easily between ultra-pale modernism and gilt-edged tradition, with a touch of funky pastels in the Jo Malone-scented air. On Twitter I suggested that the V&A should buy up its nearest branch in its entirety, so as to preserve this perfect expression of an age for generations to come. I was only half joking. ●

Will Wiles is a journalist and author. Read him here every other month and at ribaj.com

THATCH COTTAGE

One architectural proposal did surface during the Cameron years: a memorial library devoted to Margaret Thatcher. But architectural possibilities were limited: as I recall, an existing building was to be converted. It's an overlooked possibility, but I think a right-to-buy semi in, say, Becontree should have been selected. Still a relatively young man, perhaps David Cameron would prefer a new-build legacy project for himself.

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Culture club

Good architecture refers to and influences the local culture for the benefit of society and the environment



Jane Duncan

'That is true culture which helps us to work for the social betterment of all' – Henry Ward Beecher (1813-1887), American politician

Our history as a nation is entwined with our architectural past – a past deeply influenced by the cultures of the many parts of the world which have helped to shape us. But is this relationship changing?

A country is identified by its landscape, people and government, and by its architecture, which has an inescapable role in forming a nation's or a community's culture. Through studying the history of architecture, we can begin to understand the shared experience of our artistic sensibilities and social structures. Instant access to diverse cultural information and the ability to share knowledge and participate on a global level is recharging the way in which cultural exchange and interchange is developing.

HOLLY EXLEY

At a time of rapid technological advancement, there is equally rapid movement towards the traditional knowledge of vernacular construction

Creativity is occupying a new position in international economies, to the point where urban centres are seeking to support innovation and cities are redefining their power to attract the best talent by showcasing cultural and artistic presence.

As a counterpoint to this, some young architects have become disillusioned with commercial work and are engaging in humanitarian projects, according to 2014 Pritzker Prize winner Shigeru Ban. Natural disaster responses are 'really changing' the way young architects think, he believes, encouraging them to use their skills for humanitarian causes and work in disaster relief.

So at a time of rapid technological advancement, there is equally rapid movement towards the traditional skills of vernacular construction. In response to severe environmental, economic, social, and political challenges, architects are increasingly embracing local building traditions, that are simple, energy efficient and sustainable.

Is this leading to a redefinition of the wider relationship between society, culture, the built environment and architecture? Architecture is a local cultural asset that has tremendous potential to improve communities, be they rural or urban, so its purpose is changing to create places that are user-oriented, and based on local knowledge of how people interact with their spaces.

Architects have a responsibility to advocate a better vision of our planet's future, using all the tools available. However if we fail to integrate cultural references, beauty and compassion into our designs, the result will be inappropriate and dysfunctional places.

The history of our profession is thus intrinsically tied to the development of architectural culture. In this regard, the RIBA's collection – a treasure trove of millions of architectural drawings, photographs, artefacts and books – has unique national and international significance.

Our collection must continue to be built on as an inspiring record of our cultural history and of architectural ideas explored across centuries, and be better shared as an invaluable learning resource for the future of the profession. It needs to be easily accessible, both physically in our galleries and reading rooms, and digitally across the globe. Increasingly we must use it to celebrate, innovate, debate and dream. ●

@janeduncanPRIBA

RIBA CODE OF CONDUCT – GUIDANCE UPDATE

RIBA Council recently agreed revisions, clarifications and additions to the RIBA Code of Conduct guidance notes. In particular, members are urged to note the clarifications in relation to taking over a project started by someone else, and the new guidance on having effective procedures for dealing with complaints and disputes. The revised guidance can be found on architecture.com. If you would like advice on setting up a complaints handling procedure, basic templates can be obtained from the Professional Standards team. Email professionalstandards@riba.

Croydon's development director, Colm Lacey, is a man known for getting things done. Could his ambitious programme create London's third city?

Words: Hugh Pearman Portraits: Wilde Fry

Civic strategist

Croydon is the south London borough that, with its mainline trains and its trams, its famous skyline and leafy, hilly countryside close by, does not feel much like London. That is the way its director of development, Colm Lacey, likes it. 'We're trying to recreate Croydon as a modern European city,' he says as we meet on the top floor of the council's HQ, one of those shiny, brittle-feeling new atrium-based civic complexes (architect EPR) that define this era as much as the carved-stone civic pomp of earlier times.

Lacey has been directing Croydon's urban strategy since 2014, having previously been at the very different east London borough of Newham, during the time of the great post-Olympics rebuilding of Stratford and the Royal Docks among much else – and before that he was at the Homes and Communities Agency and the Greater London




Authority. Dublin-born, qualified at first in economics and politics, then trained at the LSE's Cities programme, Lacey is known for getting things done and for finding some agile strategies to do so at a time of financial austerity. His time at the borough correlates with its return to Labour majority control in 2014 after eight years of Conservative rule. And he is one half of what might be deemed an ex-Newham double act, given that his newly promoted chief executive is Jo Negrini, his immediate predecessor as director of strategic regeneration in Newham, who moved to Croydon eight months before him.

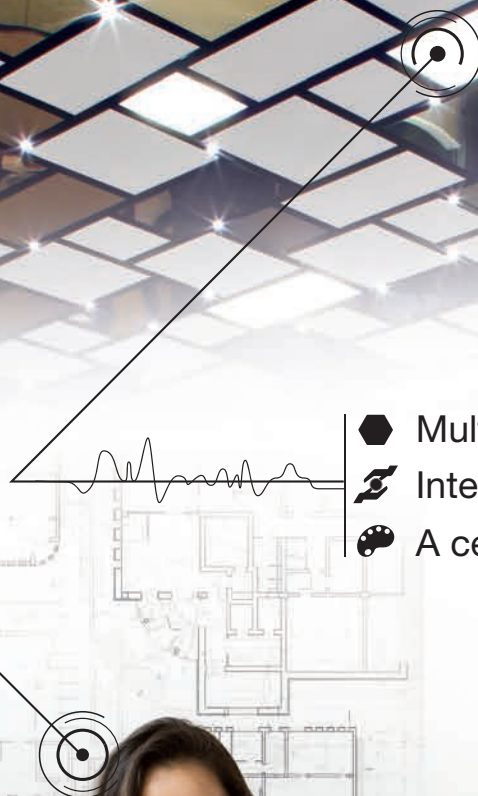
The latest result of his endeavours is Brick by Brick. This is a private development company spun out of Croydon Council at the start of this year, its remit being to build housing-led projects across the borough which will densify the more suburban parts of the




borough in an acceptable way – and above all, with a class-leading target of 50% affordable housing. This is possible, says Lacey, despite the fact that Brick by Brick will work in exactly the same way as an ordinary developer: paying market rate for land and taking profits in the normal commercial way, which will then be returned to the council coffers. The council is the sole shareholder and, having taken a 46% cut in its government funding allocation over the past five years, needs as many sources of income as it can get. Lacey is managing director of Brick by Brick.

So, er, how come the sums add up with 50% affordable housing when nearly all private developers produce 'viability assessments' purporting to show that anything near that is commercially impossible? And when even London's ambitious new Labour mayor Sadiq Khan is starting with 35%, with



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So, er, how come the sums add up with 50% affordable housing when nearly all private developers claim anything near that is commercially impossible? 'It's a mystery!' he says

Below London's third city? This is how Croydon's centre is planned to look by 2020.

50% as a longer term goal? Lacey smiles a broad smile. 'It's a mystery!' he says, as only someone can who has had to deal with slews of such dark-arts assessments in his career. He's not going to say that developers find ways to skew the figures, but he does say 'I long suspected that the figures were not accurate'. Doing it for himself, so to speak, gives him an opportunity to get to the actual achievable numbers. If they stack up, then other councils around the country will be entitled to ask stern questions of their housing development partners.

This being property-bubble London, of course one has to wonder what 'affordable' means. Well, drill down a little and you find that while this is the familiar 'up to 80% of local market value' formula, which still makes them expensive in an overheated property market, other factors apply. So another objective is that 60% of the affordable homes will be for rent and 40% for shared ownership. The 50% of new housing that is NOT in the affordable category will be for sale at full

market rate. The numbers target is 10,000 new homes by 2021, along with 16,000 new jobs in the borough. Around 1,200 new homes are in the programme so far.

Croydon – with a development plan that aims to make it London's 'third city' by the start of the 2020s, along with those of London and Westminster – has long been a magnet for good architects and urbanists, going back to an influential 1993 design initiative 'Croydon – the future' by the original Architecture Foundation. Lacey and Negrini joined a borough with Vincent Lacovara already in place. One of the founders of architect AOC and a long-term Croydon planner, he is now director of the borough's placemaking team. One senses an urbanistic critical mass developing.

Lacey runs through the roster of architects signed up for the first Brick by Brick schemes. It's good, mingling emerging, younger and established names for various sizes and types of project: Coffey Architects, HTA, Mae, Mikhail Riches, Pitman Tozer, Stitch, vPPR. Plus – and this is a straw in the wind





– Croydon's own re-emergent architects' department, starting with a core of three architects in its spatial planning team. There's no reason, says Lacey, why the council shouldn't do some of its own architecture as well as overseeing outside consultants. He has identified some 50 sites, mostly council owned.

So for instance, Coffey will be doing three-bed houses on infill sites, HTA and Mae will tackle estates regeneration, vPPR will design for 'tough urban infill sites' and so on. Meanwhile, away from housing, Croydon has other big-ticket items under way. The much-loved Fairfield Halls – an early 1960s reach-me-down of the Royal Festival Hall by Robert Atkinson and Partners – form a decayed cultural hub that has just closed for a £30m refurbishment and expansion by Rick Mather Architects. This includes College Green alongside and will extend to the rear with a new building for Croydon College plus a 200-unit housing development, again by Mather. 'It's a key gateway site, it has a totemic quality,' Lacey says.

There is also the massive expansion of the town-centre Whitgift Centre in the hand

of the Westfield malls developers, but here more stitched into the grain of the townscape. And finally, the daunting traffic corridor of Wellesley Road, with its roundabouts and underpasses – which bisects the town between the cultural and retail centres – will be tamed as part of a very large scale, complex infrastructure project that will include new platforms for the mainline railway station and a new tram loop, plus investment in 'social infrastructure'. Or jobs, as they used to be called.

The 17-mile Tramlink system, along with some increasingly appreciated mid-century commercial buildings, is what makes Croydon feel really different, because it is not part of London's radial transport pattern, rather an outer suburban connector. This difference, along with a projected population grown of 10-15% to 2020, the densification that the Brick by Brick residential schemes will provide and the cultural and public realm improvements, should make this difference much more apparent. A modern European city, rather than an awkward London outlier? Lacey and his colleagues are bringing it on. ●

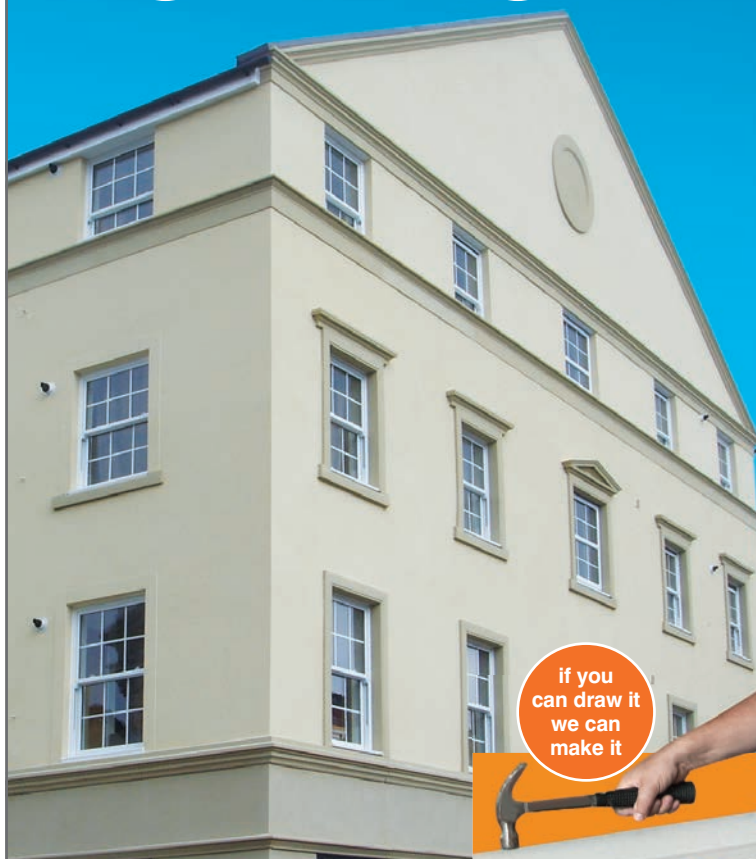


Above left Colm Lacey plans Croydon's urban renaissance.

Above Views of how the Fairfield Halls quarter will look after its imminent upgrade by Rick Mather Architects.



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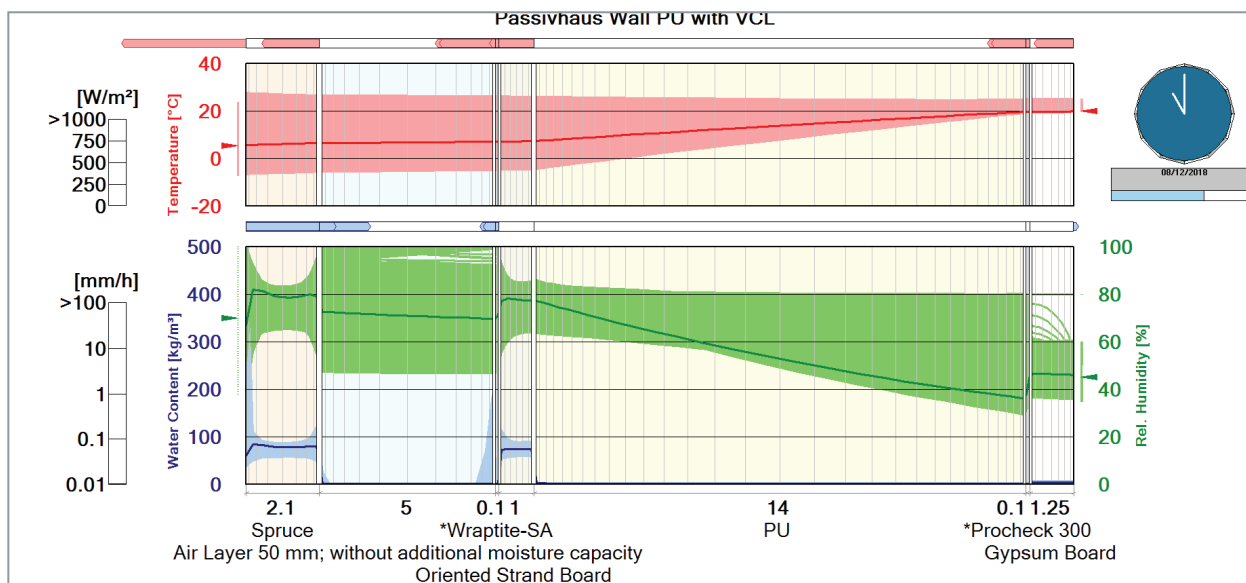
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WUFI calculation highlights moisture issues

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Greater clarity and the way forward

BS5250 will shortly be amended to specify the conditions when the simplified Glaser modelling is not appropriate and when the more sophisticated modelling to BS EN 15026 is needed. WUFI can be used to carry out this modelling.

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Paean to brutalism

Architectural historian Barnabas Calder found his way to brutalism via mediaeval architecture and baroque. Now he's not so much a convert as a zealot

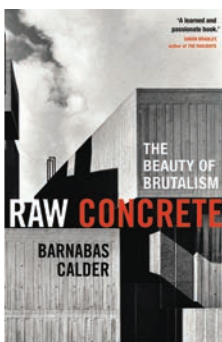
Adrian Forty

Barnabas Calder is an enthusiast for concrete, and *Raw Concrete: The Beauty of Brutalism* is written with a convert's fervour. For him, the concrete buildings of the 1960s are architecture's all time high water mark, to which nothing built before, or since, matches up. What distinguishes this impressively well-written book from the ravings of yet another concrete junkie is that as an architectural historian, Calder cut his teeth first on mediaeval architecture, and then the baroque, before discovering brutalism: passionate and energetic, some of his judgements may seem extreme, but they are never shallow, nor ill-considered.

Calder was not born loving concrete, and *Raw Concrete* is the story of his conversion, told through encounters with a dozen British buildings. The stages of his conversion went more or less in reverse order to the historical sequence in which they are presented, so that the oldest, the strange Hermit's Castle at Achmelvich in Scotland, is the scene of his most recent experience. His Damascene moment occurred at the Barbican, while his seminary was the National Theatre – 'the gold standard for concrete' – upon which he wrote his doctorate. Another Lasdun building, New Court at Christ's College, Cambridge, where he lived while writing his thesis, was his mortification. Out of this all too intimate contact with Lasdun's architecture he became an expert on brutalism.

Calder writes with the opinionated self-assurance of the young Ruskin, and like Ruskin, the intensity of his observation can be startling. Calder has looked longer and harder at the buildings he writes about than most other people, and this makes for compelling reading: I had thought I knew some of them rather well, but Calder's descriptions, alternating between the whole and the detail, made me think again.

Raw Concrete covers some of the same ground as Owen Hatherley's books, especial-



Above right Hermit's Castle at Achmelvich in Scotland.



ly when Calder goes to unloved portions of British cities, such as Glasgow's Anderston Centre. (Two other Glaswegian buildings feature in his narrative, the University of Strathclyde School of Architecture, and the now demolished studio block at Glasgow School of Art, replaced by the Steven Holl building). Unlike Hatherley though (whom he avoids naming), Calder is adamant about not treating brutalism as a proxy for something else; in Hatherley's case it serves as an indictment



of the neo-liberal policies responsible for the destruction of the welfare state. Instead, Calder's purpose is to recognise brutalism as a 'self-conscious, self-confident, hugely celebratory high art', devoted to the fulfilment of a very particular kind of robust, forward-looking luxury.

Calder is moved by the excitement of brutalism, by the force of the buildings, and all the more so because their discovery goes against his earlier architectural instincts. Even for those of us who grew up with brutalism and may not need reminding of its qualities, it is nevertheless thrilling to see someone else appreciate them afresh, especially in such sparkling language.

When the critic Reyner Banham first codified brutalism in 1955, he summarised its defining features as '1 Memorability as an Image; 2 Clear exhibition of Structure; and 3 Valuation of Materials "as found"'. Calder is not particularly interested in Banham's, or any one else's, definitions of brutalism – for him, it is just a convenient, all-encompassing descriptive label for the architecture of the

I thought I knew some of these buildings rather well, but Calder's descriptions made me think again



BARNABAS CALDER (2)

late fifties and sixties, born out of, he believes, 'an orgiastic celebration of energy wealth'. (We have to wait for another, forthcoming book, for him to make the case for a connection between energy costs and architectural form.) Nonetheless, Banham's recognition of 'Image' as what brutalism was about accords with what Calder so admires in these buildings – and he is able to show us something of how it was achieved, for there is good deal of behind-the-scenes research into the thinking and attitudes of the architects responsible.

For all his self-declared preoccupation with the aesthetic impact of the buildings, he has at the same time a masterful command of the historical material. There is, for example, an informative summary of the evolution of the stepped section groundscraper. A paradox he confronts is that the best clients of brutalism tended to belong to the establishment – the City of London Corporation, Oxford and Cambridge Colleges, etc; for all its seeming radicalism and devil-may-care attitudes, somehow brutalism seemed to serve these patrons' relatively conservative interests surprisingly well, providing them with a cover of progressivism. And there is an excellent chapter on Leslie Martin, the great string-puller, without whose influence many of the now top grade brutalist buildings of the time might not have come about. Only missing from *Raw Concrete* is any reflection on brutalism outside Britain. A journey abroad, to France, the USA, or Latin America, might make British brutalism look different. ●

Adrian Forty is author of *Concrete and Culture: A Material History*

Raw Concrete: The Beauty of Brutalism, Barnabas Calder, 416pp, HB, £17

Both available from ribabookshops.com

Above left
Barbican detail.

Above New Court at Christ's College, Cambridge by Lasdun, where Calder wrote his thesis.



Left Intelligent building technology helps save energy. The KNX system enables energy management precisely designed according to the needs of occupants. The home technology can, for example, be controlled via the Gira Control 19 Client.

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About face

Why should make up just be for people? Giles Round plans to give the RIBA's headquarters building a new look as part of the Annual Commission



Pamela Buxton

Ever felt that the august facade of RIBA's 66 Portland Place headquarters could do with a makeover? Planning consent permitting, this autumn it could have just that, courtesy of multi-disciplinary artist Giles Round, who plans a temporary collage across its frontage as part of this year's RIBA Annual Commission.

The collage, to accompany an exhibition by Round inside the building, is part of an extensive, year-long research project into applied facades inspired by the RIBA's archives.

As part of the commission, Round was given access to all the RIBA photographs,

drawings (at the V&A), and its models and other 3D artefacts as his source pot. Finding where to start amid such bounty was a daunting proposition even for Round, who had previous experience of archive-based projects and had already used the RIBA collections to research past work.

'Learning how to navigate the archive was the first thing,' says Round, who was struck by the enormous variety of styles even in something as seemingly straightforward as a line plan. 'Going through the archive is endlessly fascinating. I looked at every single Alison and Peter Smithson drawing,' he reveals, adding that he developed a particular

interest in drainage systems.

After months of delving, Round's research crystallised around two key works. He was particularly drawn to Berthold Lubetkin's unexecuted 1944 designs for prefabricated house fronts from the 100 Houses Scheme, proposed at Thorntree Gill in the Peterlee new town development. This included what amounted to a style book of 19 varied facade treatments for the same house structure.

In the RIBA's store of 3D objects, Round found four porcelain-enamelled steel panels produced by Venturi Scott Brown & Associates for the now-demolished Best Products Showroom in Langhorne, Pennsylvania



(1973-1978) – one of the practice's famous 'decorated sheds' which had a similar approach to the relationship between facade and main building. This led to Round's idea of creating a style book of facade types, drawn from the collection, that are representative of different types of buildings and eras, and which have an engaging story to tell.

The next step was to find further examples, with the help of the RIBA's specialist archive staff. The artist became particularly interested in the tension between facade and building use, especially under repurposing, when a completely new structure is created behind a retained frontage. 'There are great examples of buildings being positively changed. Sometimes it's dangerous to fetishise the facade too much,' he says.

Candidates for the style book were still being finalised when I spoke to Round. Contenders include the Minoan Palace of Knossos on Crete, whose colourful facade 'restoration' by Sir Arthur Evans has proved so controversial. Then there are trompe-l'oeil painted facades such as John Piper's photograph of the Temple Co-operative shop in Donegal – or the Dublin bar we show on the previous page – plus an alternative design for the Spa Green estate; the Gothic former City Museum and Library on Queen's Road, Bristol; and the Templeton carpet factory in Glasgow, whose William Leiper-designed facade is derived from the Doge's Palace in Venice. 'We're keen to show not just heroic modernism but everything from neo-Gothic to Egyptian revival and Cubist folk art,' says Round.

'There are great examples of buildings being positively changed. Sometimes it's dangerous to fetishise the facade too much'

Output from the research will take several forms. The exhibition, the meat of the project, displays many of the Lubetkin drawings and Venturi Scott Brown panels along with the style book of up to 20 facades. The installation aims to bring material from the archive into the 'soft' architecture of the space so it can be experienced in different ways – an image of Drake & Lasdun's facade at Hallfield Estate, for example, will be incorporated into a piled carpet, and a curtain is adorned with an image of Frank Gehry's Chiat Day offices/Binoculars Building in Venice, California.

Visitors will also be encouraged to look through the style book and, if they wish, select a design and have it applied to a ceramic 'blank' vase as an artwork to take away for what Round hopes will be an affordable fee. Half the exhibition space will become a workshop for these creations and it is hoped the kiln can be housed somewhere in the building so that the limited editions can be created in-situ. In this way, the archive image finds a new vessel for a facade and moves from the collection into people's homes.

Other designs will be incorporated into the proposed collage for the front of 66 Portland Place. This is an ambitious undertaking.

'Hopefully it will intrigue people – many don't know it's a public building. I hope it will make people curious and draw them in,' says Round. 'By putting emblems and fragments of ideas and styles on there we're asking the building to be much more vocal about what it could communicate in terms of the eternal stories of its archives,' says RIBA project curator Colin Sterling, who has worked with Round on the Annual Commission.

Round is still finalising the collage but it is likely to include an interpretation of the Donegal/Dublin painted brickwork towards the base of the building as well as rusticated corners, a balcony, a ceramic overcladding for the obelisks and a giant exclamation mark derived from Venturi Scott Brown & Associates' Gordon Wu Hall, Princeton University in New Jersey. Some images will be in colour, others black and white or sepia, some flat, others 3D.

Even if planning permission isn't forthcoming, Round's proposals for the facade will find their way into the exhibition in some form. But I'm rather looking forward to the building wearing its archive on its face, even if it is only for a few months. ●

Previous page Bar in Cabinteely, Dublin, 1950
Photo by Ivy De Wolfe.

Left Four decorative cladding panels from the Best Products Catalog Showroom, Langhorne, Pennsylvania, designed by Venturi Scott Brown.

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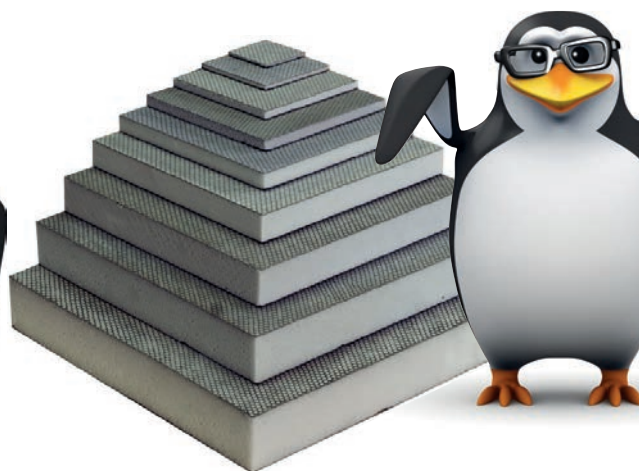
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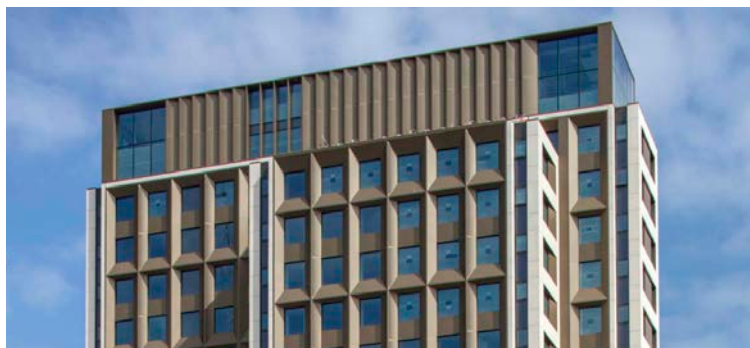


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"A lot of innovation is driven by competitions. The LafargeHolcim Awards encourages people to aim for sustainable construction."

Stuart Smith, Director, Arup Group, United Kingdom.
Member of the Global LafargeHolcim Awards jury 2012.

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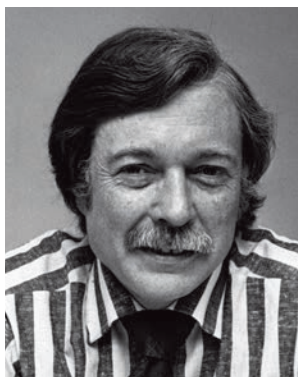
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John Partridge

1924 – 2016

HKPA founder and RIBA vice president whose deep understanding of modern architecture produced the Hilda Besse building at St Antony's College



John Partridge, who has died at the age of 91, was responsible for some of the most remarkable and distinguished modern architecture in post-war Britain. As Sherban Cantacuzino said, 'he was like a latter day Alberti'. With his partners from HKPA: Bill Howell, John Killick and Stan Amis, he devel-

oped an architectural philosophy born in the post war optimism that a better world could be built. Their approach not only chimed with the three principles of the modern movement – a systematic examination of human need, the constant reassessment of problems, and the use of contemporary technology – it was also contextual, allusive, ornamental and humane.

Their work demonstrates an interest in how you put buildings together and a deep love of construction. It has an almost puritanical insistence that every element is the inevitable outcome of the structural handling of the building but, unusually, this combines with a transformation of these elements into decorative, sculptural form both inside and out, creating the antithesis of the 'world of matchboxes and wall-span catalogues' they abhorred. John revelled in expressing his deep understanding of construction, which pervaded his designs from beginning to end. As he said 'in so far as we can claim to believe in any dogma it is the dogma of consistency – of architectural form, detailing, materials, colour, a reaction to the liquorice allsorts sort of architecture'. His best buildings are not only consistently beautiful but, because of his exquisite detailing, have withstood the test of time and are still a joy to visit. John was most proud of the Hilda Besse building at St Antony's College, a masterpiece which was probably HKPA's greatest work. 'St Antony's shocks twice. By its insistence on expression; and by its historical overtones,' said the Architectural Review. Even at 80, it still rankled with him that it didn't get an RIBA award the first year it was submitted. The assessor lacked John's architectural sophistication and objected to there being a

column between the two entrance doors.

John was born in Crouch End, in north London, the youngest child of George and Gladys Partridge. He attended Highbury County School and Shooters Grammar School. When his father became ill, he took a job to support his family, working as a clerk in the LCC Public Health Department. He signed up for an LCC training scheme and enrolled in part-time classes and evening school at the Regent Street Polytechnic School of Architecture. In the early 1950s he joined the newly established LCC architects department, led by Robert Matthew and Leslie Martin. There he met Howell, Killick and Amis, war veterans like him but fresh from the Cambridge School and the AA. He worked with them on the famous scheme for 2,000 dwellings at Roehampton before they launched their practice in 1959. From the start they worked together on ideas about architecture and limited the size of the firm so they could be actively involved in every scheme.

Sadly John Killick developed MS in the practice's early days and died in 1972; and Bill Howell was killed in a car crash in 1974. I don't think John recovered from his grief at Bill's death but he always ran the office meticulously and with great consideration for his staff, while also a vice president at the RIBA. He encouraged us to teach and think, though occasionally expressed frustration at our ineptitude. He burst out of his room one day, having ploughed through our correspondence, and intoned: 'In future would you all please write in the style of Jane Austen' which was met with gales of laughter.

John was a friend and mentor after I left the office. Once I asked his advice on a seemingly insurmountable problem, to which he responded with a tale from his early days at the LCC. An appalling letter arrived. Impatiently he waited for his boss with various solutions ready. After reading the letter his boss very carefully folded it into a beautiful aeroplane, which he threw gracefully out of the window. We laughed and of course he was right, so much trivia bogs one down and doesn't matter at all but the important things live on – such as the architectural and life philosophy of this clever, talented, very kind man.

John's wife Doris died in 2000. He is survived by his children, Richard (also an architect) and Jane. ●

Clare Wright

In Memoriam

CHARLES ALFRED IVOR BELCHER
ELECTED 1956, MAIDSTONE

GORDON ERNEST BAKER
ELECTED 1958, KINGSTON UPON THAMES

ELISE VICTORIA MARGARET TOMPSETT
ELECTED 1958, TUNBRIDGE WELLS

JOHN EDWARD HARRY TAYLOR
ELECTED 1960, STOURBRIDGE

DUNCAN MITCHELL
ELECTED 1960, PORTSMOUTH/LONDON

CLAUDE MARIE FRANCOIS GUILLAUME
ELECTED 1972, ST LUCIA

NIGEL JOHN WARNER
ELECTED 1982, SHREWSBURY

ROBERT WILLIAM ALLEN
ELECTED 1987, CORNWALL

ARTHUR ROBERT COURT JOHNSTON
ELECTED 1950, LONDON

HARRY GORDON SLADE
LONDON

ALBERT JOHN ADKINS
ELECTED 1960, TUNBRIDGE WELLS

ALFRED JOHN ROWE
ELECTED 1963, ALDERSHOT

JOHN REGINALD HARVEY
ELECTED 1977, ENFIELD

JOHN MALCOLM TANNER
BODMIN, ELECTED 1981

ALAN RICHARD LAMOND
ELECTED 1986, LONDON

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

The logo for the RIBA Stirling Prize 2016 features a large, white, stylized letter 'S' on a dark grey background. The text 'RIBA STIRLING PRIZE 2016' is written in white, sans-serif capital letters, centered within the negative space of the 'S'.

RIBA STIRLING PRIZE 2016

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RIBA **Habitat Awards**



Plan for the future



It gives RIBA J great pleasure to have hosted Norbord's SterlingOSB challenge to the profession for the second time. Last year saw us asking you to follow in the footsteps of Le Corbusier and design a Cabanon-like retreat for one person. This year had us looking for solutions at the opposite end of the spectrum – the Habitat competition required architects to utilise SterlingOSB's inherent properties of strength and durability and apply them to the concept of mass housing.

As our winners show, you rose to the challenge, offering proposals that created complex narratives from this most simple of materials. Much as Moshe Safdie did at his Habitat development for Canada's Expo 67, our winners applied the same pioneering spirit to create designs that were methodical and thought through, that worked at the macro scale as well as the micro.

Our winner, the one that bagged the £2500 prize, was a slow burner, but as we whittled down the submissions, this one kept coming back to the table. The proposition was simple and materially robust, an interchangeable low-rise system build with courtyards and roof gardens, and living space that could be expanded up as well as across. As a solution, it rewarded interrogation over time. It didn't jump out at you as some proposals did, but revealed itself slowly.

Even down to the detailing of the material both of the structure and its fit-out, we felt it best embodied the principles that resulted in Habitat '67; an age-old problem looked at in a new way, that ultimately caused a ground shift in thinking. We hope you agree.

Jan-Carlos Kucharek
Senior editor, RIBA Journal



The Norbord team is delighted with the success of this exciting competition with RIBA Journal and we would like to thank everyone

who has been involved, not least the architectural community.

For over 30 years, SterlingOSB has been a firm favourite of the construction industry yet, despite having been around for so long, it has never lost its edge when it comes to strength and innovation. For this reason, we have engaged with this key audience and title once again to facilitate and aid in the deeper understanding of the use of SterlingOSB. This year's competition was perhaps more challenging than last year's – or, at least, it was a very different proposition – and we are thrilled with the innovative entries.

Strong, durable and incredibly versatile, SterlingOSB usage is ever increasing versus its competitive set in plywood – in fact, it goes a long way when you're on a tight project budget too as it's 45 percent cheaper.

So, once again, we have been thrilled and excited with the quality of the competition entries and the potential uses that lie ahead of us; so thank you.

Karl Morris
Managing director, Norbord Europe Ltd

Produced by the Riba Journal
in association with Norbord
SterlingOSB

Supplement editor **Tom Ravenscroft**
Design **Design by S-T**
Sub-editor **Gail Novelle**
Cover image **Mawson Kerr Architects**

Fostering community

With his landmark Habitat 67, unveiled at Canada's Expo 67, Moshe Safdie explored how to use prefabrication to create a building form that provides affordable housing and promotes community. Entrants to the RIBA's Habitat Award, organised in association with Norbord, were given the incredibly difficult task of following in his footsteps by developing a prototype community – but it was a task they were up to.

Taking inspiration from Safdie's Habitat, some 30 entrants used Norbord's SterlingOSB to create a vibrant and varied assortment of affordable living spaces, each designed to meet the demands of life in the modern city. Extensive deliberation by the panel of judges narrowed the list down to five proposals that all saw the potential of SterlingOSB to inform the debate on affordable inner-city housing. In the end, two entrants were considered the most successful at fulfilling the challenging brief.

MawsonKerr Architects' Low Rise High Density was declared the winner, with Sarah Wigglesworth Architects' Stepping Stone Home named runner-up. Matthew Glover & Taylor Grindley's M/O Living, DLA Design Group's Colony and Andrew Henderson's Multi-Flat were all commended.

Many of the entries had rigorously thought through the process of turning SterlingOSB boards into complete housing solutions, though none more than MawsonKerr. The key proved to be consideration of the scheme at community level, while also paying attention to the internal details and arrangements that are essential in the design of a smaller dwelling.

Our focus on affordability meant efficiency of space and materials was a

notable theme in all the submissions.

Numerous entrants utilised hexagons and octagons, including DLA Design Group's commended entry and The Hive by Damian Keeley, which is featured as one of our 'special mention' entries. These two designed efficient prototypes by taking advantage of the fact that these forms enclose more space, using less materials, than a traditional rectangle.

Paul Chapman's Residential Cube, another special mention scheme, also looked to achieve efficient use of materials by arranging duplexes to remove the internal corridor on every second floor and thus reduce the overall volume of the structure.

Whether using hexagons or octagons, rectangles or cubes, the entrants thoughtfully arranged the often prefabricated individual units into larger blocks. These units, either connected by external balconies as in Stepping Stone Home, M/O Living and the Multi-Flat, or arranged around courtyards as in The Colony, created communal spaces that would encourage a blossoming community.

Internally, entrants considered how to maximise space within the demanding brief. Flexible arrangements providing various living options within a single floorplan appeared regularly, along with inbuilt storage and fold-down furniture. It seemed that every scheme was designed to make best use of every square metre of space.

While all entries, especially the five shortlisted proposals, had admirable qualities, MawsonKerr Architects' low-rise stackable units stood out. The judges felt they made best use of SterlingOSB's properties to create a proposal with real-life potential to be built as an affordable housing solution that would encourage a vibrant community.

THE JUDGING PANEL



Jan-Carlos Kucharek,
senior editor, RIBA J



Tim Lucas, partner,
Price and Myers



Stephen Proctor, founding
director, Proctor and
Matthews Architects



Davide Roth, architect,
Adamson Associates
(winner of last
year's Norbord
Microarchitecture Award)



Deborah Saunt,
director, DSDHA



David Sleigh,
industrial sales manager,
Norbord Europe Ltd

Winner OSB Low Rise High Density

MawsonKerr Architects



MawsonKerr Architects' interlocking, OSB Low Rise High Density housing best embodies the spirit of the competition, evoking Moshe Safdie's Habitat 67 while integrating SterlingOSB's qualities to create an incredibly social housing form.

The base block is a modular unit that is cleverly arranged to create flexible and robust communities. The 4.8m x 4.8m units, derived from the dimensions of a single sheet of SterlingOSB, can be stacked to create a two-storey home or placed side by side as a single-storey dwelling.

These arrangements enable an impressive 115 homes, each with its own front door and external private space, to be built per hectare.

Utilising prefabrication and CNC techniques, these homes can be built quickly and easily by unskilled labour. This means the proposals have real potential to allow individuals to build their own homes as part of community self-build projects.

From the macro to the micro, MawsonKerr's scheme was incredibly

'The winner demonstrated a sophisticated understanding of how a simple material can be deployed in a number of complementary ways to create an inspiring yet flexible housing project which does not compromise on design quality. I would love to see this project built!' Deborah Saunt

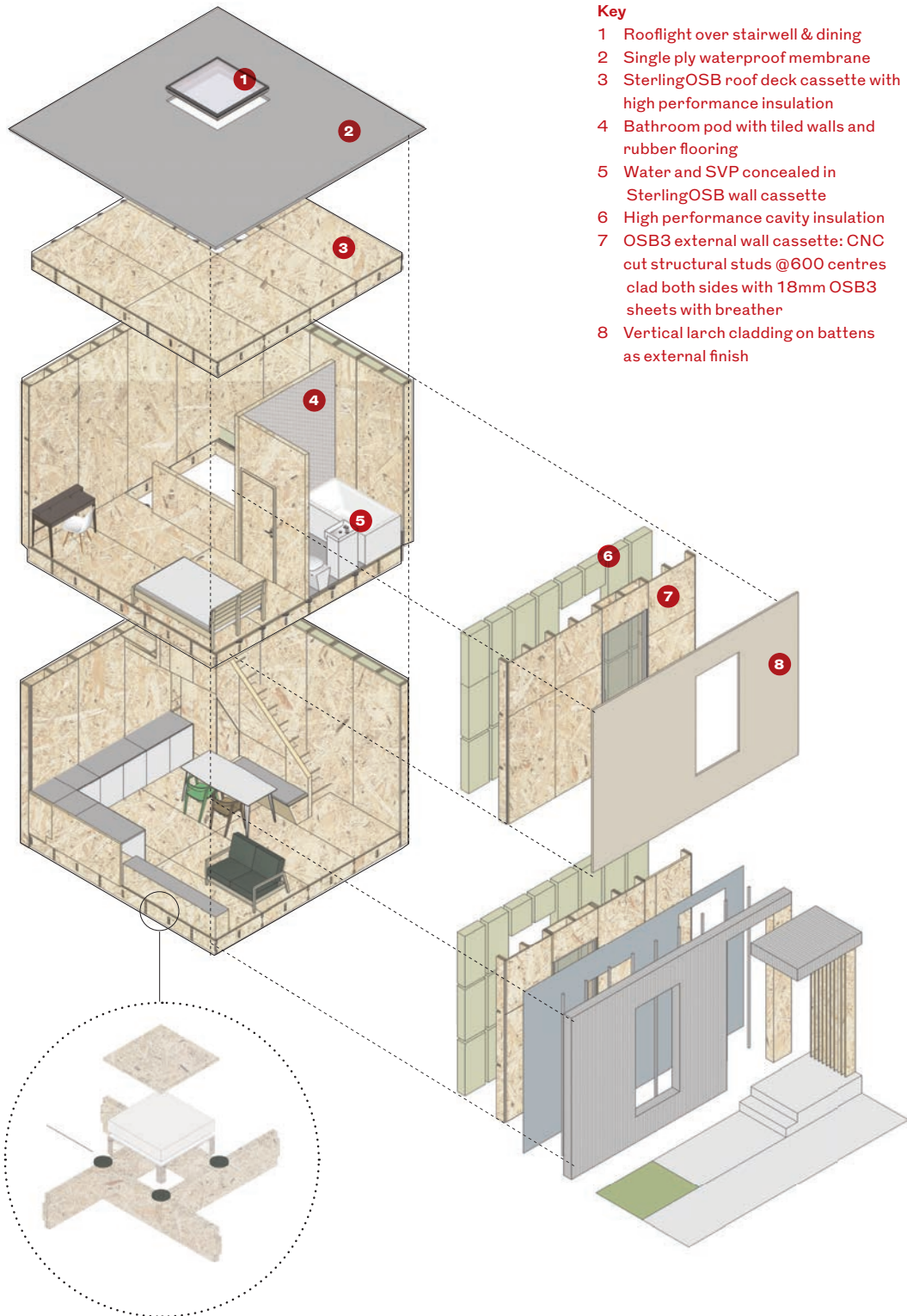
well thought out. Internally, the lacquered SterlingOSB-clad spaces are divided onto a 600mm grid to allow window and door openings to be prefabricated alongside furniture built into the wall voids – another clever use of space.

Of all the proposals, the judges felt that MawsonKerr's was the one where the designers had best understood the material they were working with.

Not only does the scheme have the potential to create affordable and interesting dwellings, but its reconfigurable nature means it can be implemented on numerous different sites.

'MawsonKerr understood that you can create a bespoke component from a sheet of OSB and a CNC machine and make that component interesting and useful, while performing several tasks at once,' said judge Tim Lucas.

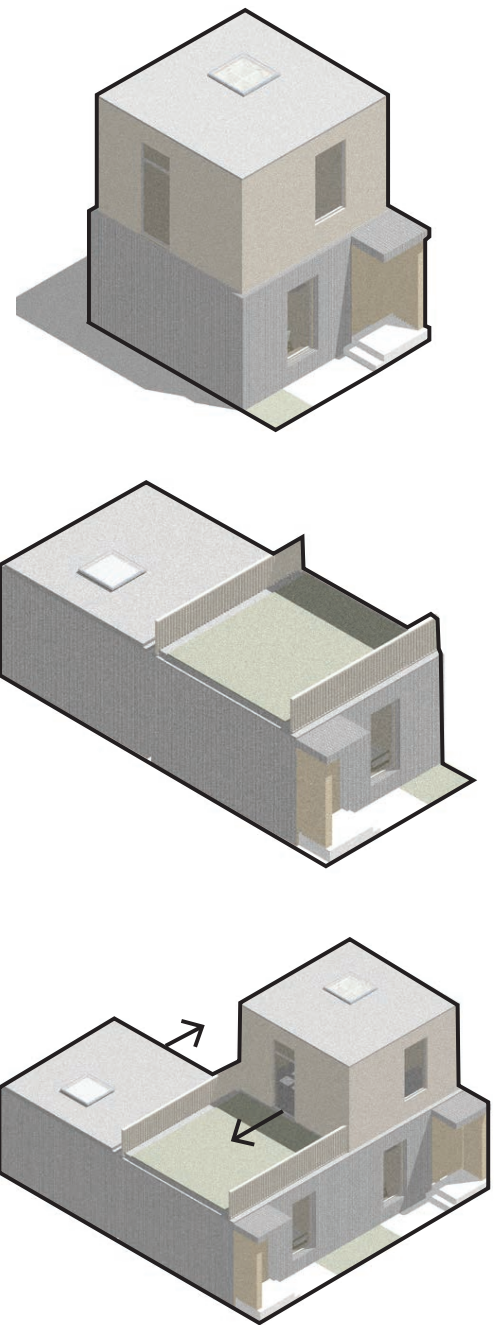
'The vertical structural studs that integrated fitted furniture into the profile are a great example of this.'

**Below, from top**

Two-storey 'mini house'.

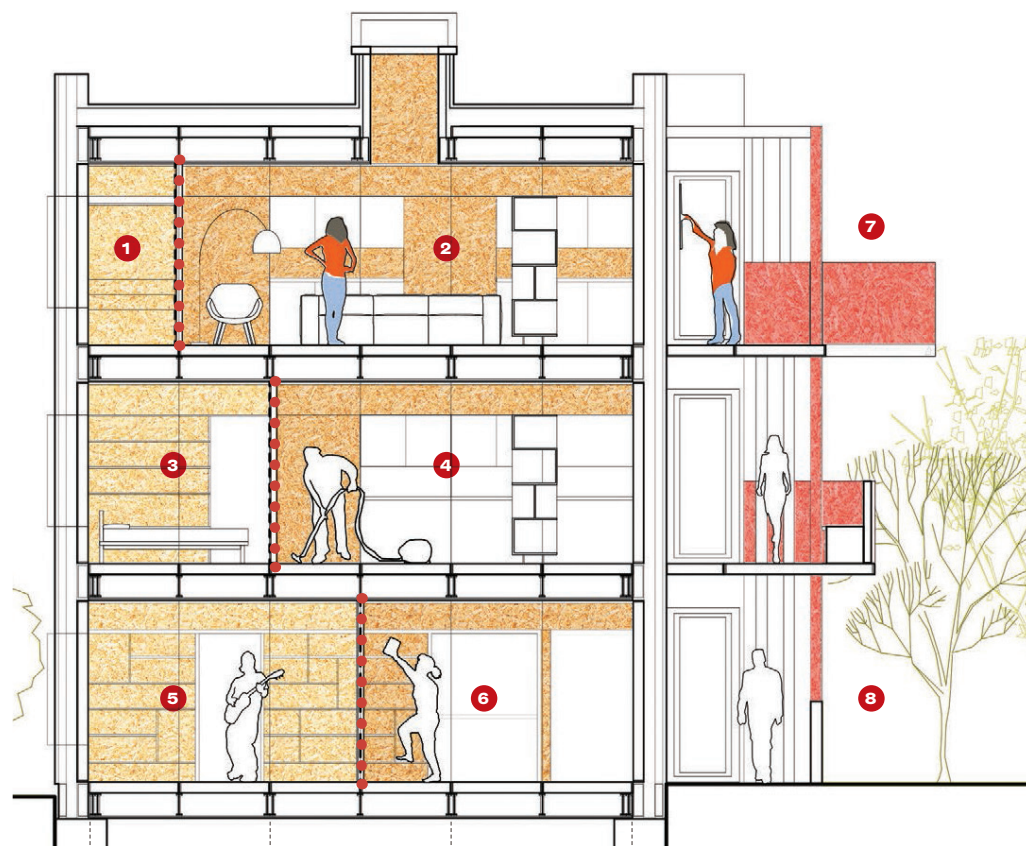
Single-storey house.

Coupled units, demonstrating no overlooked external space.



Runner-up Stepping Stone Home

Sarah Wigglesworth Architects



Key

- 1 Storage area
- 2 Large open plan living space
- 3 Studio bedroom
- 4 Studio kitchen/living room
- 5 Apartment bedroom
- 6 Apartment living room
- 7 Broad access gallery
- 8 Shared courtyard garden

Narrowly edged out by MawsonKerr's proposal, Sarah Wigglesworth Architects' Stepping Stone Home (SSH) would also have been a worthy winner. A 'bold new idea to address the UK's housing crisis' is how the entrant ambitiously describes these flexible, modular, 'low-bills' apartments that are designed to change as the occupant does.

The judges were impressed by the sense of fun that came across in this proposal, which also develops the strengths of SterlingOSB to create a thoughtful solution to a serious issue.

At its heart is a standard 2440 x 1220mm SterlingOSB board that is used to form SIPs panels. Nine of these panels are combined to create an offsite fabricated module, with three modules forming a housing unit. Three sections fit neatly on the back of a lorry, so that a whole unit can be delivered in one load.

Combined into a block, each unit has a large bay window with outdoor space beyond,

projecting into wide common access galleries on the building's main facade. This balcony effect makes each block look exciting, belying the repeatable modular system.

Homeowners can choose one of three layouts: a studio flat where the bed folds into a SterlingOSB storage wall, a studio with a screened sleeping area, or a one-bedroom apartment. The flats are finished with vibrantly painted floors and tactile lacquered storage units, with the minimalistic finishing ideal for showing off SterlingOSB's quality.

The blocks themselves are designed to work in numerous configurations, making them suitable for many different infill sites while creating community space.

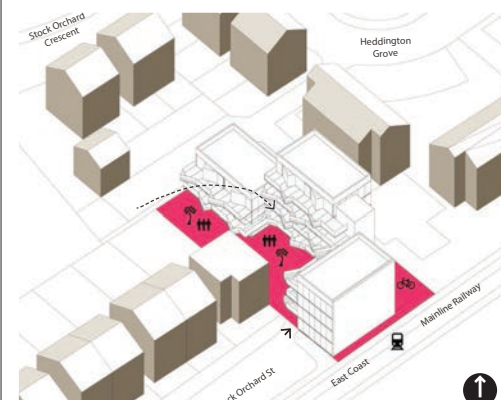
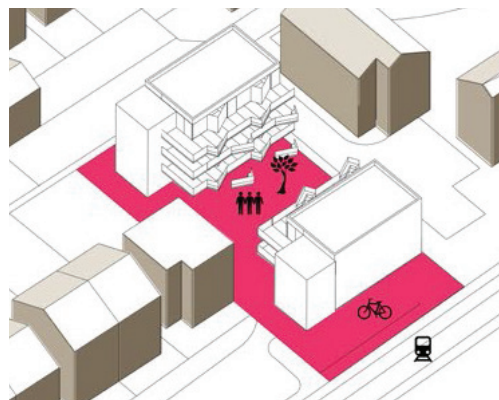
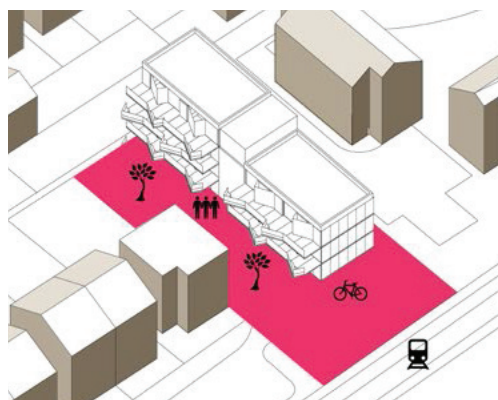
'It creates a housing scheme that is well designed, socially aimed and flexible in its interiors,' said Davide Rothe. 'The extensive use of SterlingOSB panels for both building and interior furnishings is intriguing.'

'It creates a housing scheme that is well designed, socially aimed and flexible in its interiors. The extensive use of SterlingOSB panels for both building and interior furnishings is intriguing' – Davide Roth



'We liked the upbeat, colourful and engaging presentation of this entry and the optional site layout arrangements, which extend the ideas of shared communal space, and demonstrate the versatility of the design concept for challenging urban sites' – Stephen Proctor

Left Bold look belies repeatable module system.



Above left Terrace-like row and long shared garden.
Above centre Quiet courtyard away from railway noise.
Above Community benefits from shared orchard and barbecue courtyard, unique for inner London.

Commended The Multi-Flat

Andrew Henderson

Driven by two of the biggest problems with compact flats – insufficient storage and insufficient sanitary provision – Henderson has squeezed an incredible amount into his Multi-Flat. The core type has two bedrooms, a full bathroom and a separate wet room, as well as a kitchen and living space, all within a 45m² floor plan.

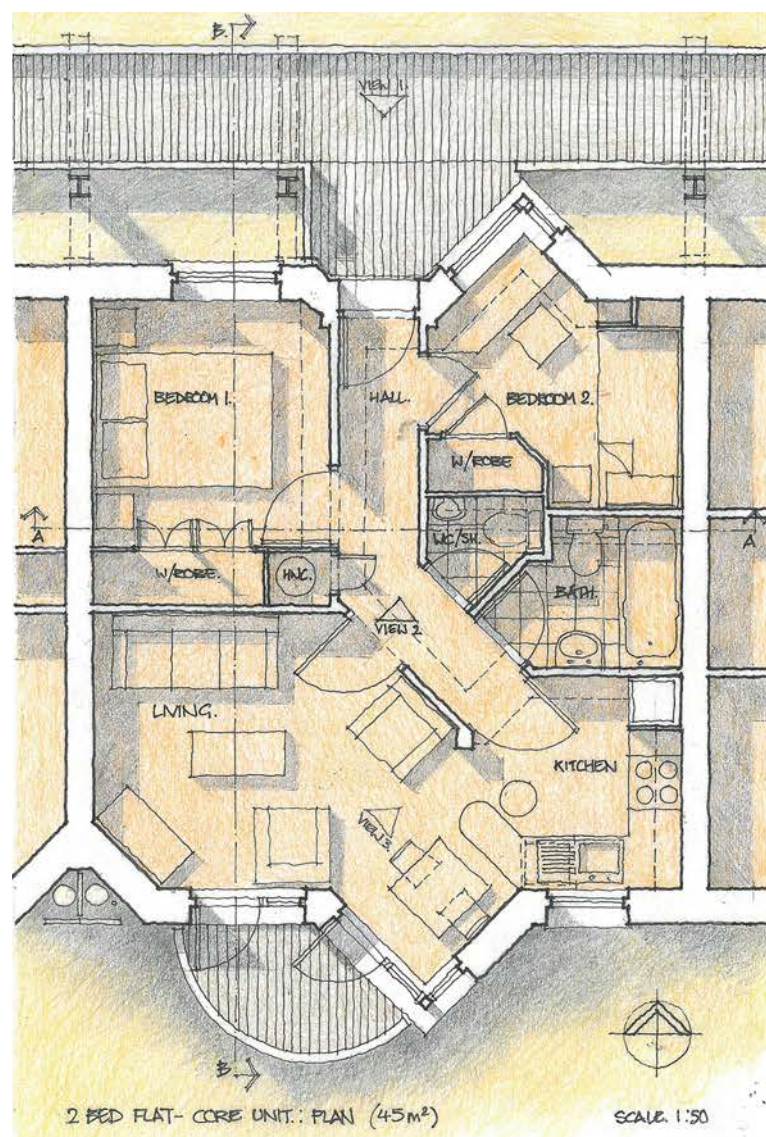
Bedrooms have inbuilt storage while high-level, Nordic-style shelving provides additional storage elsewhere.

Created as a kit of parts that can be combined in different ways to suit site

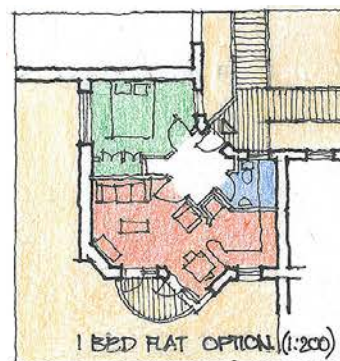
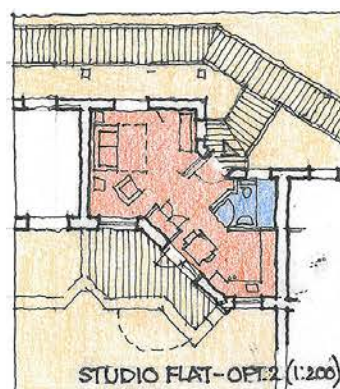
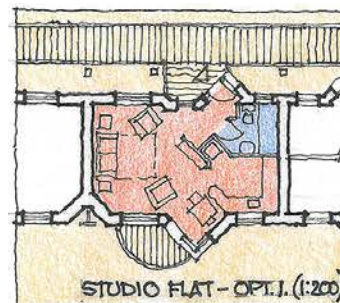
conditions, the flexible floor plan can be reconfigured as a studio, a one-bedroom flat or even as three bedsits.

The primary building material, SterlingOSB, is revealed throughout the flat and externally is visible in sheltered areas where the insulated render finish is peeled back.

The judges were extremely impressed with the well thought-out plan that made great use of space, with Deborah Saunt describing the proposal as a 'really good piece of architecture'.



Left and right The flexible floor plan can be reconfigured as a studio, a one-bedroom flat or as three bedsits.



Commended M/O Living

Matthew Glover & Taylor Grindley

Glover & Grindley describe their proposal as 'a platform for a discussion based on bold ideas and alternative methods of living', and M/O Living certainly created a lively debate among the judges. The main point of contention was a seeming lack of natural light in the bedrooms.

Overall, however, the proposal was extremely intriguing and met all of the judging criteria.

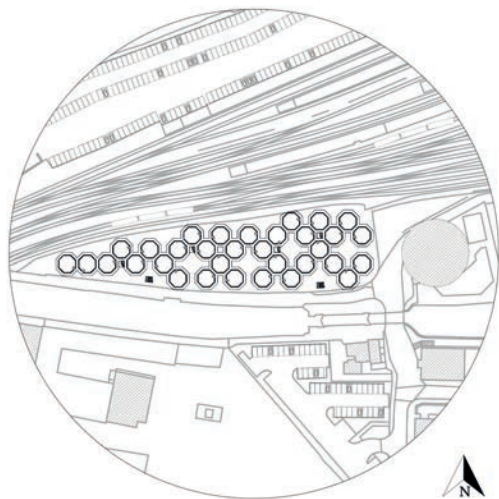
The modular organisation creates a platform for a constantly changing urban structure, with SterlingOSB used structurally, thermally and aesthetically to create units that are stacked above an open ground-floor space.

Designed to promote social interaction, the vaulted ground floor is intended as an area for markets and other gatherings, although some of the judges wondered whether the rather dark space might instead provide an unintended haven for less wholesome activities.



Commended The Colony

DLA Design Group

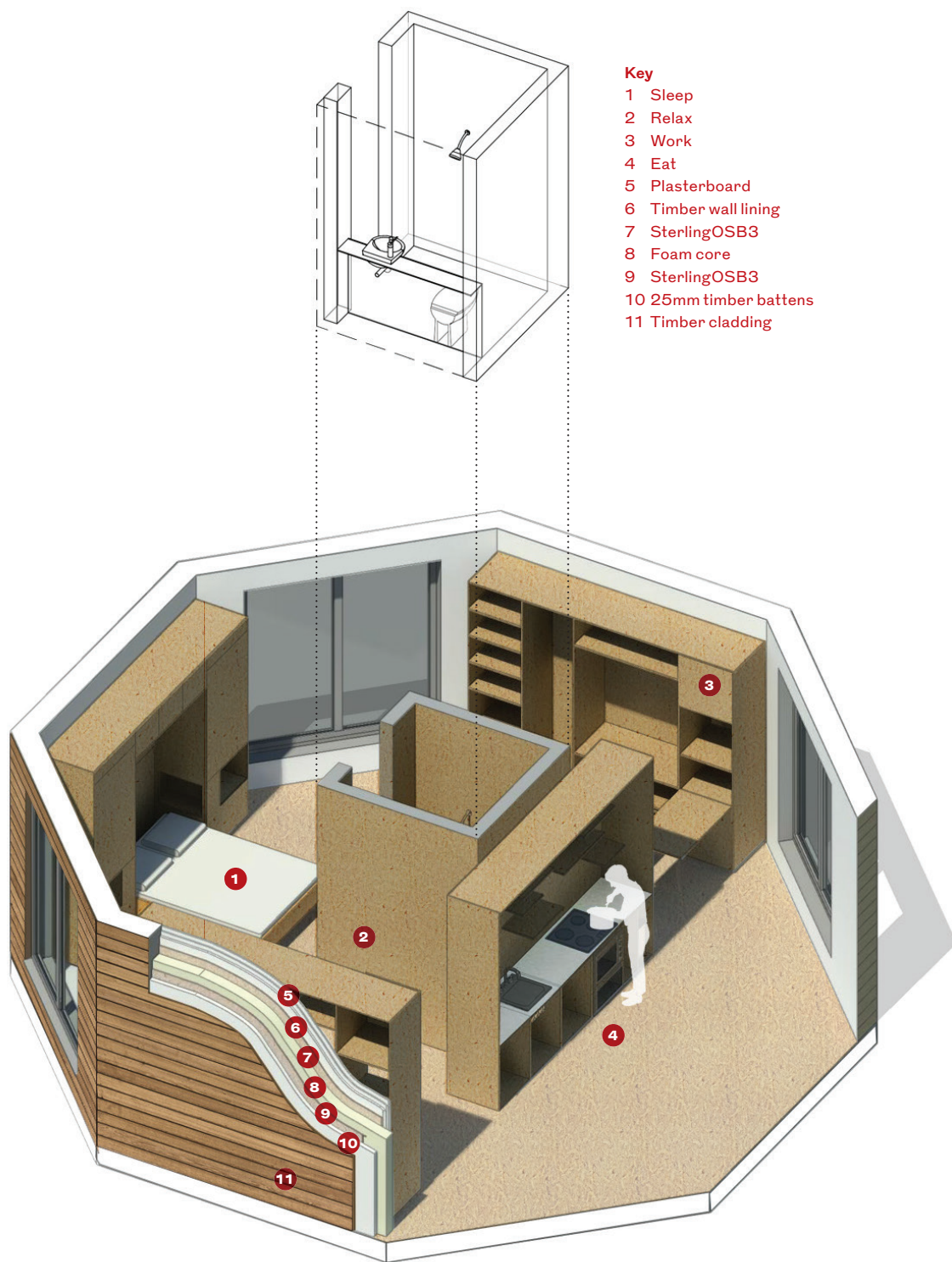


Site plan

This colony of stacked octagons was judged to be the best of the geometric, beehive-inspired submissions. The form is an efficient way of minimising the amount of material used in construction, as DLA Design Group points out: 'An octagon encloses approximately 20 percent additional floor space within the same perimeter as a traditional rectangle and receives more light.'

Unlike hexagons, octagons don't tessellate, allowing courtyard spaces to be created between individual units and creating links from one cluster to the next, along with a strong sense of community.

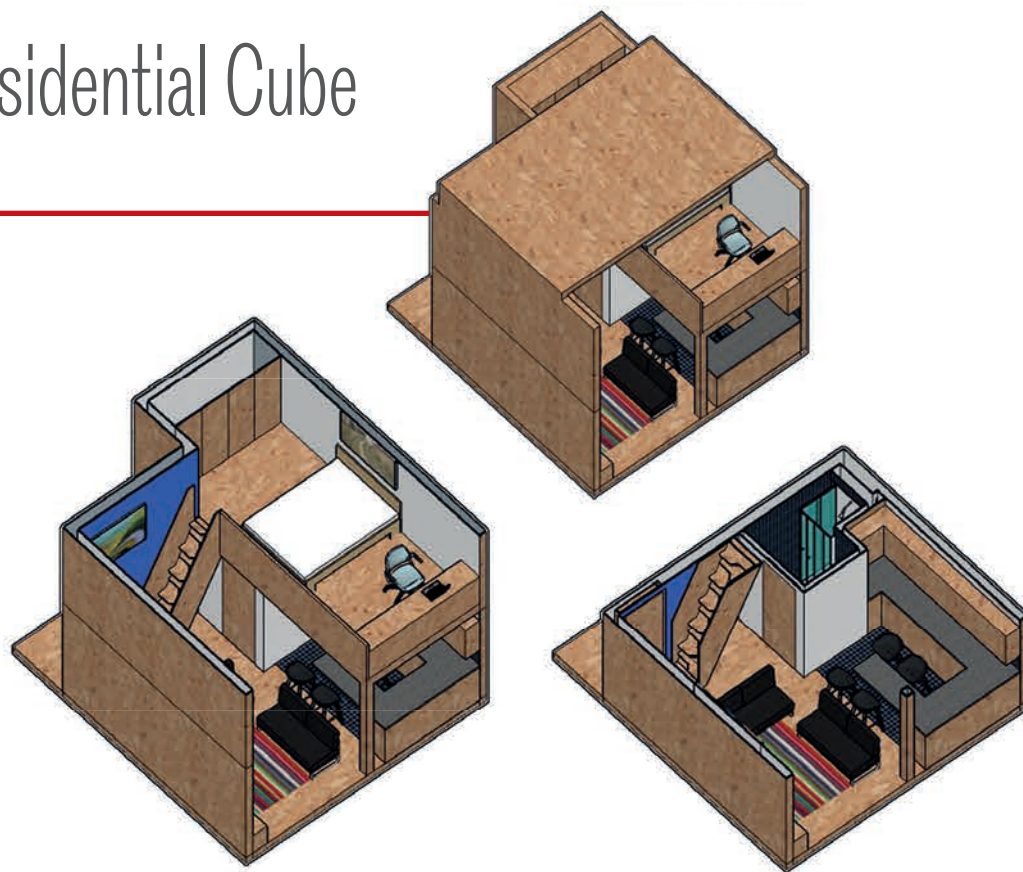
The most impressive part of The Colony is the fantastically efficient use of interior space. An open plan living area is arranged around a central wet room enclosed by four storage walls. Constructed from SterlingOSB, each storage unit is dedicated to particular daily activities – sleeping, relaxing, eating and working – and includes folding furniture and various other items to suit.



Special mention Residential Cube

Paul Chapman

Prefabricated SterlingOSB cubes, each with a sleeping mezzanine and a work space, form the core dwelling unit of Paul Chapman's housing solution. Cubes are arranged in clusters of six, three each side of a spinal corridor, to facilitate cohesive social groupings.



Right 'All the essentials for comfortable living', within 36m².

Special mention The Hive

Damian Keeley

No prizes for guessing the inspiration for Damian Keeley's proposal. The Hive is formed of a stack of tessellating hexagon-shaped tubes constructed from SterlingOSB SIPs panels. Making use of modular construction, the structural pods are stackable and are intended to become a piece of pop architecture.



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Designed to explain how to integrate user-centered interior design to positively impact the health, wellbeing and productivity of occupants, the CPD presents the cost to major economies of not getting it right, with acoustics being a major bugbear alongside lighting, air quality, temperature and décor

Exchange

Better out than in

In reply to the statement on the EU referendum issued by the RIBA on behalf of the president.

If, for whatever reason, I have missed the correct consultation with the membership to enable the president to make such statements, then I fail to understand how she can make such a statement on my behalf concerning free movement.

For me, the key referendum issues concerned reinstatement of UK sovereignty, democratic rights and the supremacy of our law over an unelected EU Commission, EU legislation, Parliament and Court of Justice.

Everything else flows from this including the economy. The UK will adapt, as history has proved, and the prospect of a future as part of an expanding world economy rather than being constrained by a diminishing EU economy with high unemployment should be welcomed.

When did the RIBA become so politically biased and ignore the referendum decision?

Gary Taylor

Back British architects

Thank you for the stirring EU referendum proclamation Madam President, but perhaps we could now return to the original intent of the RIBA to advocate the cause of architecture and protect the interests of British architects, and forget the pretentious neo-liberalism of the recent past.

We have a great history and hopefully a prosperous future without seeking to represent architects from around the world. Let's ensure that employing a member of the RIBA at least ensures that clients get a British architect.

Peter Dew, Abu Dhabi



We welcome letters but retain the right to edit them:
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Work on the inside

I read with interest Paul Cook's recent profile in ribaj.com. I would like to add that I have worked with Paul for several years in his unique role at Dukelease. He was creative team leader alongside Simon Allford, Philip Turner and myself when creating the highly successful 61 Oxford Street. This personified his architectural and cultural talent; demonstrated by the building making it onto the Stirling longlist.

I have always been of the view that the profession needs to better serve the development world, and having Paul on the inside makes for considerable sense and vision.

I hope we can encourage the next generation to follow his lead.

David Rosen, Pilcher Hershman Partnership

In fine spirits

I could have joined the RIBA in 1980, but didn't until very recently. Now I receive the RIBA, and want to express what a pleasure your July issue has been.

A great spirit of professionalism, honesty, erudition, and humour pervades the magazine. I could go through each article and say why it came across so well, but for brevity I will just congratulate the piece on specification by Maria Smith ('Know your place', p53) for being so hilarious. A delight. And for someone like me who takes a pride in careful specification, something of a relief too.

So I think you and the rest of the team are doing a good job. There is humanity in what you are producing, as well as all the helpful information. Thank you.

Geoff Davis, Stroud

Credit where it's due

Never one to shout from the roof tops, the original Ansty Plum House is by David Levitt completed in 1964 (RibaJ June, p59). It features in his book 'The Housing Design Handbook'. The Smithson's studio is an interesting adjunct but the house is a masterpiece that the project description somehow chose not to credit to David.

I'm sorry I've only just spotted this but authorship is very important!

Matthew Goulcher, Levitt Bernstein

Tweetback

Much love and respect out there this month for our Eye Line drawing competition winners...

Paul Swaddle

@paul_swaddle

This year's @RIBA #ribajeyeline has some masterful, fantastic work. Well worth your time.

Gem Barton

@gem_shandy

@RIBA eyeline competition winner is a belter.

While our account of an art project in Jutland also drew praise...

Cadisch MDA Ltd.

@Cadisch_MDA

We love this project @RIBA – an amazing restoration of an abandoned lighthouse

...Our technical piece about bioactive bricks that gobble waste and generate electricity drew this response:

Pratik Tailor

@Pratik_Tailor

Wowzer! This is interesting!

And our regular Market Analysis column got discussion going on housing for an ageing population...

Mulroy Architects

@mulroyarchitect

Interesting article in @RIBA though taxation must also be reviewed to encourage mobility in over-55s housing market.



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Who should enter?

You

You have talent and drive. You can make things happen. You have proved that. You have had less than 10 years since you completed your professional training* and in that short time you have made a difference. Tell us about yourself and enter now.

Your best collaborators

When you get the news that they will be working on the project you give a little cheer. Here is another professional you can rely on. But not just an ally, also as a challenger who will ask difficult questions and work with you to come up with the answers. They can hold their own and go beyond professional disciplines to ensure that value engineering is creative, the landscape truly works with the building, the ventilation strategy is at the core of thinking, the structure is more than something that holds up space. These are the collaborators we want to hear about: nominate them now.

Your rising stars

As a boss you can see the quality of the individuals working under your nose. That project architect who really made the build go beautifully, building up a real rapport with the contractor, always available for the client. Or your articulate associate who has taken on extra practice responsibilities and, with a few moves, opened up a whole new way of working. Show them you appreciate them. Nominate them now.

The judges

The first tranche of judges for RIBA Rising Stars 2016, in association with Origin, has been announced. The panel will be chaired by the RSA's Matthew Taylor. By the age of 37 he was director of policy for the Labour Party ahead of its landslide general election victory. He continues to ask difficult questions and offer insightful analysis as he promotes a fairer society through a network of forward-thinking RSA fellows.

He will be joined by property entrepreneur Gus Zogolovitch who has already made his mark on London's housing, first with his own venture into residential projects then with his father at Solidspace. This has an innovative formula for homes, creating space and privacy using split levels. It has also spun off into custom build.

Engineer Patrick Bellew of Atelier 10 includes the labyrinth among his innovative thermal storage designs. He has helped set up sustainability training programmes and teaches at Yale School of Architecture in the US, where his London practice has a 60-strong base.

From the RIBA Journal comes Eleanor Young, who at the age of 24, before texts were even thought of, was riding the wave of the dot com bubble as editor of a mobile phone title before turning to writing about something more important. She has interviewed brilliant and gifted designers, many for these pages.

In these turbulent times the industry needs the best talent to step to the fore. The judges will be looking for original thinking and honest graft. Put yourself forward or nominate your colleagues and collaborators now.

How to enter

The form (see bottom of this page) is simple. It needs details of the nominated rising star and their referee, a potted biography, an explanation of why they should be considered and answers to a couple of questions about the wider industry. What would you most like to improve about the industry? Who would you most like to work with?

We welcome nominations that focus on one particular achievement or initiative and those that detail a wider breadth of activities.

Fill in the form and email it to risingstars@ribaj.com

*Eligible individuals must have completed their professional training (part 2 for architects) no more than 10 years prior to 12 Sept 2016

The 13 September deadline is fast approaching
Enter now at ribaj.com/intelligence/risingstars2016



RIBA COLLECTIONS

Starlock Rye, Sussex, 1929

The county of East Sussex was at the vanguard of the introduction of international modernism to Britain. But before the likes of Saltdean Lido and the De la Warr Pavilion, a humbler, often overlooked example appeared on the edge of the Romney Marsh in Rye as early as 1929.

Starlock was commissioned by the artist and designer Marjorie Townley for her parents. Townley was heavily involved in organising the 1925 International Exhibition of Modern Decorative and Industrial Arts in Paris, where she collaborated with the architect Frank Scarlett. She subsequently asked Scarlett to design the house and he

drew heavily on the influence of Le Corbusier's villas in Vaucresson. Townley herself took control of the interior decor. The pair collaborated again in 1975 to write the book *Arts Decoratifs 1925: A personal recollection of the Paris exhibition*.

Nikolaus Pevsner and Ian Nairn, in their Sussex volume of *Buildings of England*, described the house as 'the first of the white, cubic buildings in Sussex and one of the first in England' and advised: 'Historians ought not to neglect it.' ●

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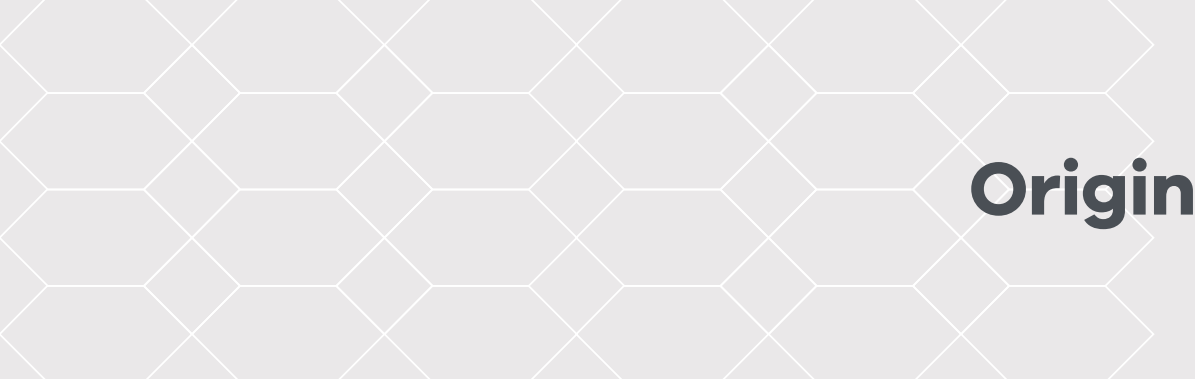
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