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**April
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The RIBA Journal

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In modern dress
God's houses

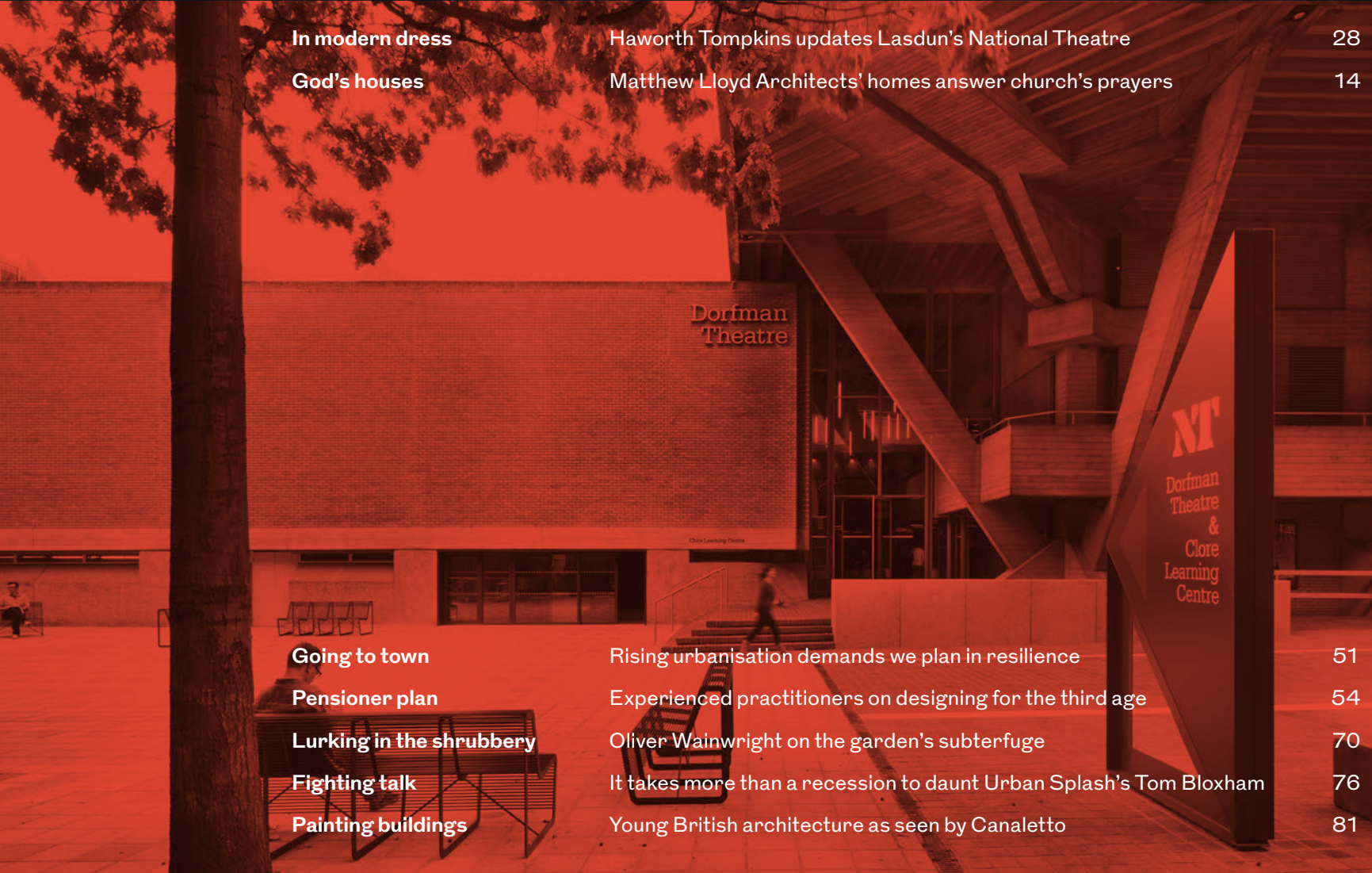
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On the cover
Newly-named Dorfman Theatre at Haworth Tompkins' revamped NT on London's South Bank
Photograph
Philip Vile



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Rob Martin - Architect - Tally Ho Training Centre
Nicol Thomas Architects



Tally Ho, West Midlands

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1: Buildings

‘Duck or grouse’ – it’s a classic pub joke, stuck above the timbered threshold with Blu-Tack, likely visible just after you’ve bumped your head. Every good architect knows the secret of compression and release, though translated into those terms it is less painful and cer-

tainly less funny. How much, though, do we think about it the opposite way around, that we squeeze people under the lower ceiling of the entrance before we release them into the airiness of the outdoors? Or prepare for the cold or rain that is beyond the doors? Rarely

is it a simple ejection, there is the pause for the checking of phones, the unfurling of umbrellas, the jingle of reaching for car keys. That compressed threshold is the air lock, the holding station, a preparation for the world – it is a way out of this architecture. ●

Below Reaching for the heavens:
Old and new bricks at St Mary of
Eton, east London.



PATRICIA WOODWARD

Newcastle Central Station
Ryder Architects

Words Eleanor Young

Photographs Kristen McCluskie

Gloomy grandeur has marked out the porte cochère of Newcastle Central Station since day one, which, incidentally, was a decade after the rest of the station. That was designed by Newcastle's own John Dobson. There wasn't the money for his original long design but in 1863 Thomas Prosser shortened and simplified it to what locals affectionately call the Portico. It is an integral and visible part of the city, landing well above the River Tyne and so part of the city centre.

But now that gloominess has been banished by another Newcastle-grown architect, Ryder. The porte cochère had long been limited by its congested roadway of taxis and passenger drop-offs, filling the space with fumes.

In close collaboration with Ryder, the city has reworked its roadways and surfaces to link better with the urban realm. The move that freed the Portico was shifting the taxi rank to the east end of the station. Now there is space for arrivals to breathe and take stock of their destination. There is a romantic idea that they might look up the Georgian Grainger Street to the city centre's Grey's Monument, but they are more likely to end up face to face with the more prosaic Greggs. The Portico's grade 1 listed neo-classical symmetry is such that until this unit changes hands all the architects can do is draw attention to other, more uplifting, views from the entrance.

Inside it is a different matter. Now the roadway through it has been closed, the Portico architecture appears to rule. Behind the outsize parapet and colossal 10m high arches, simple elegant glazing encloses the space, with orthogonally aligned copper-lapped

Right The Portico face of Newcastle Central Station, a softer entrance to the city.

Below A clearer view of the concourse and John Dobson's architecture.





boxes set down on the stone floor.

But this project was not originally about the architecture, traffic management or the city. ‘It was driven by a hard-nosed business case,’ says project director Lee Taylor. The client, state-owned franchisee East Coast, was funded by Network Rail which, following a new franchise, is now back running the station. Both wanted to increase its retail space; work on the Portico and concourse has boosted it by 985m². Those four metal boxes are for letting to cafés and shops, with smaller armatures for ticket machines and digital billboards. It is all rather smart.

Inside the main station, the changes are more subtle, unless you are very familiar with the station. The ticket office, no longer the centre of its life, has been relocated alongside platform 12. Its place has been taken by a more tightly planned rectangle of shops. They feel standard station issue and the copper boxes above for lift gear, among other things, put the show in the wrong place. However, it allows the eye to follow the sweeping curve of the arched roof on and out of the station to the city’s castle keep. And it gives more space for the gates, which can get congested when more than one large train

arrives to disgorge its passengers.

Back in the Portico, the vertical glass fins and X-shaped steel fixings and bolts are disciplined in their setting out but cannot be as unobtrusive as they might like: approach at the wrong angle and they snatch the transparency from you. They are also rather space hungry. The new plan of aligned boxes and glass fins set up a perimeter exclusion zone, which is awkwardly wide and a little too restrictive to comfortably accommodate anything but the most ordered journeys. The soffit is a disappointingly plasticky-looking polyester powder coated metal tray. But it hides a layer of offices, inserted years ago behind the Portico facade, a fair bit of original and glass-supporting steelwork – and seamlessly turns old ineffective lightwells into vents.

Making more logical and efficient use of the huge station is an ongoing project. Feasibility studies are looking at where best to put the taxi rank, and more exciting is the investigation into how to make the station a route south over the tracks to the developing Stephenson Quarter. This phase is one in a lineage of many changes and restores dignity and power to the station – as well as some extra pennies to keep the railway moving. ●

IN NUMBERS

£6.25m
total contract cost

£2,500
GIFA cost per m²

2500m²
area in m²

Credits

Client Network Rail

Contractor Galliford Try Construction (UK)

Suppliers

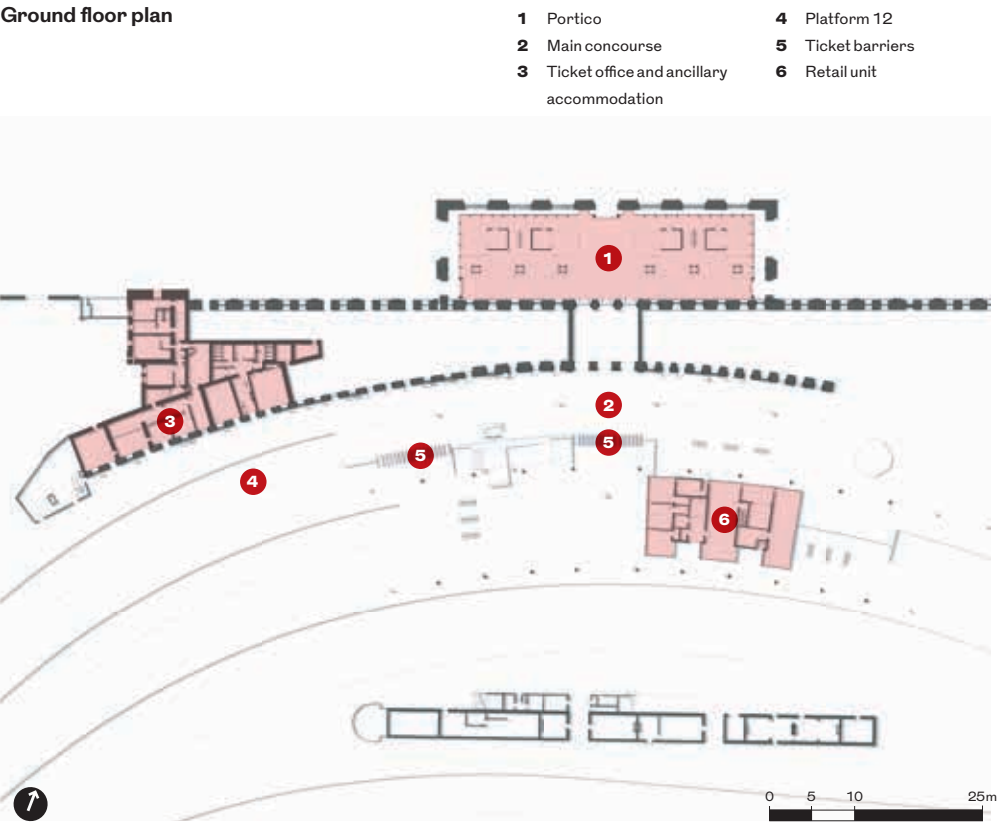
Structural glazing North Eastern Glass

Metal cladding and soffit panels Chemplas

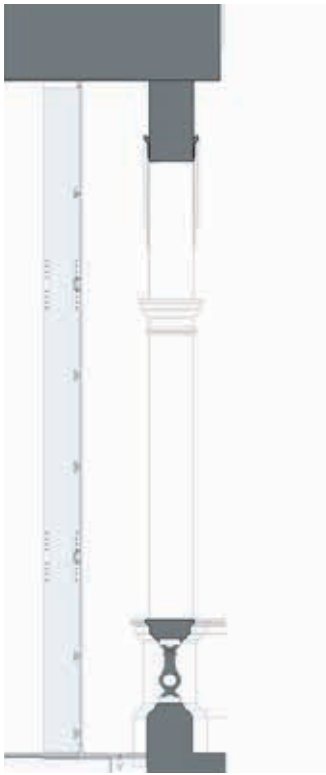
Stone repairs and flooring Classic Masonry

Structural steel Philadelphia Structures

Ground floor plan



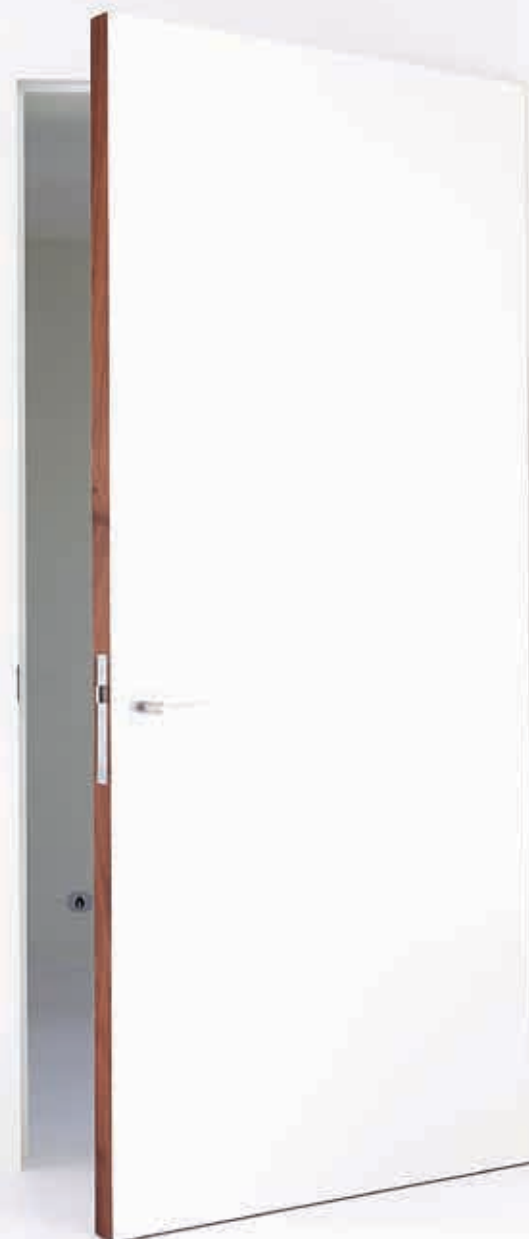
Portico glazing detail



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Utopia 11

Photograph: Philippe Calandre

Words: Jan-Carlos Kucharek

Look past the images of vast industrial sheds and you'll probably recognise the domes of Palladio's San Giorgio Maggiore and Il Redentore churches; not the major players that they are on the skyline of Venice but merely part of a frenzied fantasy industrial landscape, its unique urban archipelago now the province of white van man in a Ford Vaporetto. Photographer Philippe Calandre's 2014 show 'Isola Nova' at London's Lichfield

Gallery was the product of his hundreds of photographs of the floating city, its industrial port area of Porto Maghera and his own febrile imagination, their clashing together forcing re-readings of both.

Calandre says his building choices are driven by purely formal concerns – the churches and campaniles most representative of the classic view of Venice; the industrial ones too picked purely for their shapes and monumental nature. His choice of this particular city as a territory for investigation might be slightly more Freudian. Calandre, a Frenchman born in Avignon, spent his

formative years as a sailor, finally becoming a skipper, before giving up the turbulent life at sea for one stooped behind a far steadier tripod. But the fascination for the industrial landscapes of the many ports that he visited in his time remained.

The photographer now feels, however, that he has exorcised the ghosts of his fantasy Venice. Continuing to draw inspiration from the work of Piranesi and Bernd and Hilla Becher, he's looking to scrutinise other contemporary archaeologies from which to compose his fictitious 'industrial architectural ensembles'; Paris, London, Berlin...? ●



Two wings and a prayer

With a pair of new housing blocks and some conversions, Matthew Lloyd Architects has thrown a listed church a lifeline

Words: Eleanor Young

'On the opening day of the Olympics I evicted 27 squatters,' confides Father Reuben Preston, vicar of St Mary of Eton. When he arrived at the church, this intrusive use of its spaces was impeding the parish in its wider role of serving the community: something had to be done.

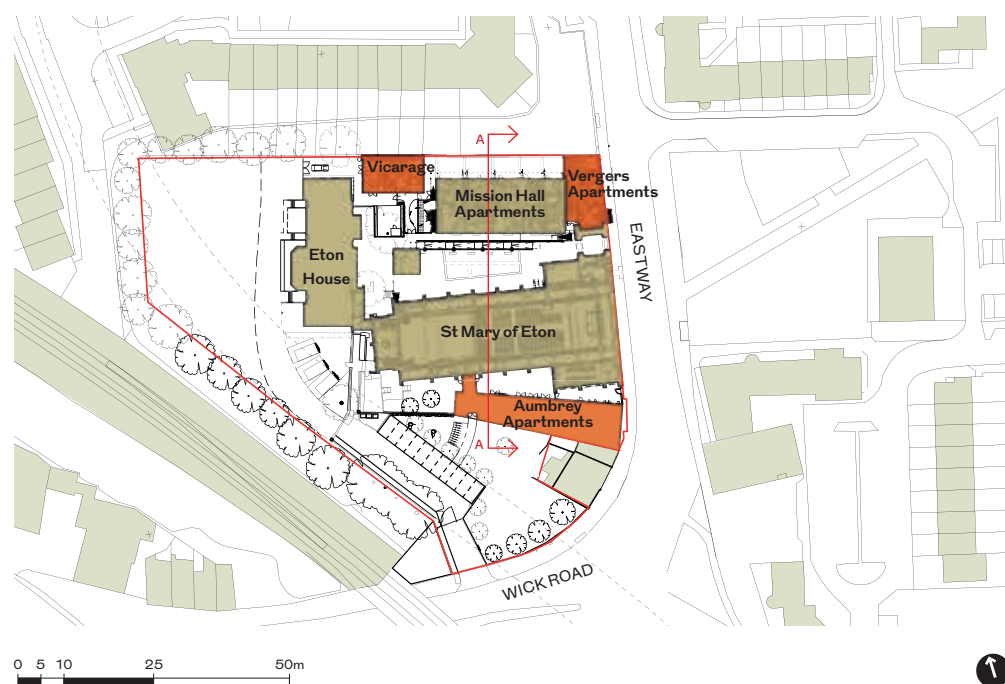
Founded by a mission of the private school Eton College to the poor of the East End, the grand brick church has stood on this area of Hackney Wick since it was tightly terraced slums in the 19th century, through post war prefab, during the hopefulness of sixties high rise and the pragmatic homeliness of

dinky eighties housing to the development optimism that accompanied London 2012.

In place of those squatters the church now has 27 new homes flanking the church's remarkably solid walls – like fortifications. The deal will certainly help keep the Church going a little longer, as might rental from the new community spaces alongside it. But to understand the form you need to go back to how the complex originally grew around the church, the tower alongside built a little later fronting Eastway, the vicarage, verger's cottage and two mission halls. They were set around a small deep courtyard, behind them

Site plan

● New build ● Existing building



Below A solid presence: St Mary of Eton in east London. The church remains at the centre, now flanked by two residential towers.







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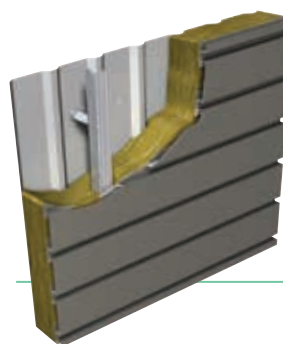
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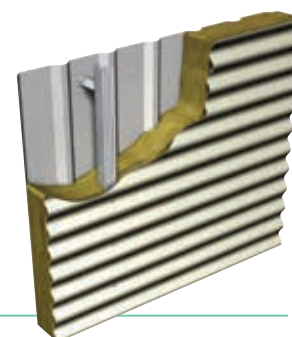
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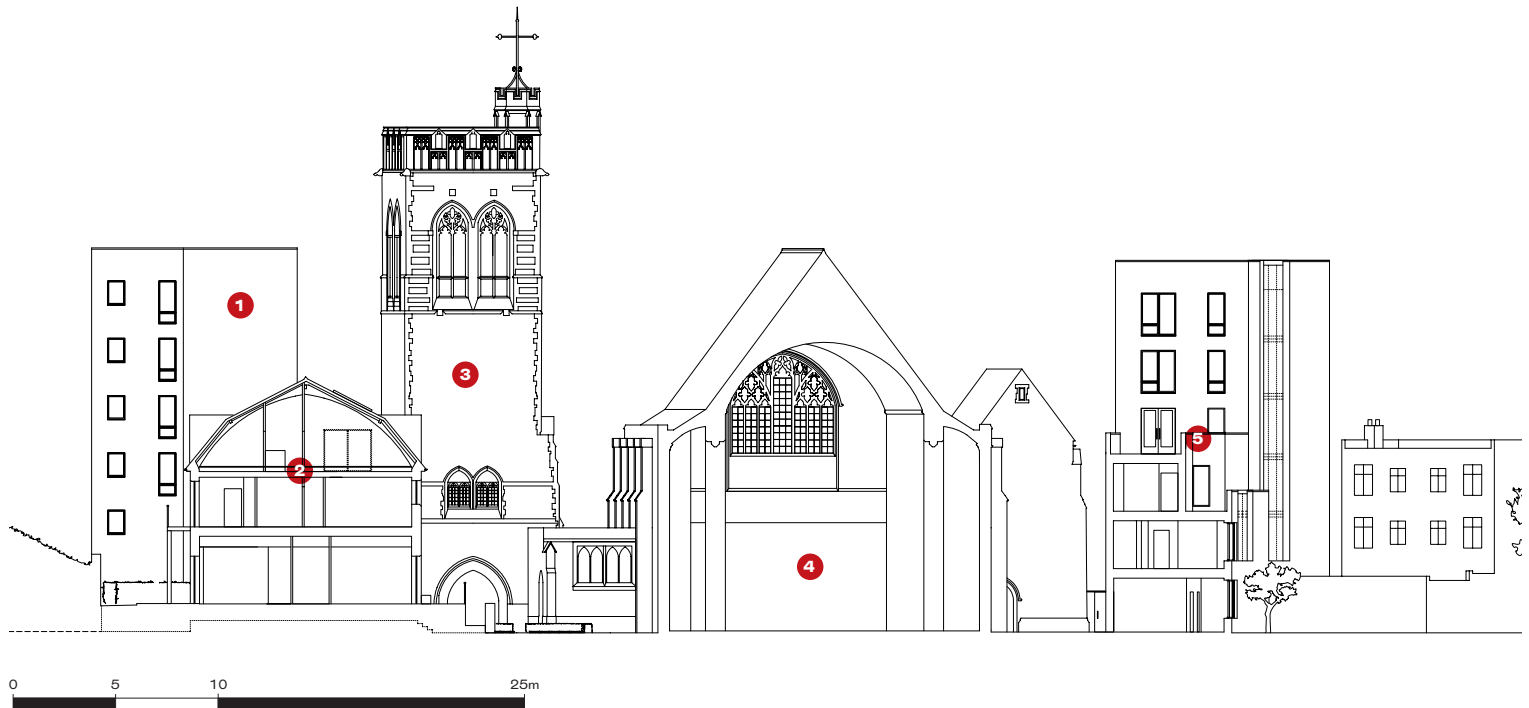


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Section AA



- 1 Vergers Apartments
- 2 Mission Hall Apartments
- 3 Tower
- 4 Church nave
- 5 Aumbrey Apartments

Below Aumbrey
Apartments and the
church walls cheek by jowl.

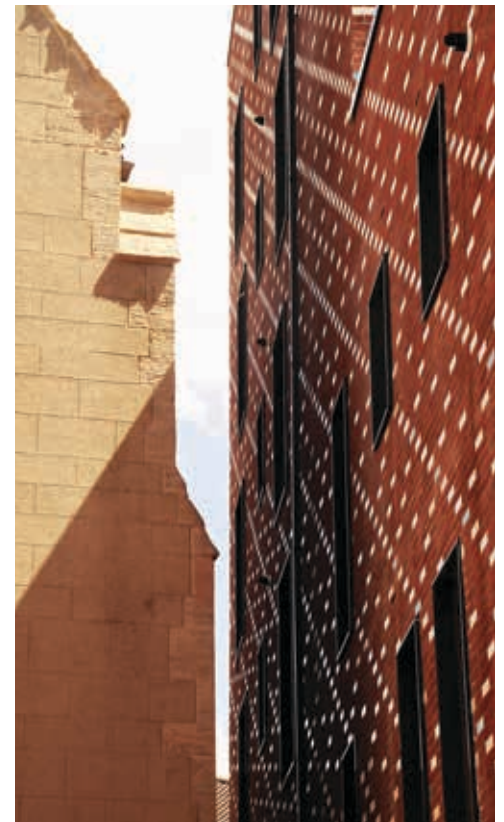
the cut and covered south bound lanes of the A12 and tracks of London Overground.

Matthew Lloyd Architects came to the project with a number of well-regarded church schemes under its belt. Some were small, carving out a crypt space for the community for example, while at the Heart of Bow, less than a mile from St Mary of Eton, the practice had designed an eye catching tulipwood ark floating inside the shell of the church. In Hackney Wick it was being asked by the Parochial Church Council and a developer to make better use of the land and throw a lifeline to the grade II* listed church (funds dedicated to this took the place of providing affordable housing in the contract). Lloyd identified three plots on church land onto which have been squeezed two blocks of housing and the vicarage. The historic mission hall has also been turned into characterful flats.

With higher blocks by other developers sprouting along the railway line, architect Matthew Lloyd says it wasn't planning restrictions that defined the six storey height, but composition. It had to be subservient to the tower on one side and the roof above

the nave on the other. Likewise, he thought of the brick work as a composition and one that would give a better sense of the new build. 'They are two quite aggressive towers next to listed buildings,' he admits. He went about this in the most pragmatic way possible, expecting the job to go design and build – although the practice was unexpectedly employed right through to completion. Lloyd realised that the (slightly harsh) red brick would not have the 'liveliness and detail to complement the church'; instead, with a fleeting reference to polychromy, he offered a 'balancing' detail of a diamond pattern of white and blue glazed bricks. The reconstituted stone window architraves play an equally important role in giving the buildings some sense of articulation and gravitas and does elevate them over the standard developer's fare. Probably the least convincing element is the over-framed two-storey glazed link building that allows the first residential tower to stand proud of the church tower.

Despite a long gestation since the original 2009 planning application and two changes of developer, when the flats went on the



PATRICIA WOODWARD

market in 2014 they all sold off plan. Planner Fiona Sibley was one of those who bought that evening. Going up to her flat through a narrow courtyard alongside the buttressed walls of the church, the plainness of the common spaces behind the handsomely detailed wooden gates impresses itself upon you. Inside, the cuts and complexities of the flanking facade to the south start to make sense – both preventing overlooking and admitting light. Bits of roof are grabbed for terraces and there is certainly a pride in living here, tangible as Sibley hands over her card imprinted with facade drawings on one side and brick pattern on the other. For those still seeking a pad in Hackney Wick there is one more part of the puzzle to complete, the five storey flat climbing up into the church tower – an unexpected bonus that developer Thornsett managed to eke out of the project.

At the centre of the cluster is the courtyard, with a box-edged green overlooked by the old vicarage garage which has been turned into a unit that might end up as a café. It is remarkable to think that vehicles used

to drive in here under the tower, vans scraping the soft limestone of the arch. With the entrances to most of the flats, the vicarage tucked away at the back, and the church entrance behind newly cleaned brickwork this is the natural, if shady, social centre of both the church and apartments. A new entrance on the south side of the church alongside the car park – for brides and bodies, jokes the Father Preston – leads into a small community room and the church itself. The nave itself has been reordered: the rood screen rolled back to the line of the church before its later extension to create a large community space in the body of the building, and tall cupboards for regular users in the aisles standing ready to be filled. For this is a church that needs filling. A dentistry practice has taken the unit out front. But for Father Preston the task of ensuring the other spaces get used and working hangs heavy. Meanwhile he leans on the Churches Conservation Trust and the hope of help so he can return to more pastoral work and the high church robes that lie smooth in the new vestment drawers of his vestry. ●

Credits

Client PCC of St Mary of Eton & St Augustine and Thornsett Group
Contractor PJ Hegarty & Sons (UK)
Architect Matthew Lloyd Architects
Environmental / M&E engineer EDC – Engineering Design Consultants
Structural engineer Manhire Associates
Project management Roder Levitt Bucknall

Suppliers

Brickwork Ibstock
Stone and brick restoration Stonewest
Brickwork subcontractor Callan Construction
Windows Rationel Windows
Lifts Kone Lifts
Kitchens Steelplan Kitchens (church) Eurobath Kitchens (residential)
Tiling Strata Tiles
Joinery Chigwell Joinery
Precast concrete floors and stairs Millbank
Balustrades Frixos Metal Works

The diagonal brick detail is wrapped around the facade and, here, into the south entrance.

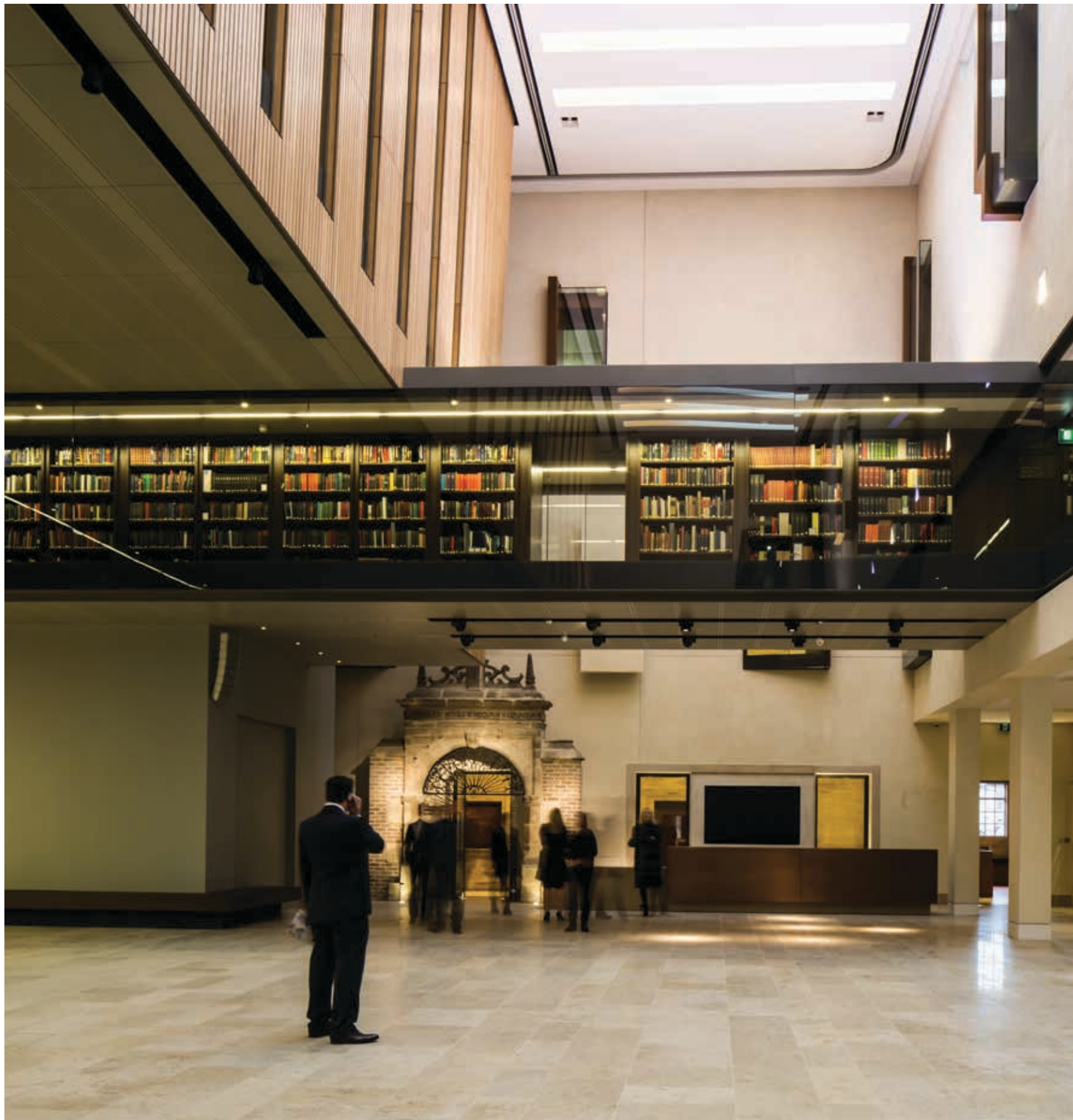
The rood screen was rolled back to the line of the original smaller church to give clear community space at the back of the nave.





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Protect and revive

Wilkinson Eyre's new Weston Library for Oxford University will secure the Bodleian's priceless collection in conditions that should see it into the next century

Words: Jan-Carlos Kucharek

In the shadow of the gems of Oxford's Old Schools Quad, Wren's Sheldonian and Hawksmoor's Clarendon Building, Giles Gilbert Scott's 1930s extension to the Bodleian Library was not only a latecomer to the architectural party, it seems it was an unwelcome one. Architectural historian Howard Colvin claimed the hybrid neo-classical/Art Deco building – a stone's throw from Radcliffe Camera and claiming an acre of Broad Street's east end – had turned up to a dinner party in a jacket made of Harris Tweed; with at best, one contemporary critic likening it to a municipal swimming pool. To add insult to injury, when finally officially opened by King George VI in 1946, a silver key that Scott personally designed for the ceremonial entrance on the east corner broke off in the lock. The powers that be at Oxford were apparently so mortified by the incident they never used it – but not before naming it the 'George VI Door' and duly cataloguing the offending article as

a kind of OCD testament to hubris.

What had been key however was the new library's necessity. In 1925 Bodleian librarian Sir Arthur Cowley warned that within 10 years it would run out of space, precipitating Scott's 1934 design for a tight 11 storey book stack, able to hold up to five million volumes, discreetly set back within a generous three storey wrap of reading room and administrative spaces. In spite of its rickety subterranean conveyor linking it to the Old Library and Radcliffe Camera, it served the university adequately in the interim. That's until, with its status as a UK library of record and receiving tax breaks and funding to be so, it became subject to an increasingly nervous realisation from the National Archives at Kew that the Magna Carta might in fact be sitting in a non-fire-rated, multi-storey tinderbox. A 2006 competition sought a long-term solution, eventually won by Wilkinson Eyre.

In the new offices of the renamed Weston

Left The new Blackwell Hall, its readers' entrance framed by the 17th century Ascott Park Gateway.

Below Refurbished south elevation of the Scott Library with its new entrance colonnade.



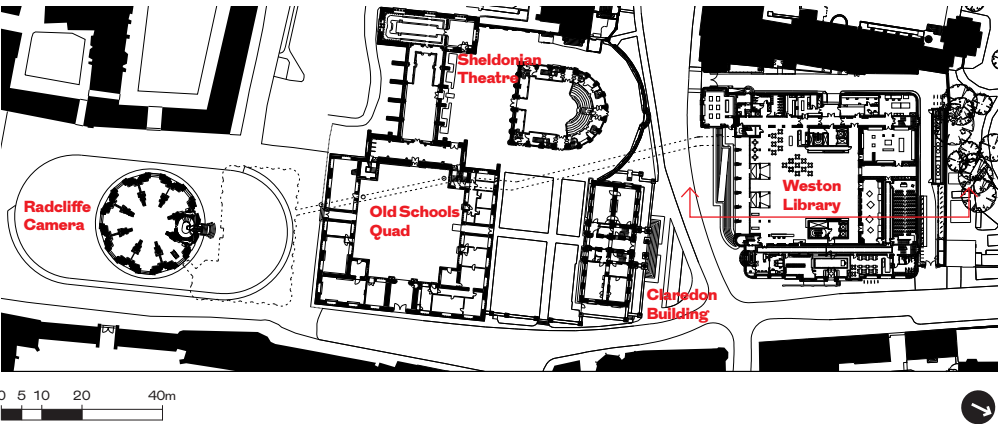
BEN BISEK (2)

Library’s dedicated conservation department we’ve just been shown the delicate tobacco-hued vellum cover of a book of ink drawings of Oxford colleges presented to Elizabeth I in 1566, Philip Larkin postcards to his lover Monica Jones and the manuscript of Mary Shelley’s *Frankenstein*. According to Dr Christopher Fletcher, the Bodley’s Keeper of Special Collections, the writing was well on the wall for the Scott building by the time he arrived in 2006. He recounts that due to space pressure, it was ‘an organisation that had lost its way’. His description of the stacks back then is almost comedic, listing, as well as the expected books, ‘stuff on the floor in Sainsburys bags... piles of staff material... artificial Christmas trees, with more and more volumes held offsite – even in salt mines in Cheshire.’

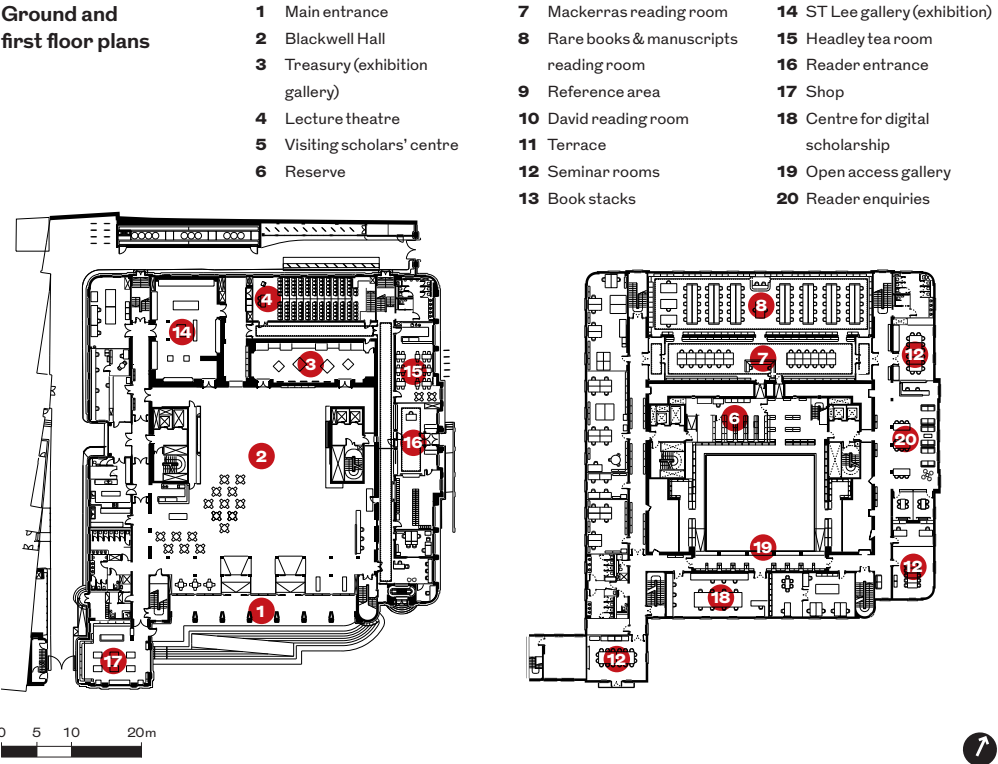
Wilkinson Eyre’s library, cleverly reinvented in a new guise within the steel cage of Gilbert Scott’s original building, solved all those surplus storage problems admirably – but not without some lateral thinking from the university by way of logistics. For this particular bird to sing, it took a £26 million facility by Scott Brownrigg – who designed an eight million book storage facility on nearby Swindon’s markedly less plumed fringes. This freed Wilkinson Eyre to create a spacious £80 million, state of the art, storage, conservation and research facility for nearly two million of the library’s most important and delicate volumes. In addition to new public galleries and spaces at ground level, the Weston Library not only reinstates 40km of shelf space for on-site expansion – the majority in the three fully upgraded basement levels – but it does so meeting strict environmental guidance. More crucially, it now meets codes on 4-hour fire compartmentation, which in light of last year’s devastating fire at the Glasgow School of Art, can’t have come a moment too soon for the Bodleian’s governing body.

The original structure being grade II listed, the new library is something of a palimpsest. Scott’s original three-storey quadrangle of accommodation around the precious book stacks – a dense mesh of steel structure facing its historic context with Bladon rubble dressed with Clipsham stone – was retained. But after the books were decanted, over the course of a year the steel central stack structure was dismantled to be rebuilt with a fit-for-purpose, fully concrete structure holding

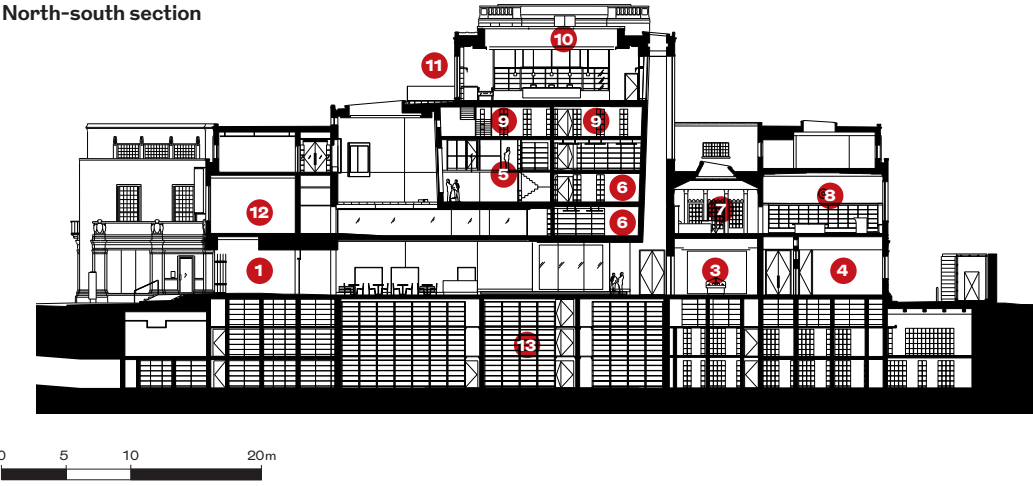
Site plan



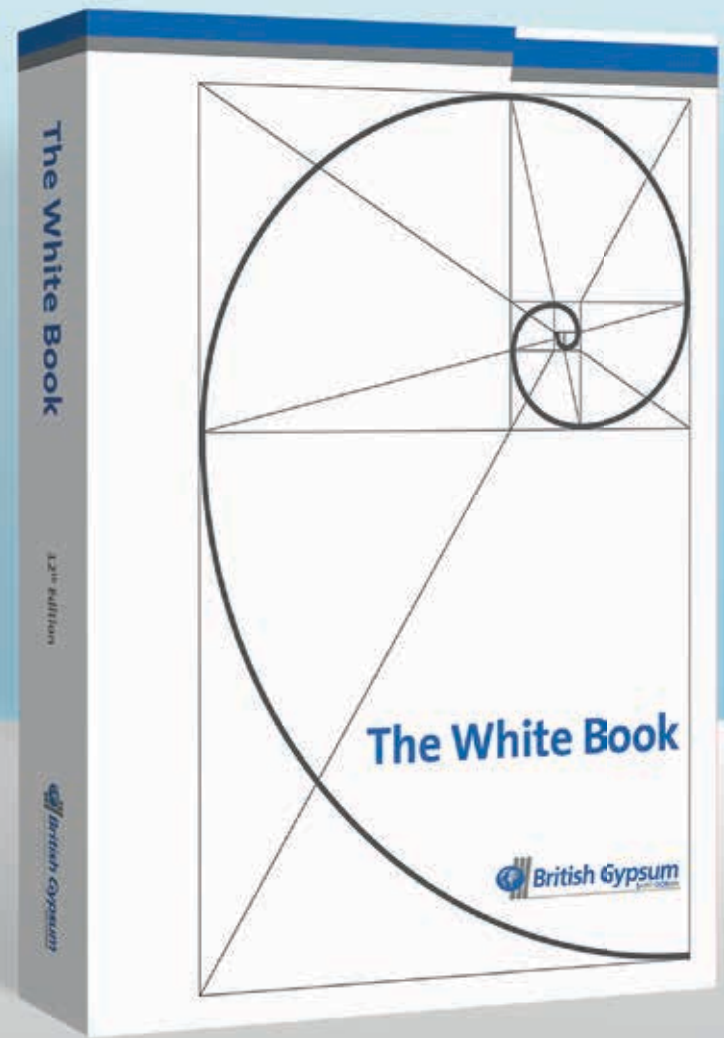
Ground and first floor plans



North-south section



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INSULATION EXCELLENCE

two new reading rooms, scholars' centre and ancillary spaces. These are held aloft above the sizeable and publicly accessible 'Blackwell Hall' and gallery by two concrete service cores that spring from completely remodelled basement levels.

The new architectural interventions might be bold, but it's the engineering backstory to the book stacks that carries this project – with the all-important basement levels taking two years to demolish and reconfigure to create its 21 fire compartments. This meant detailed structural surveys to calculate the amount of slab heave that would be expected when the dead load of the books was removed (about 6mm) and to ascertain the condition of perimeter steel. This revealed, to some consternation, that it was attached to the reinforced concrete lower basement slab by no more than the screed – involving wholesale bolting down of the structure before the new reinforced concrete was even cast around them.

Decisions here were based on pragmatics rather than poetics – the trade-off between fire, structure and services demands and the

need to retain shelving for all those books – forcing space planning strategies as a function of the concrete encasement around the steels, to optimise their runs. A gas suppression system, necessitating huge ducts to force out air rapidly in the event of fire, was (apart from the Strong Room) dropped in favour of a hair-trigger aspirating fire detection and water mist system that Wilkinson Eyre claims, re-wrote the book on the technology. Two plenum walls at opposite ends of the stacks ensure constant air flows throughout, conditioned to the ideal 18°C and +/-50% relative humidity demanded, with an interstitial drainage layer built-in between old and new slabs to guard against flooding.

With the safety and storage of the collection ensured below ground, the spaces above gave the firm the chance to make its own mark on the Bodleian, manifested in three main moves. First was the decision to create a recessed south entrance facing out to the architectural triumvirate across Broad St; second, the creation of Blackwell Hall, the university's largest internal public space at ground floor level, which is facilitated,

thirdly, by the jacking-up of the new reading rooms and Visiting Scholar Centre in a floating box set away from Scott's original perimeter doughnut of spaces. These interventions have a clear logic that prove transformatory for the library, not only opening the hall space up to the site of the traditional convocations to give it urban purpose, but in turning the south-facing Clipsham stone pilasters to columns, creating a colonnade whose depth acts a deferential foil to the classic grouping, mediating between old and new.

Around the hall at first floor level, the pièce de résistance is a ring of open access books set seductively behind floor to ceiling glass announcing the purpose of the building which, until now, had never been explicit; above it the floating reading room box. But inspired by SOM's 1963 Beinecke Rare Books Library at Yale, the gesture falls far short of its jaw-dropping gravitas. With such a tantalising precedent cited, you wonder what plan arrangement might have facilitated the inverted 'ghost' imprint of the 'lost' book stacks all the way up the internal south face. As it is, the east and west sides of the ring of books

Below The ring of open access books running beneath the floating box of reading rooms announces the building's function well, but creates some awkward left over spaces above.



JOHN CAIRNS

Around the hall at first floor level, the piece de resistance is a ring of open access books set seductively behind floor to ceiling glass

bridging the hall feel insubstantial and with nothing above it, result in unsatisfactory, left-over spaces.

Wilkinson Eyre has however respected Scott's circulation, catalogue and reading rooms and brought them back to their former glory with a lightness of touch. Externally, the architect's original aluminium window frames have been retained and restored and remain, even now, as delicate as steel ones. The theme carries through to the detailing of the new reading rooms, duly crafted and bookish, which went through a long process of development with client and users. The firm had a head start: Barber Osgersby had earlier designed a fine bespoke tilting chair in European oak. Counter-pointing the heaviness of the Scott chairs and acting as a spring board from which the architect designed complementing reading desks and lights. With their brass lighting cowls, power point and IT covers, they are well-built and look to be there for the duration. I have reservations over detailing of the public spaces, unsure if the choice of rough cast plaster used in the Blackwell Hall rather than the original

alabaster-like Taynton stone was conscious or the result of value engineering in a D&B contract. And the punctures through it that apparently reference former openings into the stacks, in their various guises, feel whimsical and spurious in a building that should be about expressing index and order.

But these are gripes, as the real work was done below stairs; the priceless collection, now respiring calmly in its highly conditioned and fire-rated environment, is safely preserved for posterity – and for that Jim Eyre is a worthy recipient of his Bodley Medal. Special Collections curator Fletcher is also breathing easier in his new conservation labs and, ushering us from one of the yet-to-be-filled basement stacks, drops a casual comment on his past fear of watching ancient manuscripts curl up like crackling before his eyes. 'The thing about vellum is it doesn't like going from one kind of environment to another – it's always trying to return to the shape of the original animal,' he quips. We all laugh but after eight years penned in behind the skin that Scott built, you'd forgive the architects if they don't see the funny side. ●

Project team

Client University of Oxford

Architect Wilkinson Eyre Architects

Project manager Oxford University Estates Services and RBDML

Structural and fire engineer Pell Frischmann

M&E Hurley Palmer Flatt

Planning consultant Turnberry Consulting

Cost consultant EC Harris

Main contractor Mace

Sub and superstructure Byrne Bros

Below New reading room, kitted out in stained European oak, picks up on Scott's fenestration lines.



Below Scott's strange Art Deco reading room ceiling soffits have been restored, and his desks sliced in half, extended and elegantly reassembled.



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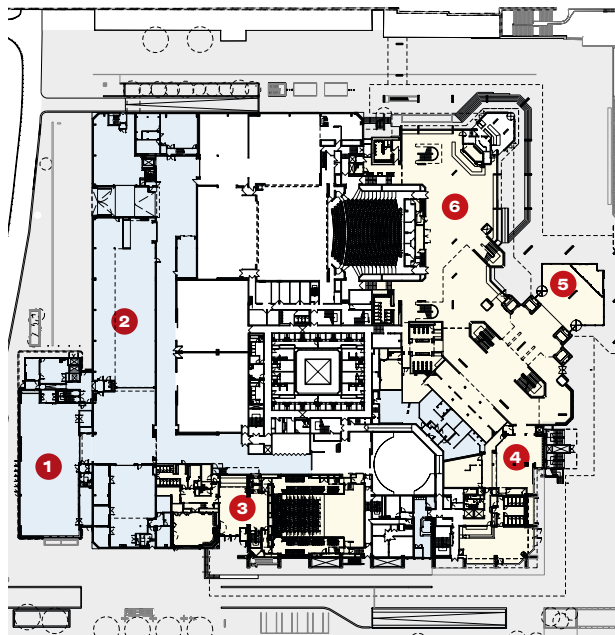
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And now the encore

Haworth Tompkins' reorganisation of the National Theatre restores much of Lasdun's spirit while updating it for the modern context

Words: Hugh Pearman Photographs: Philip Vile

Ground floor plan



- Refurbished back of house
- Refurbished front of house

- 1 Max Rayne Centre (new production building)
- 2 Reconfigured workshops
- 3 Dorfman Theatre and Clore Learning Centre
- 4 New café and bar
- 5 New entrance
- 6 Refurbished foyers

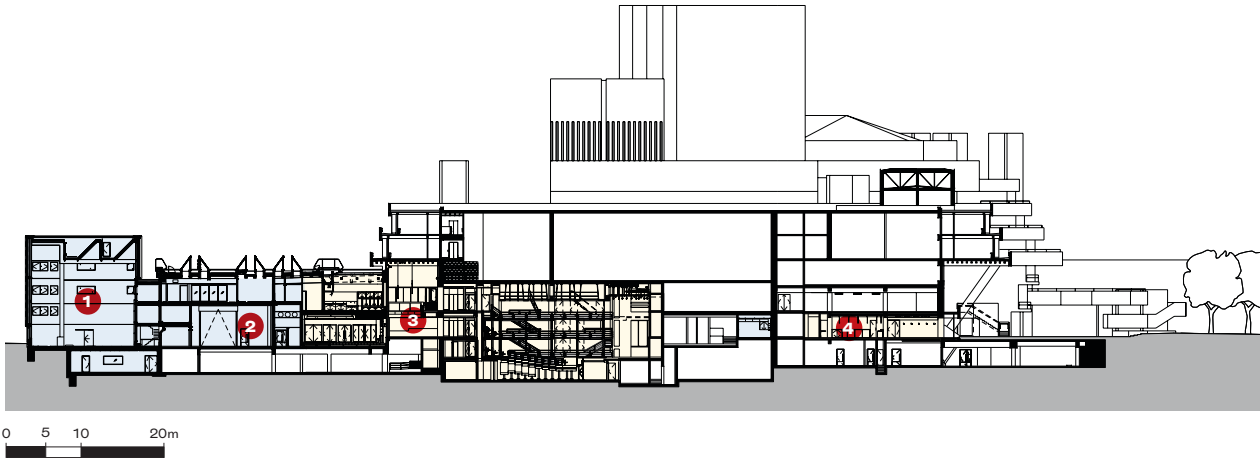
Below The first-ever extension to the NT, the Max Rayne Centre, with its loose mesh cladding, is a simply-organised box of backstage tricks.



Section

- 1 Max Rayne Centre (new production building)
- 2 Reconfigured workshops
- 3 Dorfman Theatre and Clore Learning Centre
- 4 New café and bar
- 5 New entrance
- 6 Refurbished foyers

- Refurbished back of house
- Refurbished front of house





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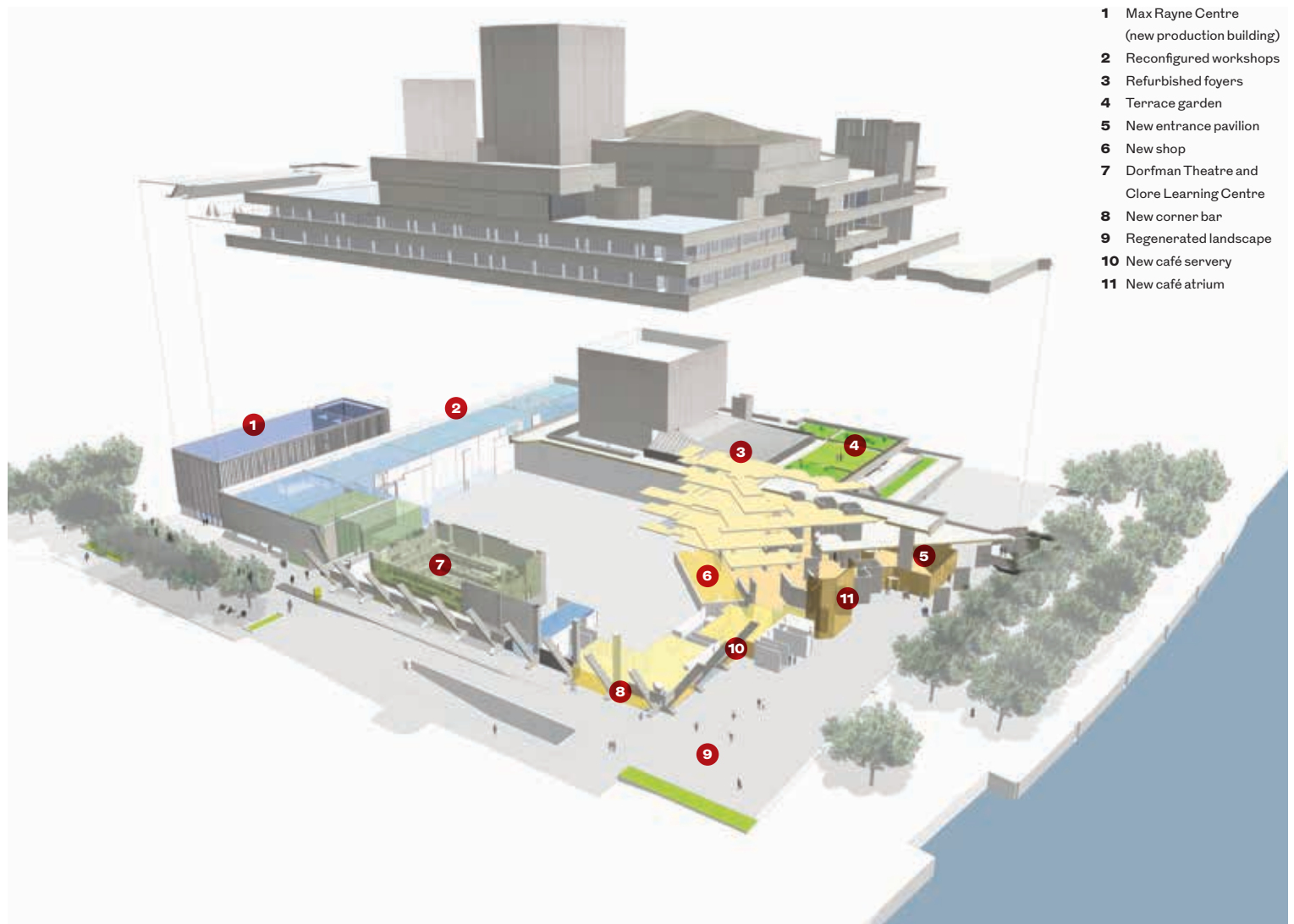
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Exploded diagram



'Here be dragons,' Simon Jenkins told me once, long ago, jabbing a finger on a plan. The architecturally-aware journalist and conservation campaigner was at the time on the South Bank Board. It was at the time of the first, late 1980s, Terry Farrell-designed speculative project for the South Bank Centre. Jenkins was showing me the scheme and, naively, I'd inquired about the untouched National Theatre next door. It was emphatically apart, Jenkins informed me. The dragons were then NT director Richard Eyre and – even more fiercely protective of the theatre – its architect, Sir Denys Lasdun. As I was soon to learn when writing about it, Lasdun would leap to the phone to defend his masterpiece, breathing fire at the slightest provocation. He was magnificently engaged.

Since then, the theatre has had two large-scale rejigs. The first was by Stanton Williams in the late Eyre era,

completed in 1998 when the theatre was already grade II* listed. Lasdun, who died in 2001, went on record as hating it, resenting being (as he saw it) excluded from the process, though he had successfully campaigned against a proposal to remove an external terrace at the front, a key part of his original composition. Actually the Stanton Williams scheme did much to make the theatre fit for changing times and changing demographics, especially by removing cars from the riverside front of the building, which had become thronged with pedestrians since completion of the riverside walkway. Among much else the Stanton Williams project saw his open porte cochère car drop-off glazed in to make a larger bookshop, and the creation of a 'theatre square' where the cars used to sweep round.

The second, more extensive revamp, just completing now, is an £80m one by Haworth Tompkins under

How do you add an extension to a building of this stature? It required considerable groundwork



Architects: Arup / Cooper Cronin - Photographer: Paul Kozlowski

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the regime of the National's artistic director Nicholas Hytner. We should all know by now that practice's policy of conservationist restraint coupled with judicious additions when it comes to existing buildings – such as the earlier Chichester Festival Theatre by Powell & Moya (RIBA, August 2014). Inevitably it has reversed or modified some of Stanton Williams' work, not least moving the bookshop and reinstating an open view through part of Lasdun's porte-cochère. In terms of external public spaces, it has amplified what Stanton Williams began, both along the river frontage and up the eastern flank where it has expanded the former Cottesloe Theatre, now the Dorfman. But the key thing here is that it is the first architect to be able to extend the theatre complex. The new Max Rayne Centre on Upper Ground at the rear of the building – housing backstage workshops and offices – provided the key to unlocking the whole place.

How do you add an extension to a building of this stature? It required considerable groundwork: the critical act being removal of a ramp down to the underground car park and shifting it to the western flank instead. After this, Haworth Tompkins kept it simple: a steel-framed rectangular box containing a pretty spectacular full-height scenery workshop at its east end which we the public can now look down on from a pedestrian route starting in the Dorfman foyer. The west end is a stack of production offices. Outside, it is expressed in vertical aluminium ribs spaced to harmonise with Lasdun's glazing elsewhere in the building. Between the ribs are two layers of loosely-fixed stainless steel mesh, which create moiré patterns at certain sun angles. The building has balconies wrapping round its south-west corner, which has great views: opposite, the Coin Street Community Group is developing its land to a Lifschutz Davidson masterplan,

Above left Aluminium brick and concrete: the NT's palette of materials is adhered to.

Above right Lasdun's marvellous downstream corner, once a service area, now houses a bar.

with only Allies and Morrison's Rambert dance HQ and Ben Barfield Marks' temporary Green Room restaurant (operated by the National) so far to be seen.

The Max Rayne building is OK: a workmanlike, well-proportioned box, nothing more. I miss the sharply-raked metallic hood of Lasdun's previous paintshop at the rear of the building, a piece of well-executed expediency which has now gone. The relatively lightweight appearance of the Rayne building, though it stands proud of the original via bridge links, means that we've lost the visual clarity of the fortress-wall appearance of the back of the National. Luckily Lasdun's rare touch of wit, the 'arrowslit' windows to the theatre's armoury, are still there on the building's untouched south-western corner.

Designing for permanence brings its problems: the joie-de-vivre of the same architects' vivid red timber

box temporary 'Shed' theatre on the opposite, north west corner of the building – absorbing displaced Cottesloe audiences during rebuilding, and now given a further year's life – visually works better in some ways than the Rayne building because it didn't have to think too hard. But of course, given that it obscures a large chunk of Lasdun's river frontage and is parked on Stanton Williams' 'Theatre Square', it would never be countenanced as a permanent structure.

The best impact of the Haworth Tompkins scheme is in the thorough reorganisation of space that the extra elbow-room of the Rayne building now makes possible. The flexible Dorfman (the only one of the three auditoria it has touched) now has a maximum 450 seats rather than 350, a larger two-level foyer and an education room. For the first time the whole riverside frontage of the theatre is now public foyer and restaurant space,

The best impact of the Haworth Tompkins scheme is in the thorough reorganisation of space that the extra elbow-room of the Rayne building now makes possible

Below Looking down into the scenery workshop in the Max Rayne Centre.



Below The expanded foyer of the Dorfman – previously Cottesloe – Theatre with new mezzanine level.





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W/m²K

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wrapping right round the downstream riverside corner with the lively 'Understudy' bar. This corner, with its audacious raking concrete struts, showing Lasdun at the peak of his powers when it came to formal composition, was originally wasted as the services backside of the building – because the riverside walkway ended here. Indeed the whole building was composed to face across the river and upstream – south and downstream were the Badlands. And yet – Lasdun summoned the ghost of Hawksmoor to make that masterly, dark, corner.

Today, you are as likely to approach the theatre from that direction as any other. Here Haworth Tompkins re-uses originally non-public rooms that once housed such things as kitchens and sprinkler system tanks. Rather than extrude the fine finishes of the foyers into these spaces, it has left them rough, with a below-stairs feel.

It's more the practice's kind of aesthetic anyway.

As Tompkins says: 'This was an entirely bespoke building, not a machine-age one.' In the original interiors, it all comes down to a few materials: concrete, brick, dark Wenge wood, stainless steel, purplish carpet. From the exterior, you could almost regard shadow as a material, such was Lasdun's emphasis on the deep recesses in the stratified layers of the building, his rejection of conventional facadism. The rule Haworth Tompkins set itself was that Lasdun's original boardmarked concrete was sacrosanct, and should not be replicated. (In fact, Tompkins and project architect Paddy Dillon did show me one small section of unavoidable new concrete, but apparently that replaces what was a later section anyway, so does not count). Overall, the concrete exterior has once

IN NUMBERS

£80m
overall cost

£50m
construction cost

16,309m²
gross internal area

464
Dorfman auditorium
seats (previously 330)

Below Inside the new Understudy bar: Haworth Tompkins has kept the rough finishes of these former service spaces.



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Above So good, they finally named it. For the first time Lasdun's building is badged. View through his original porte cochère is partly reinstated for the new entrance.

again been cleaned and lightly repaired – no rebar rust streaks. Some new downstream foyer space is made by swinging one of Lasdun's 'cathedral' windows outwards, something the wide overhangs of the terraces make possible – as Stanton Williams previously discovered in the upstream foyers.

Inside, there are so many incremental changes it would be hard to list them all here – bars, cafés, bookshop, ticketing, the main theatre restaurant, exhibition space – all rethought, in some cases going back to something nearer Lasdun's original thinking. Wenge wood is no longer regarded as sustainable, but a near-identical effect is achieved here with staining and polishing other timber. Here's the result of it all: whereas at ground level all the foyer space was originally to your right as you entered via the porte-cochère, now there is a considerable amount to your left as well, and there is more variety of spaces. And the Dorfman is treated more like a real theatre on the eastern flank, less

like the side-entrance afterthought that the original Cottesloe was. Even so, it cannot be connected to the Olivier and Lyttelton theatre foyers internally.

Outside, the upper terraces have been tackled, with a new roof garden. Overall the energy efficiency of the building has been much improved, even with a large new building attached. Certain later additions – such as Stanton Williams' glass canopies running down the flanks – have quietly vanished. The original NT logo by FHK Henrion is back, and (amazingly, for the first time) the building has its name on it. This is intelligent, painstaking work and it brings the whole theatre complex back into focus.

Were the dragon still here to comment – well, he'd probably still be a bit curmudgeonly. I half expect a phone call from the afterlife. But, Sir Denys, your theatres are still alive, your building has absorbed change remarkably. This is not a museum of theatre architecture. That's important. ●

Credits

Architect Haworth Tompkins

Client The National Theatre

Contractor Lend Lease

Rise Contracts

Project manager BuroFour

Theatre consultant Charcoalblue

Structural engineer Flint & Neill

Service engineer Atelier Ten

Acoustic engineer Arup Acoustic Consulting

Landscape architect Gross.Max

Planting The Plant Specialists

Shop designer Lumsden Design

Quantity surveyor AECOM

Bristow Johnson

Fire consultant LWF Fire Consulting

Access consultant All Clear Designs

Catering consultant Keith Winton Design

Highways consultant Vectos

Signage consultant Jake Tilson

Facade consultant Montrésor Partnership

Suppliers

Cladding GIG

Concrete

Conservation PAYE

Fabrics Bute

Osborne & Little

Furniture Benchmark

Joinery and internal fit-out James Johnson

Light fittings Aether

Lighting

Paving Carey's

Paving bricks

Wienerberger

Precast concrete

Cambridge

Architectural Precast

Services SES

Capri Mechanical

Services

Terrace landscaping

Garden Builders

Theatre technical

fit-out Delstar

Northern light

Theatre seating Race

Furniture

Value engineering



Byron House, Nottingham Architect: Church Lukas Contractor: Vinci Construction Specialist Contractor: Alucraft

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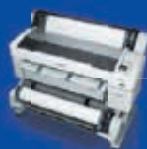
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Give and take

Is our thinking too narrow? A house that generates surplus energy prompts a holistic alternative to the problem of retrofitting existing homes

Words: Jan-Carlos Kucharek Photographs: Zooey Braun

The Weissenhof Estate, set on Stuttgart's Killesberg hills, made a name for itself when it was established in 1927, as a hot bed for the young trailblazers of the modern movement. With designs that embodied new ways of living (the 'Neues Bauen'), the likes of Mies van der Rohe, Le Corbusier, JJP Oud, Hans Scharoun and Bruno Taut, adopted design strategies and building techniques that were to prove exemplars for the future of housing.

The legacy seems to be living on. Running along Bruckmannweg behind the famous Mies apartment block, on a bombed-out plot formerly occupied by a house designed by lesser-known modernist Richard Döcker, a new housing exemplar has been constructed which is now in live testing. Designed for client the Stuttgart Institute of Sustainability, B10 Aktivhaus is the brainchild of German engineer/architect Werner Sobek and is in effect a live research project looking into how innovative materials, structural design and technologies can generate new, sustainable construction approaches. The result is a pre-fabricated model home based on Sobek's Triple Zero concept of zero energy, zero emissions and zero waste. It offers a new living aesthetic – not only about the design of the home itself, but one which posits questions about holistic sustainability and global energy management.

The result of a high performing envelope, a sophisticated energy concept and a self-learning BMS system, the B10 home generates twice as much from sustainable sources as it requires for its own needs. The surplus energy is used to power two electric

cars and the nearby 14 and 15 Houses, built by Le Corbusier, now home to the Weissenhof museum. Combining the charging infrastructure and building services equipment to generate, store and manage energy in a central element, the B10 Aktivhaus creates a clear link between user, building, vehicle and the smart grid. It has also made inroads into modular design innovation: Werner Sobek's office had only nine months to develop the concept before starting construction in the factory. Developed in a factory over a

Below Looking south along Bruckmannweg, the B10 Aktivhaus nestles in happily alongside JJP Oud and Mies van der Rohe.

year, the volumetric design, formed of a thin services 'spine' and a living module, was craned onto site in one day.

Werner Sobek's Frank Heinlein says the firm looked at a number of structural and envelope approaches, but kept in mind that this was a temporary project and that design drivers should be based on that. While steel structure had a sustainability argument over the long term, the firm went for a 14.5m by 6m by 3m high timber structure atop a steel beam frame sitting on eight concrete



supports that tiptoe among the remaining footings of the original Döcker villa. Heinlein said that since they weren't looking to reinvent the wheel, they opted, with timber fabricator SchwörerHaus, for a standard 160mm thick softwood timber frame with similar thickness rigid insulation infilled between timber studs. Wall thermal performance was augmented on the inner face with 38mm Porextherm vacuum insulated panels (VIPs) held between 40mm battens onto which was attached 16mm OSB board and a finishing layer of plasterboard. Applied to the outer timber face was 16mm Cospan board with a sarking membrane; a 110mm gap hiding drainpipes etc separated it from the textile outer surface. This yielded a U-value of $0.11\text{W/m}^2\text{K}$ across its 400mm total thickness. Running around three sides of the building, thermal losses through the envelope are thus restricted in the main to the glazed north-west facade.

Strangely for a country that tends to be at the vanguard of sustainable product development, Heinlein notes that the firm had to

look to China for the facade glazing. Beijing Synergy Vacuum Glazing was approached to fabricate the 3m by 3m ceramic-sealed vacuum thin glass, double-glazed panels, with a thermal performance that could only be achieved with far heavier triple glazing or a translucent Nanogel-filled cavity. These were installed within a thin-section aluminium frame with automated horizontal blinds connected to the BMS to minimise solar gain (apart from low-lying winter sun). The firm also looked at mitigating thermal night cooling by developing an innovative hinged front patio deck that pivots up in four sections to 'close off' the whole glazed facade and 'seal' the building.

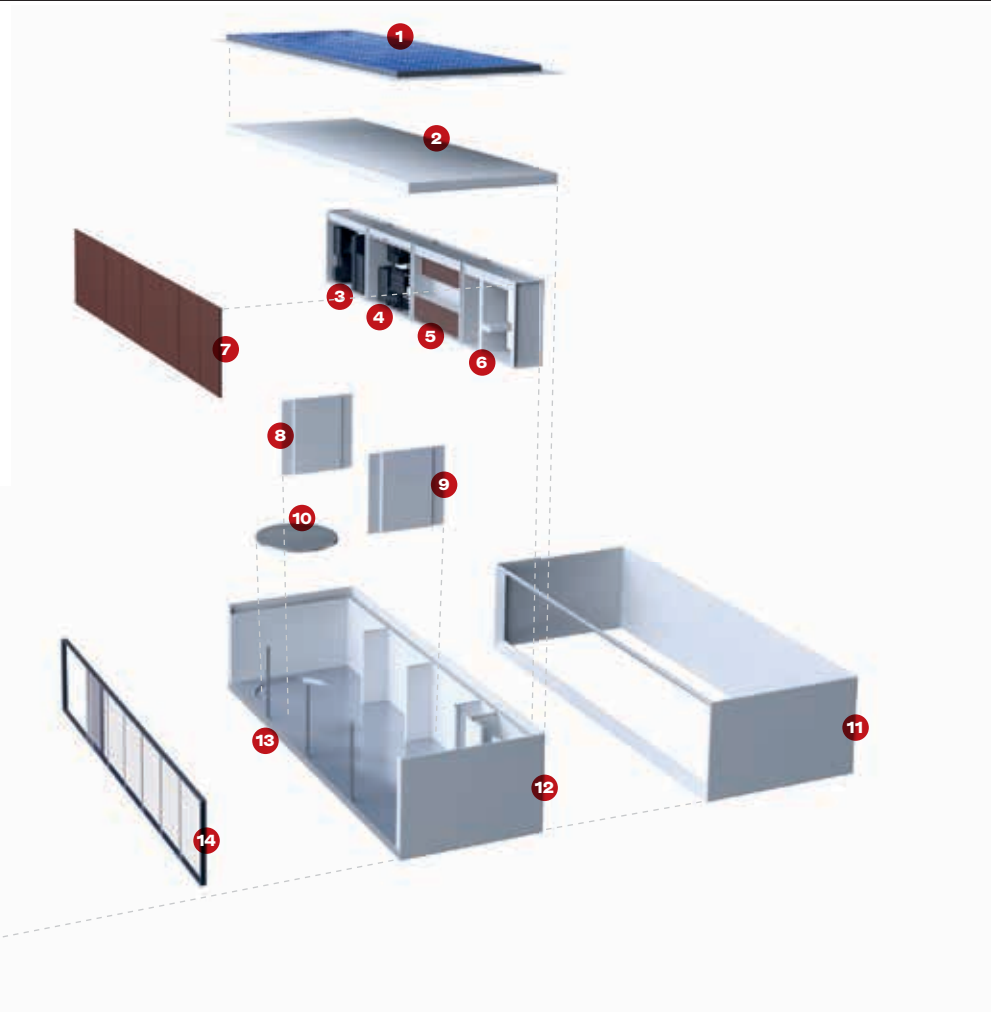
The fabric's high thermal performance means that very little generated energy is actually used for heating or cooling the house – resulting in the building generating 200% of its own requirement. The building is heated through a combination of a 15m^3 ice storage tank located in the ground beside it, and a photovoltaic array. Connected to high and low level cooling pipes in the house via

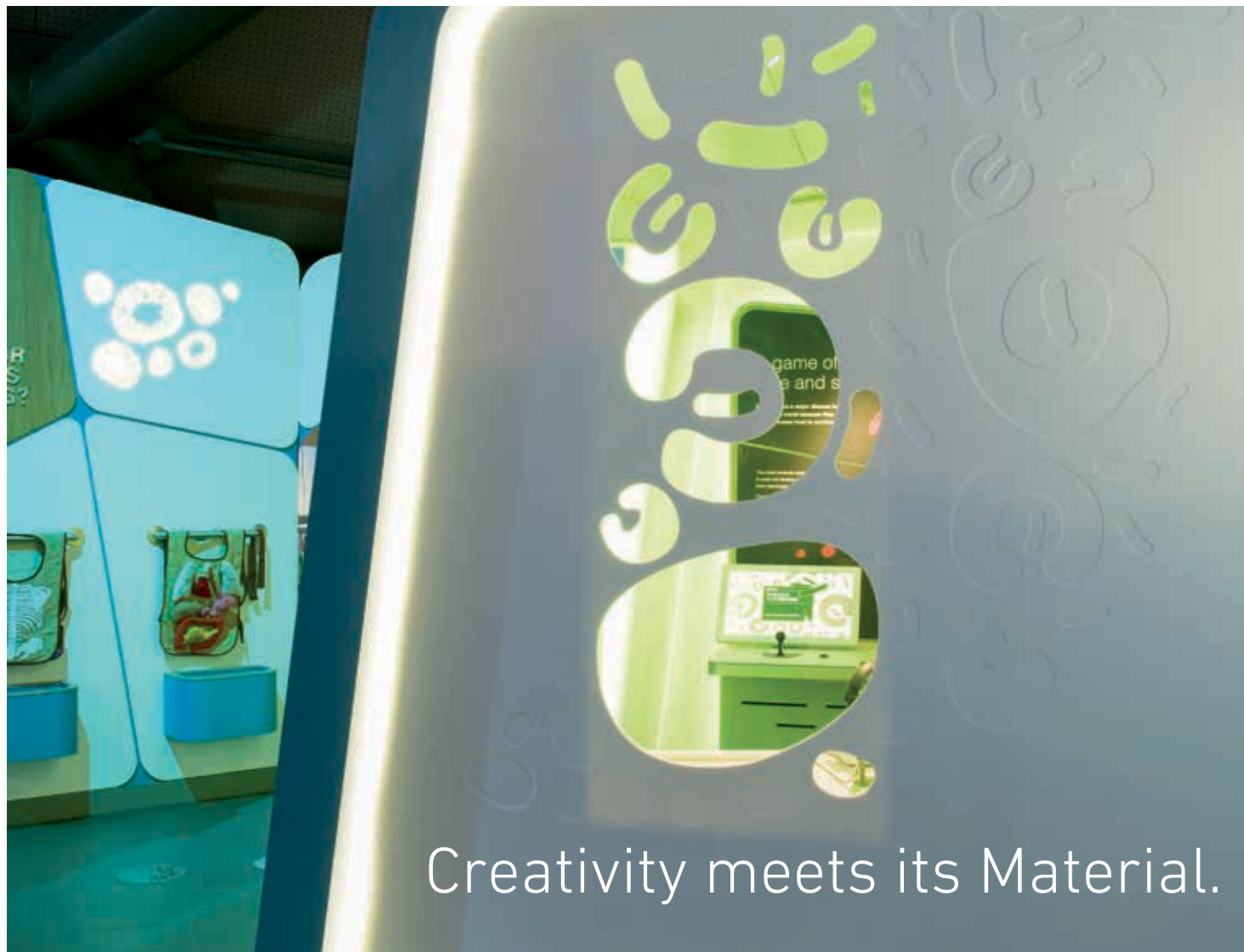


Above The living unit, one of two prefabricated volumes forming the Aktivhaus, being craned onto site.

Aktivhaus components

- | | |
|--------------------------------------|---|
| 1 Photovoltaic panels | 10 Car turntable |
| 2 Insulated timber roof | 11 Textile facade |
| 3 Electronics module | 12 Timber stud structure infilled with rigid insulation |
| 4 MVHR plant module | 13 Vinyl floor with underfloor heating |
| 5 Kitchen module | 14 Vacuum sealed double glazed facade |
| 6 Bathroom module | 15 Hinged patio and driveway closes to seal building |
| 7 Sliding doors to services spine | |
| 8 Sliding partition to living/garage | |
| 9 Sliding partition to bedroom | |





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But oddly, the incredible envelope efficiency of the B10 Aktivhaus and its ability to generate far more power than it uses has highlighted the shortfalls inherent in volatile sustainable energy markets and the perverse scenarios that can arise in energy trading. Heinlein reports that when the sun shines, Germany generates a surplus of energy, resulting in negative energy prices and the need for the nation to pay bordering Austria and Switzerland to take it off their hands. Not only that, but the country pays again to buy it back when demand rises. On a small scale, the Aktivhaus, with its 11kWh battery allowing it to store energy on site and with

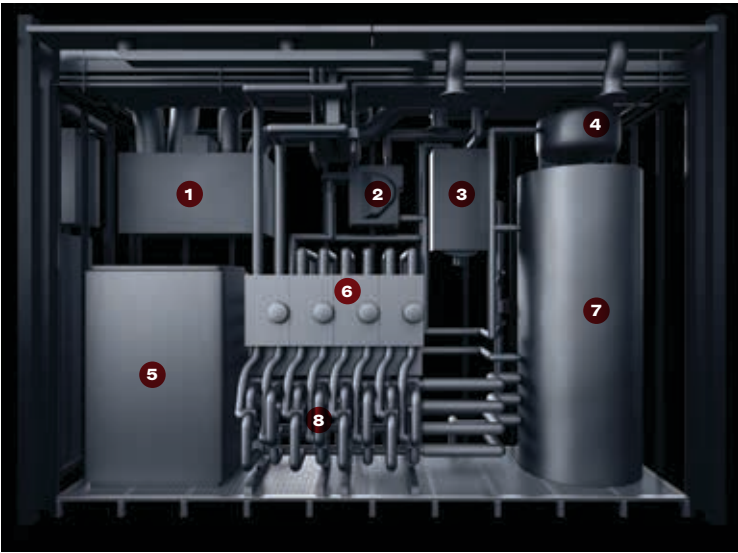
the ability to feed energy to the neighbouring energy profligate building, posits a more holistic approach to energy management, one which relies on some buildings performing less well than others. An energy model on a national scale, connected to a smart grid, balancing under-performing with over-performing homes, could avoid this costly international trading. Given that Werner Sobek's own research concluded that Germany simply can't afford to retrofit every home even if it wanted to, it suggests energy management as a workable alternative to retrofit.

Talking of the holistic nature of the buildings of the Weissenhof, Richard Döcker once said: 'Just as the individual space, the room, the piece of furniture, the aperture, the material, the construction system etc, are inter-dependent members of a specific whole, the building itself is only one stone in the manifold structure of an urban organism.' Given the possible scenario presented by the efficiency of the B10 Aktivhaus, the modernist's words seem as prescient as ever. The new 'shock of the new' could well be an electric one. ●

An energy model on a national scale, connected to a smart grid, balancing underperforming with overperforming homes, could avoid this costly international trading

Below The west elevation of the Aktivhaus with its sliding facade of vacuum sealed double-glazed units. The facade closes completely for security and thermal performance benefits.

Visualisation of MVHR plant in services spine



- | | |
|----------------------------------|------------------------|
| 1 Ventilation heat recovery unit | 5 Heat pump |
| 2 Fresh water station | 6 Pumps and controller |
| 3 Household water system | 7 Storage tank |
| 4 Expansion tank | 8 Hydraulic matrix |



Clear form, natural materials

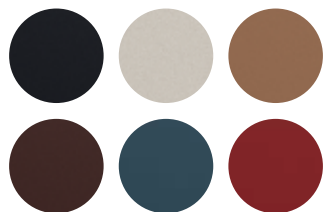
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2: Intelligence



Where people
live

Anna Minton



Anna Minton, author of the controversial book *Ground Control* which criticised privatisation of the public realm, is about to head up a post-graduate course at the University of East London. What can it teach us about our future cities?

The course looks at changes to the city over the last 30 years. Are you blaming it all on Thatcher?

Reaganomics was not the result of just one person, but it set off the sort of trends we're investigating. There are a lot of things behind the deregulated economy but the Thatcher period was key and reflected heavily on the built environment. Privatisation of the public realm at the core of the Canary Wharf development has become a model for city regeneration everywhere.

The course has the whiff of revolution about it - who do you think is going to sign up for it?

Architects are at heart a self-critical bunch, so we're assuming them primarily, but we're looking to cast the net wide really. We think it's of interest to architects and developers but we're keen to get students in from a whole host of other disciplines, like socio-economics or psychology, that are affected by the built environment. The extent to which you wish to be radical is up to you, but we encourage community engagement and want research to be future-facing and propositional.

Have your views changed since *Ground Control*, and are recent critiques on capitalist society picking up on a zeitgeist?

Two things have happened since *Ground Control*. Wealth and poverty have become more pronounced and people are more aware of extreme speculation and privatisation. Both conditions have been highlighted by the likes of Piketty's *Capital in the 21st Century* and Owen Jones' *The Establishment* and that's an emerging body of criticism about capitalism that we would like to be part of.

Can we rely on the private sector to meet our housing needs?

In the time of the 'Boris Boom' we've had dozens of housing estates and communities being demolished mainly for private development, with people moved on, resulting in a fundamental change in the social composition of London. The private sector has pretty consistently been building 150,000 houses a year since the 1950s and the public sector added another 100,000 to that annual amount. Since the 1980s that second figure fell off a cliff, leaving us with dire housing need and virtually unregulated private rental markets, not dissimilar to 19th century slums.

A penny for your views on the Garden Bridge?

I'll let you guess, but a privately managed space funded with public money with the right to prevent groups of more than eight people walking onto it, with no rights as a site for public protest and able to be closed to the public for corporate events? It's an expensive tourist attraction - a mad folly; a shame but it illustrates the situation we're in with our public realm just perfectly.

CITY CRIT

UEL's Master of Research (MRes) course 'London-Reading the neo-liberal city' has been established to critique the impact of capitalist, neo-liberalism on development; looking at its effect over the last 30 years on urban space, architectural form, property markets and social justice. Topics for study include the privatisation, financialisation and polarisation of cities and the consequences of this on trust, fear and citizenship. Co-run by Dr Douglas Spencer, the course will be supervised by Professor Tony Fretton, Katherine Clarke, director at muf architecture/art, and C+S Architects' Maria Allesandra Sagantini with programme leader Alan Chandler. Starting in September 2015, it will be both full and part-time.



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

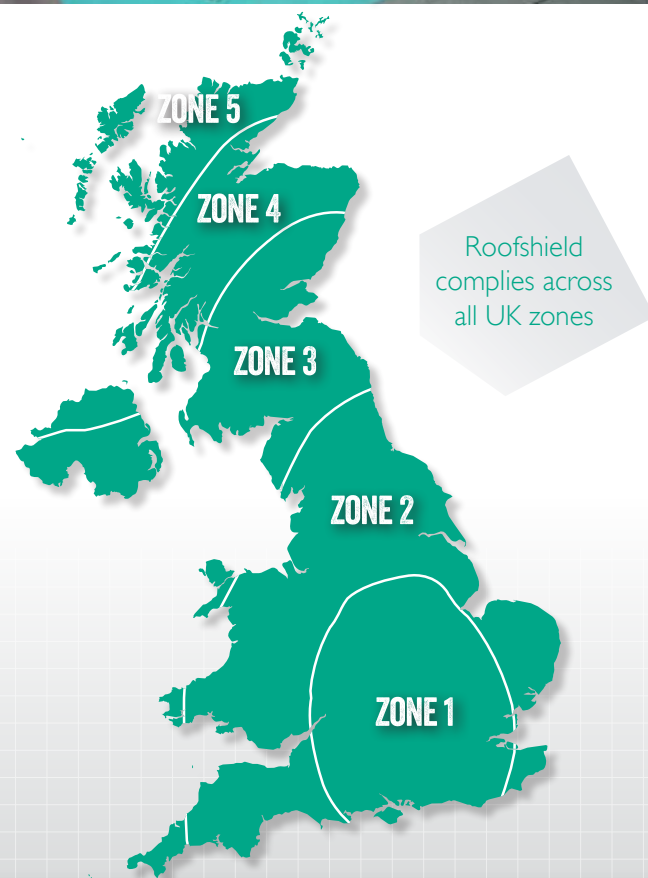
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Where people
live

Straining at the seams

Rising urban populations are prompting questions of resilience. Designing cities for the challenges ahead needs to start right now

Harry Rich

This year will be crucial to the development trajectory of cities. In 1800, less than 2% of the global population lived in cities. Today that figure is one in two people and by 2050 it's likely to reach over 70%. Such mass urbanisation requires a rethink about how we plan and design. If we want the urban spaces of the future to be sustainable and healthy places to live in, the city of 2025 will need to look radically different.

Below People-watching in the night market in the Djemaa el-Fna, Marrakech. Deeper insight into sites and human behaviour is increasingly possible from data.



In September, the United Nations is expected to agree a new set of Sustainable Development Goals which will define new international development objectives. One area expected to be included is an objective to make cities more sustainable. In December, the Paris summit will attempt to finalise a new climate change agreement. Although the impact of the two global agreements will be crucial in ensuring future prosperity for cities, the national, regional and local governments should seek to develop smart city solutions to ensure they can be future-proofed effectively.

Climate change poses a new and worrying challenge. Already 50% of cities are dealing with its effects, and nearly all are at risk. Over 90% of all urban areas are coastal, putting most cities on earth at risk of flooding from rising sea levels and powerful storms.

Rapid urbanisation is straining economic, environmental and social fabrics. Challenges caused by population growth – such as traffic congestion, pollution and social tensions, as well as diseases such as cancer, obesity and depression – present a growing challenge to policy makers.

There are no one size fits all or quick solutions to complex interests and failings accumulated over centuries of development. Local governments will therefore be crucial in creating ambitious and proactive area-specific policies and programmes that integrate climate change, public health and ageing

Rapid urbanisation is straining economic, environmental and social fabrics

population priorities into planning and development to achieve a long-term approach.

Our cities are also home to a sizeable and increasing older population. By 2050 there will be two billion people aged over 60 worldwide, a 250% increase on today's figures, many of whom will live in cities. Japan is already facing this change, with extra pressure on public services and appropriate housing. With more than 30% of its people aged over 60 – far higher than any other country – architects and planners there have taken a major role in adapting urban environments to support healthy ageing of populations.

This combination of environmental pressures, different economic patterns and demographic change means that the cities of the future will need to be designed to operate differently. These challenges also present huge opportunities. With the right focus and resources, cities can become more sustainable: urban planning, design, technological and governance models could all facilitate this.

Planning gains

The planning of cities has already been transformed and can go much further with the right resources in place. Pen and paper has long been supplanted by a wide range of electronic data devices, geographic information systems, satellite mapping and visualisation software. These offer urban planners and designers a deeper insight into human behaviour as well as a greater understanding of the physical attributes of sites, to inform design and delivery. As the technology grows more sophisticated, these new approaches can combine to create place-based design approaches that, for example, address the health and environmental impacts of cities by integrating routes which will encourage

residents to walk and cycle as well improving public transport, making denser development more appealing to residents.

New approaches are also enabling architects and planners to better understand how cities affect their environments. Increasing the use of natural features helps to reduce flooding by improving sustainable drainage, and prevents cities from overheating. Incorporating green infrastructure also helps to support mental wellbeing, yielding savings in future health budgets.

Technology can help plan growth in a more integrated way – addressing societal, environmental and design issues. Interesting examples can be seen in cities such as Rio de Janeiro, which is pioneering new digital transport and governance systems through an operation centre that connects 30 agencies, from transport to the emergency services. It daily helps officials collaborate on running public services more smoothly and efficiently. In the event of crisis, such as a collapsing building, the operation centre helps roll out a co-ordinated response.

Proposed way forward

The planners and architects of tomorrow will have a range of tools that their predecessors never dreamed of. Predicting which of these developments will be truly transformative is impossible and will vary significantly from city to city. But exploring the potential implications and applications of a range of

technologies will highlight the possibilities ahead of us – leaving us both prepared and in a position to better control the fate of cities.

Modelling and testing various approaches will be important to reach the optimal design or policy intervention. This will require not only new technologies, but also a willingness among local and central governments to adopt longer-term development approaches, and to increase public participation in design and planning. City leaders, planners and designers will need to incorporate continuous feedback loops that provide information about social, economic and environmental changes into their thinking to maintain public and political support.

In construction, this will necessitate a shift to a circular economy that is restorative, both naturally (for example, one that replenishes fresh drinking water) and technically (eg, building materials can be reused without polluting the environment). Buildings would also have to be built to anticipate future change, rather than existing conditions. History has taught us that the cities which fail to react to the changing world face decline. With the tools at their disposal today, cities have never been better equipped to rise to the challenge. Their success in 2025 and beyond will be determined by how well they do so. ●

Harry Rich is chief executive of the RIBA
Designing City Resilience 2015, 16-17 June,
66 Portland Place, London
www.designingcityresilience.com

COMMON CAUSE

Disaster prevention and response must be part and parcel of planning, designing and building cities.

Anyone working in the humanitarian sector knows that natural or man made disasters are not isolated events restricted to the developing world – they are caused by a number of different social, economic and physical factors.

The built environment is an extremely important consideration for disaster prevention and response. However, in most countries, the two are disconnected, which means opportunities to build resilience are missed and, in the long term, money wasted.

In its broadest sense (anything from city plans to communications networks), design is often perceived by humanitarian professionals as not immediately relevant to disaster relief. Indeed, it is clear that the built environment, as the human-made space in which people live, work, and play, is not fully understood by this sector.

In fact, design is crucial to creating resilience, and disaster prevention and response should be part and parcel of the normal design and construction process. National and local governments, architects, engineers, planners and humanitarian workers must be involved in the planning and development of cities.

Only by being brought together will these people be able to understand each other's roles in creating resilience and explore how they can collaborate to deliver robust solutions.

Everyone has a role to play: Humanitarians need to understand long term development and planning goals and the built environment sector needs to understand the imperatives for disaster relief when designing for resilience. Graham Saunders, head of shelter and settlements, International Federation of the Red Cross and Red Crescent Societies

Below Singapore's skyline has changed out of all recognition. Predicting now what will be transformative is impossible.



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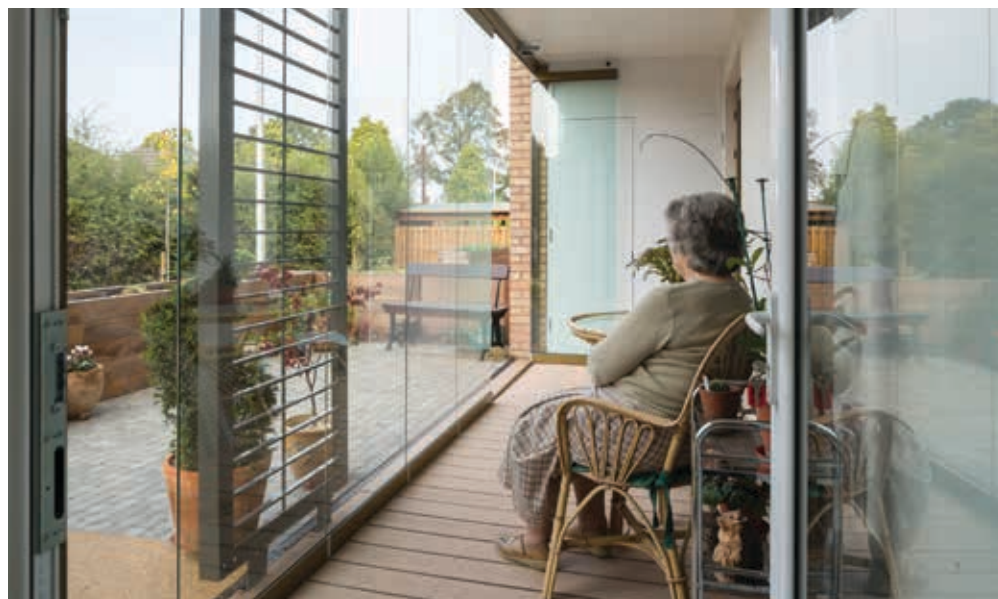
Designing &
building it



Where people
live

When we're 65

As the need to design for the third age grows more urgent, where do you go to tap others' experience?



Matthew Barac

Although not alone in having to face up to the challenges of an ageing population, the UK is comparatively unprepared. Five years ago, when the findings of the expert panel HAPPI (Housing our Ageing Population: Panel for Innovation) were published, the message was clear: our sheltered housing is tired, our command over the dialogue between policy silos limited, and housing innovation across the sector is out of step with our continental cousins. HAPPI's call to arms was taken up by many and today there is more discussion, awareness, and invention going on.

Playing its part in this debate, the RIBA chose as its overarching research topic for 2014 the relationship between the built environment and growing older, a theme rolled out in initiatives including the Building Fu-

tures publication 'Silver Linings: The Active Third Age and the City', the Research & Innovation Group's call for evidence on ageing research (which produced some 450 items now catalogued into an online knowledge base), and the research symposium entitled Design for Ageing. While architects are, of course, involved in transforming public institutions and the urban terrain, the question of housing has understandably been at the centre of discussion. This recognises that if our homes were better suited to the changes ageing brings, we could avoid much of the pain and, argue the policy wonks, much of the cost, of health and care needs in later life.

Design for Ageing – held at Portland Place last November – was preceded by a seminar organised by the Housing-LIN (Learning & Improvement Network), an interdisciplinary hub that co-ordinates and com-

Below PRP's Pilgrim
Gardens from the winter
garden onto the balcony.

missions new knowledge at this nexus of debate. Speakers included the RIBA's Anne Dye, David Birkbeck of Design for Homes, housing and care charity Central & Cecil (presenting collaboratively with colleagues and stakeholders), and Sarah Wigglesworth who shared her University of Sheffield practice research project DWELL: Designing for Wellbeing in Environments for Later Life.

The morning session was a springboard for an engaging afternoon. Convened by Niall McLaughlin, the symposium adopted the format of a sequence of crits: six architects presented built works designed for or relevant to older people. Each architect was paired with a specialist critic equipped to view the project through the prism of research. If architects in practice, who are surely the drivers of disciplinary innovation, are to engage meaningfully in cultivating and harvesting new knowledge, it is vital that we start – as Kester Rattenbury recently wrote – with 'what we do and how we do it'.

A 1970s scheme threatened with demolition launched proceedings, presented by its architect Kate Mackintosh. Sheltered housing project Leigham Court, designed for Lambeth in the 1970s, divides its accommodation across six blocks all connected by a covered walkway. For sociologist Chris Phillipson of the University of Manchester, the scheme mediates between the city and domestic life, avoiding the institutional character found in so much sheltered housing. Clare Cameron of PRP Architects then presented Pilgrim Gardens in Leicester, a recent extra-care housing scheme, which was reviewed by Judith Torrington of Sheffield University. PRP's work in the sector is widely acknowledged to set the benchmark; many HAPPI principles under-

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RESPONSIBLY SOURCED. BUILT TO LAST



pin a design approach which has led to architecture that feels inclusive and supportive.

A more personal take on the subject was introduced by architect Dean Hawkes. He spoke not about retirement or downsizer housing but about the home he designed in the 1990s for himself and his wife: ‘We wanted to spend the rest of our lives in the house – to grow old there’, he said. Commending the project as an object lesson in foresight, Jeremy Porteus of the Housing-LIN paid tribute to Hawkes who had ‘prepared for later life by way of design rather than using the home as a cash machine’. Back to public projects, Liza Fior offered an erudite ‘show and tell’ of the Barking Town Centre public realm scheme. Although not designed for ageing as such, the architect’s working rationale aims to address ‘those excluded from assumed development processes’. Developed by muf architecture/art, in several phases, it includes a public square, arboretum, and public art commission. Fior’s contribution was discussed by Edinburgh University’s Catherine Ward Thompson who highlighted the way the scheme offers people places to stop and talk.

Architect Richard Murphy, a ‘crusader against the corridor’, and Richard Pollock of the Dementia Services Development Centre at the University of Stirling, discussed how designing for dementia demands sensitivity to the way those suffering from cognitive impairment rely increasingly on architecture’s capacity to deliver a coherent environment. A key to Murphy’s design approach is ‘inhabited circulation’ which, together with an orientation towards the views, encourages residents to identify with the locale.

The final scheme, North London Hospice, was presented by Susie le Good of AHMM. Sited on a corner overlooking a sports field,

the design – while distinctively modern – acknowledges its suburban context in both footprint and form. The section’s spatial thresholds are generous in client areas while affording staff some autonomy. This aspect of the project was praised by Open University gerontologist Sheila Peace. By balancing the sense of ownership over its spaces, the hospice inspires confidence about sharing them.

Key points raised in the afternoon spilled into an evening session featuring keynote speaker Steven Witherford of Witherford Watson Mann and a panel debate with age supremo Baroness Sally Greengross; Rama Gheerawo, deputy director of Helen Hamlyn Centre for Design, RCA; Anne Marie Connolly of Public Health England; and Sergison Bates’ Mark Tuff, chaired by McLaughlin. Why, asked McLaughlin and many from the floor, would we define design for ageing as a specialism when architects should be able to navigate the sector just as they do any other: schools, airports, or housing? Another nuanced theme was that of style. Must all sheltered, hospice, or extra care environments be kitted out in fixtures and furniture that use the visual vocabulary of institutions? While it seemed important to acknowledge that those who are older are not different as such, it was also clear that many implications of ageing are often overlooked by designers.

Equally clear was the call, reiterated by Baroness Greengross, for architects to engage in the wider debate about ageing and social change. Critical policy questions concerning articulation between health, social care, and housing are being addressed at various levels, framing a context in which the profession might influence decision-making. ●

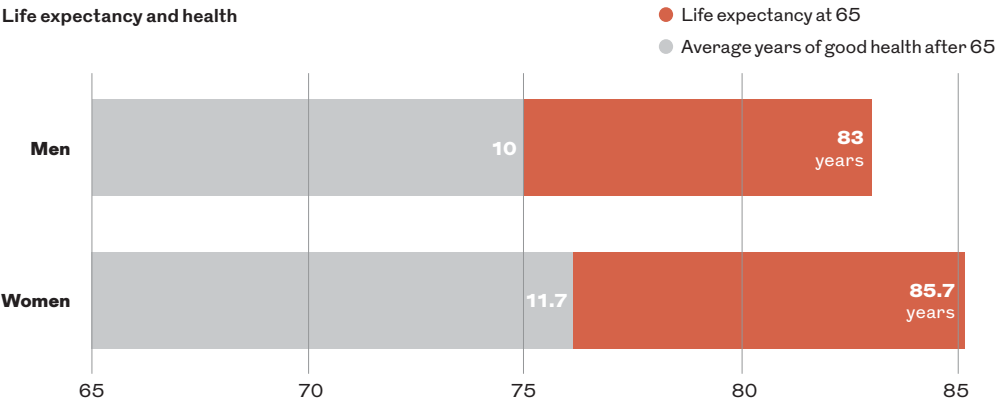
Matthew Barac is an architect and senior lecturer at London South Bank University

Hawkes had prepared for later life by way of design rather than using the home as a cash machine

Below Pilgrim Gardens extra care housing in Leicester.



Life expectancy and health



Source: Silver linings: The Active Third Age and the City

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Best practice procurement offers better prospects for everyone – and more opportunities for architects

Lucy Carmichael

Public procurement practice has sometimes been a source of inequity and frustration for the architectural profession in the UK. Often inefficient and costly for both clients and consultants, it has acted as a barrier to many highly capable and innovative architects. But the UK regulatory context has been changing to support better outcomes and improve access for small businesses. Red tape is no longer a reason or excuse for bad practice – in part thanks to past efforts of the RIBA.

The RIBA has developed 'Ten Principles for Procuring Better Outcomes' to help decision-makers get the best possible results within the Public Contracts Regulations that came into force at the end of February. The guidance restates the case that best practice procurement is better value in the long term for clients, communities and the economy. It should also boost opportunities for architects.

Focus on outcomes...

The myopic focus on managing cost and risk in the procurement process itself – a common trap for professionals on complex procedures – is shifted to an outcomes-based approach. This means front-loading time and skills to develop a well-informed business case – ideally with the help of a client adviser or architect – and keeping sight of client objectives defined at the start in every decision through to in-use stages. Clients can now develop as much knowledge as possible about the design

and construction markets through the new regulations' 'Preliminary Market Engagement' before starting their procurement.

The choice of procedure to select a design team is still critical to long-term quality, sustainability and cost of projects. 'One size fits all' systems required by local authority standing orders can add complexity, risk generic approaches and create arbitrary bundling together of contracts. If clients go down the framework route, a clear and considered strategy for breaking contracts into lots, according to what they want to achieve, helps open up opportunities to practices with the right expertise, delivering better quality end results.

Instead of defaulting to a framework or standard restricted procedure, it makes sense for clients to question where they are in the process and what they need before selecting the right procurement approach.

All best practice procedures assess design quality to shortlist or award contracts. This can mean anything from selecting the right design solution in an anonymously judged design contest – a process used extensively and successfully in many EU countries – to qualitative expressions of interest to assess a consultant's design approach, or demonstrating track record using examples of previous work as shortlisting criterion. The Regulations enable clients to judge tender submissions on qualitative aspects as well as price or cost, using a cost-effectiveness approach such as life-cycle costing.

By highlighting positive regulatory changes and busting some myths, the Ten Principles tackle many of the profession's significant frustrations – fee undercutting, death by PQQ, exclusion through unfeasibly high PII and turnover requirements, and unrealistic track record expectations.

... and quality

Selecting on fee bids can be avoided altogether by fixing price or cost and awarding contracts on the basis of quality. Teams can also be shortlisted based on quality or design concepts before financial criteria and price are considered at awards stage. The development team at Hackney Council finds this two-stage process a successful way to call consultants off a framework. Popular with architects, it has also reduced the likelihood of being held hostage by under resourced bids; a client must now ask why a tender appears too low for the level of service needed.

The choice of procedure to select a design team is still critical to long-term quality, sustainability and cost of projects

Nothing in the Regulations requires long and complicated PQQ documents with extensive written questions. Beyond ensuring bidders meet statutory requirements, a PQQ is simply a tool to enable design teams to demonstrate their ability to do the job and clients to make an informed decision on who to shortlist. Professional accreditation systems such as the RIBA Chartered Practice scheme can be used as evidence of meeting many core pre-qualification criteria. Minimum annual turnover is not a mandatory requirement and should not exceed twice the overall value of the architectural services (not overall contract value). Asking for evidence of turnover or PII cover can be deferred until any stage up to awarding the contract.

Procuring architectural services is not like buying paper clips. Decisions can be based on long-lasting evidence of a design team's ability to deliver the quality clients want. Visiting previous projects of a similar complexity and talking to the client and building users is a better way to assess the capability of a design team than asking for evidence of extensive recent experience of an identical building type. But be warned: clients can now officially consider whether a design team has failed to deliver or perform for them on a previous project when shortlisting or calling off a framework. ●

Lucy Carmichael is head of professional communities at the RIBA

Download Ten Principles for Procuring Better (Building Project) Outcomes at architecture.com

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Warm colours

Beauty is more than skin deep on DHL's latest logistics centre, thanks to Ruukki's energy panel system



Energy-efficient buildings don't have to look boring – as DHL's latest logistics centre, in Oulu, Finland, demonstrates. And there's a cost benefit: by helping cut heat loss Ruukki's energy panel system is saving the company money.

DHL's operations are driven by a sustainable approach, and the firm is lowering its carbon footprint in all operations. The energy panel system behind this colourful facade uses Ruukki life energy panels, which are made using recycled materials.

Pekka Simonen, director at DHL DBS Finland, says the centre is built for operational efficiency, and energy saving sits well with that: 'Our main principle is for a building to serve as a shell for the logistics process based on operational activities. In other words, first we design and locate the processes for maximum efficiency before protecting them with a roof and walls,' he explains.

Banishing the boring

Located in the Rusko district of Oulu, the logistics centre has a floor area of nearly 8,000m² – larger than a football pitch. It was designed by architect Mikko Siltanen, who says grey buildings are boring and opted for the multi-coloured facade.

'We aim to give buildings an expressive, vibrant facade rather than a boring one. The

logistics centre in Oulu is a good example of this,' says Simonen enthusiastically.

Siltanen adds: 'My design was driven by intuition, a feeling for what the building commissioned by DHL looked like and what the City of Oulu would give planning permission. And Ruukki's colour palette guided the design.'

'Considering that this is a logistics building, it feels surprisingly good.'

Speed and efficiency

A total of 4,250m² of Ruukki's energy panels were used in the outside walls. The system delivers greater savings in energy costs than traditional sandwich panels.

According to Ismo Heikkinen at Lemminkäinen, which was responsible for the construction project, Ruukki's panels best met the requirements for the building. The most important criteria were energy efficiency, keeping to schedules and realisation of the architect's design.

'Construction work went completely according to plan on a tight schedule. An advantage of Ruukki's panels is that they can be quickly installed,' notes Heikkinen.

'It took a team of five people five weeks to install the panels. The project was more complex than a single coloured wall would be, because a multi-coloured facade requires panels to be installed according to the architect's plan,' explains Jorma Kiljander,

managing director of Oulun kuorirakenne Oy, which carried out the installation.

Vertical joints, the plinth and roof are the most critical points when considering the airtightness of a building, and DHL's logistics centre has excellent airtightness. Its air permeability rate was measured in August and gave a reading of 0.7, which undercuts the minimum requirement of 4.0 m³/h m² based on local norms in Finland.

Caring for the planet

Environmental protection is a key element in DHL's strategy. By 2020, the company aims to improve its carbon dioxide efficiency worldwide by 30%, compared to 2007. This means that it aims to reduce by roughly a third the carbon footprint of every letter or package it delivers and of each square metre of property it occupies.

Since heating and lighting account for a major share of the energy consumed by a building, a major way to address the company's concern for its carbon footprint is to improve the energy efficiency of its buildings. UK businesses have the same demands to reduce energy costs and increase efficiency. Ruukki has supplied its energy panel and life panel across a number of UK projects, helping reduce costs and maintaining the airtightness of the buildings. Recent clients include Asda, Porche, Jaguar Landrover, Lakeland Plastics and the NHS.

MEASURED AIR TIGHTNESS

Air tightness at the logistics centre was measured using the pressure difference method in compliance with standard SFS EN 13829. With an air permeability rate of q50 = 0.7 m³/h m², it undercuts the minimum requirement of 4.0 m³/h m² based on Finnish norms and significantly lower than the current requirement in Part L building regs.

PLENTY OF SPACE

DHL has around 180,000m² of operational premises in Finland. These are reasonably new and even the oldest properties are not yet half way through their useful life. Although the firm does not own the Finnish properties it occupies, it has seven fairly large production plants similar to the logistics centre in Oulu and several offices.

www.ruukki.co.uk
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Internal
management

Duty calls

Responsibilities and obligations are ramped up in the new CDM regulations

Angus Dawson

The Construction (Design & Management) Regulations 2015 are due to come into force on 6 April this year, as Stacy Sinclair mentioned in her legal column in March. The industry will need to get to grips with significant changes, including: dropping of the CDM co-ordinator role; introduction of the role of principal designer; increased client duties; application of regulations to all construction projects whether or not they are notifiable; and application of the regulations to domestic clients.

The role of CDM co-ordinator will be replaced by principal designer. Whether or not the project is notifiable, clients will need to appoint a principal designer, who will have control over the pre-construction phase of the project. He will be responsible for planning, managing and monitoring that phase and for co-ordinating matters relating to health and safety during it. The principal designer will also be required to assemble pre-construction information at the outset of the project, prepare the health and safety file and (if still involved at this stage) hand this over to the client at its end. Principal designers will need 'the understanding and skills to manage and co-ordinate the pre-construction phase, including any design work carried out after construction begins'.

Health and safety designed-in

Changes to the Regulations are intended to put responsibility for the management and co-ordination of health and safety issues at

the heart of the design team. Consequently, architects and lead consultants are likely to be asked to take on this role, at least before works start on site.

If they are to be appointed as the principal designer, architects will need to consider how they discharge this responsibility as they may not have the in-house expertise to carry it out. They will need the skills, knowledge, experience and organisational capacity to fulfil the role. To discharge its obligations as principal designer, the architect may consider appointing a health and safety advisor/CDM consultant as a sub-consultant to help it discharge its obligations as principal designer. On design and build projects, however, clients may flip the role to the main contractor once the main contract begins.

Transitional provisions will mean CDM co-ordinators appointed before 6 April 2015 can remain in place on existing projects until either the project comes to an end or 5 October 2015 is reached, whichever is earlier. After this the role will disappear. A hybrid set of obligations will apply to CDM co-ordinators retained during the transitional period.

CDM 2015 has also ramped up client obligations again. HSE guidance talks of clients taking ownership of these arrangements, and express reference in the 2007 Approved Code of Practice to the client being able to rely on advice from the CDM co-ordinator on making these arrangements has been removed. The client must also ensure the health and safety file is produced, rather than the CDM co-ordinator taking sole responsibility for it.

Know your obligations

Although CDM imposes obligations on domestic clients for the first time, these obligations will normally be discharged by designers, contractors and consultants appointed by the client. Architects will therefore need to understand those obligations they are required to carry them out for domestic clients.

CDM 2015 is likely to result in architects being required to discharge greater obligations in respect of CDM than they are under the old regulations. Architects will therefore need to acquaint themselves with the requirements of CDM 2015 and ensure they have adequate resources to discharge them. ●

Angus Dawson is partner at Macfarlanes

Could CDM offer an opportunity for architects?
Read Roland Finch at: ribaj.com/intelligence/cdm-2015-domestic-clients

Changes to the Regulations are intended to put responsibility for the management and co-ordination of health and safety issues at the heart of the design team

HEALTH AND SAFETY FILE

Under CDM 2015, the principal designer will be responsible for preparing or updating the health and safety file. During the pre-construction phase, the principal designer will be responsible for preparing a health and safety file which is 'appropriate to the characteristics of the project' and contain information likely to be needed during the subsequent project to ensure people's health and safety. The principal designer will be required to regularly review and update the file. The principal contractor is obliged to provide the principal designer with any information which ought to be included in the health and safety file. If the principal designer's appointment concludes before the end of the project, it must pass the health and safety file to the principal contractor, who will then become responsible for finalising the file and handing it over to the client at the end of the project.

External
management

The knows have it

The Generalist is Dead! Long live the Generalist!



Maria Smith

There was once a great and powerful Generalist. His power stemmed from a casual but all-encompassing knowledge of everything. The Generalist lived in a world where a broad understanding of any subject was relatively easily acquired in neat bite-size packages at his local coffee shop. He went there daily, getting wired on caffeine and wily on comprehension. He surrounded himself with all flavours of data repositories: colleagues in accretion from economists to doctors, merchants to authors. And so he spent his years. As his hair de-saturated, his mind concentrated; as ever larger belts were retired, his converseance brimmed. Until one day, he died.

'The Generalist is Dead! Long live the Generalist!' The crowds proclaimed, their clammy palms grasping the skinny wrists of the Generalist's designated successor: let's call him Dave. While the Generalist's fat arse had been secreting sweat into pine benches, Dave's little bum had been secreting specialisms from a plastic laboratory stool, and unbeknownst to either, the world had been changing. The globe was exploding with exponentially expanding information and Dave was exhausted by its exhaustiveness. He tried to abdicate, citing incompetence for the accolade, but his loyal subjects gave no hoots and with the world in daft cahoots, de-

manded Dave follow pre-carved routes. Dave gave it a fair whack, but the sad truth won out: an attentively applied existence could no longer sensibly be dedicated to amassing the extents of all the fields. Amassing anything approaching 'all' of even just one field had come to cost an entire lifespan.

Dave had always known he was heir to the Generalist's throne, but how could Dave possibly fill the shoes of the Generalist and all his leaking fluency that slopped about with increasingly incongruous irrelevance? In desperation, Dave idled by the buffet at the Generalist's funeral hoping for an epiphany in filo pastry. The Generalist's sea merchant acquaintance approached. Dave spilled his problems and – in his nervousness – a little of his wine onto the Mariner. Accustomed to unwanted lubricity, the Mariner responded with unwarranted lucidity. 'Go global!' he said.

So this was how Dave – and all who followed him – came to cast their webs worldwide. Decades passed. Globalisation abounded and nobody comprehended as the interrelations between subject fields compounded. The dead Generalist heaved in his grave. He bemoaned his garrulous youth where emphasis was liberally layered on the social exchanges that effortlessly procured and propagated the wisdom of the day. With hindsight he lamented how Dave, in his specialism bias, had neglected to ensure that the proper attention was being afforded the broader, the wider, the connectivity; the generality. Dave too, despite his sand-filled ears, sensed a disquiet in the ranks. He shut down his international microscopic B2B tech-on-tech remote embedded bespoke service providancy, and took to the coffee shops.

The coffee focused him unwelcomingly so he stood up, and crossed the road to a pub, thinking alcohol would generate ideas in the aroma of a full bodied joe. He'd been at the bar for a few short moments when an Architect entered. Half a bottle of wine later, they grasped that they were battling similar demons. The Architect was irate with the impossibility of ever coming to grips with every permutation of every design and every standard and every code and every servicing strategy and every computer programme and every construction methodology and every... She listed on her stool as her list lengthened limitlessly. Dave vomited with overwhelming unviability: neither he nor the Architect could ever hold dominion of every opinion;

How could Dave possibly fill the shoes of the Generalist and all his leaking fluency that slopped about with increasingly incongruous irrelevance?

to neither was it acceptable to revel focused and bespectacled. As Dave blew chunks, the Architect stared glassy eyed at their kaleidoscopic accumulation. As the speckles accrued, the picture confused and the Architect construed the madness in their supposition. 'The Generalist is Dead! Long live the Generalist!' she cried, her clammy palms grasping the skinny wrists of the denigrated Dave.

And so it was that the Architect told Dave a story that saved his life and changed the world. The story – which was some dull nonsense about the fluctuating role of the architect – was ostensibly about foolish humans' tendency to specialise in the face of increasing complexity. Dave grimly smiled. The great Generalist was indeed dead, death takes no time and succession is instant. The supposed interregnum was absurd: Dave is necessarily the Generalist of his generation.

His generation's Generalist cannot frequent coffee shops and nonchalantly attain General Commander status, but it is still essential, relying on a shocking new style of wisdom. Knowing – now – is to know we cannot know all the knowledge to be known; knowing is to know that knowing who knows and where knows is to know; and knowing is to know that the knack to determine if the knower of said known really knows or not; that is the true power of today's Generalist. ●

Maria Smith is a director at Studio Weave

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Translucent internal partitions by Rodeca have helped a new, award-winning innovation centre in the shell of a Grade 1 listed old station building to achieve “phenomenal and measurable” results.

Some 390m² of Rodeca's 40mm PC 2540-4 Kristall polycarbonate wall panels usually used for external cladding and roofing were specified by childs+szulmann architects for The Engine Shed at the Old Station Building at Temple Meads in Bristol.

It was the practice's first use of Rodeca and architect Mike Cox said:

“ We wanted a material that was in keeping with the industrial nature of the space, which was lightweight, recyclable and transparent, while diffusing the natural light. Our company had never used Rodeca materials before but due to the success on this project we will definitely be looking at using them on future projects. ”

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Design your own Cabanon

Follow in Corb's footsteps: enter the RIBA J Microarchitecture Award in association with SterlingOSB



Le Corbusier designed and built the celebrated Cabanon in 1952 as a tiny vacation home at Roquebrune-Cap-Martin on the Côte d'Azur, retreating there every summer for more than 10 years. He claimed to have sketched it out in 45 minutes. At only 3.6m², it is a miracle of compact design.

It shows Corb's adaptability in design, creative use of space and aesthetic simplicity.

This is a competition for Arb-registered architects to design an external living shelter from a kit of parts mainly made from SterlingOSB. Winning and commended entries will demonstrate SterlingOSB's versatility, strength and sustainability credentials.

Karl Morris, managing director of Norbord's European Operations, said: 'SterlingOSB is widely used in the construction industry. However, its aesthetics are often hidden in the building's framework. We're excited about the innovative designs that this competition will generate.'

The award winner and commended entries will be published in a special RIBA Journal Supplement in October 2015. The winner will receive a £2,500 honorarium.

Deadline for entries: 11 May 2015



JUDGES

Chaired by the RIBA Journal editor Hugh Pearman, judges include Andy Von Bradsky of PRP Architects, Philip Marsh of dRMM, Hanif Kara of AKT II, Cindy Walters of Walters & Cohen Architects and Karl Morris, Norbord Europe.

Judges will be looking for entries demonstrating how creativity, innovation and collaboration using SterlingOSB have delivered exemplar design and product solutions to achieve an original concept.

ENTRY

- Entrants must be an ARB registered architect
- Other materials can be used, but all or most of the structural integrity must be provided by SterlingOSB
- The design should be sustainable, healthy, affordable, energy efficient and commercially viable
- The building must have a maximum plan area of 9m², have enough space to sleep, eat and work, and have at least one door and one window
- The building should be fully functional and weatherproof. The design can incorporate multifunctional aspects such as folding fixtures, furnishings and storage areas
- The building should be easily constructed as well as be easily demountable
- The design needs to express the nature of SterlingOSB and its load bearing structural features, and be an object of beauty. The use of SterlingOSB must be visible, at least partially, from the outside
- Maximum build cost £10,000

The information submitted in your entry may be used on the Norbord and RIBA J websites and in the RIBA Journal. By entering the awards you acknowledge that Norbord, RIBA Journal and their partners have the right to reproduce any photographs, drawings and other material supplied in whole or in part in conjunction with the awards, without payment of copyright.

SUBMISSION

Entries must be submitted to microarchitectureaward@ribaj.com by 5pm 11 May. The following should be laid out on a maximum of two A3 sheets, supplied electronically as pdfs.

- Plan, including a north point
- Section drawings, explaining space and function
- Scaled elevations, encompassing the look of the building and its environment
- 3D axonometric, outlining construction methodology

JUDGING

- The jury's decision is final
- No correspondence will be entered into by the organisers or the judges regarding feedback on entries
- Shortlisted entrants will be notified in writing
- Shortlisted entrants will be invited to the prize giving

Winners and commended entries will be announced at a special event in London in September 2015

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3: Culture

Design ups and downs

Lasdun rises, Spence falls



Hugh Pearman

Buildings sometimes become defined by their materials rather than their architecture – a strange phenomenon. The Redbrick, and later Plate Glass universities, for instance – though nobody ever talks about the Stone universities, because they are just Oxbridge and Durham. There's a strong aesthetic of timber buildings, but with those, people can generally see past the material to the form. With concrete, however, a blindness creeps in. No material has ever taken over so completely from the architecture that uses it in the public mind. To use exposed concrete is to invite guilt by association. 'Concrete' goes with 'crumbling' like 'windswept' goes with 'plaza'. In vain do you invoke the Pantheon.

This clichéd mindset is changing, but slowly. In this issue we look at the National Theatre (p28), now through its second big revamp since it opened in 1976. By then, of course, it was already unfashionable, given that the Pompidou Centre was completing around the same time, with its Fun Palace influences. And the practice of contemporary theatre had more to do with Peter Brooks' found and flexible space than with comfy

To use exposed concrete is to invite guilt by association. 'Concrete' goes with 'crumbling' like 'windswept' goes with 'plaza'

seats and interval bars. They shoehorned in the experimental Cottesloe Theatre in the nick of time. But the biggest misfortune of the NT was to have been a new exposed-concrete building at a time when concrete had come to be seen as what defective tower blocks were made of. Useless to explain, as Lasdun repeatedly and rightly did, that his was very expensive, hand-crafted concrete, a world away from exposed-aggregate precast slabs. Lasdun's staff, who painstakingly drew the exact position of every shuttering board – each of which was used only once each side to avoid repetition in the building's surface texture – know what a hand-made building it was. But this too misses the point, because what, after all, is the facade-free layer cake of the National mostly made of? Shadow. The old game of solid and void.

We don't have to worry about it now. After two refurbishments and the kindness of passing time and changing views, it has come sharply back into focus, better appreciated than it was when new. But others of his generation are not so fortunate. Former RIBA president Sir Basil Spence, for instance, who died the year the National completed. He is still a contentious figure, his Knightsbridge Barracks regarded by the government merely as a piece of real estate to be sold off to the highest bidder and demolished, in the manner of Chelsea Barracks. The problem is not the low-rise elements but his tower block with its sculptural crown. This brick-concrete composite is not much loved, though I think it has landmark status. The Twentieth Century Society is campaigning to get the Barracks listed. Those against, want to remove what was originally an unpopular intrusion on the edge of a Royal Park. This at a time when London is becoming infested with anodyne new towers. I'm with the Society. Wouldn't it be great if Spence's tower of soldiers could become a tower of affordable housing? The government could wave its hand and make that happen. What are the chances? Zero. ●

Each module was reminiscent of a hugely enlarged Apollo capsule in its final form as it returned to earth

Hugh Pearman on Jan Kaplicky's drawings
<http://bit.ly/1BYWRor>

What's left, for the most part, would have Calatrava adding another self-congratulatory notch to his bed-post

Jan-Carlos Kucharek on designs for another Thames footbridge
<http://www.ribaj.com/culture/way-out-west>



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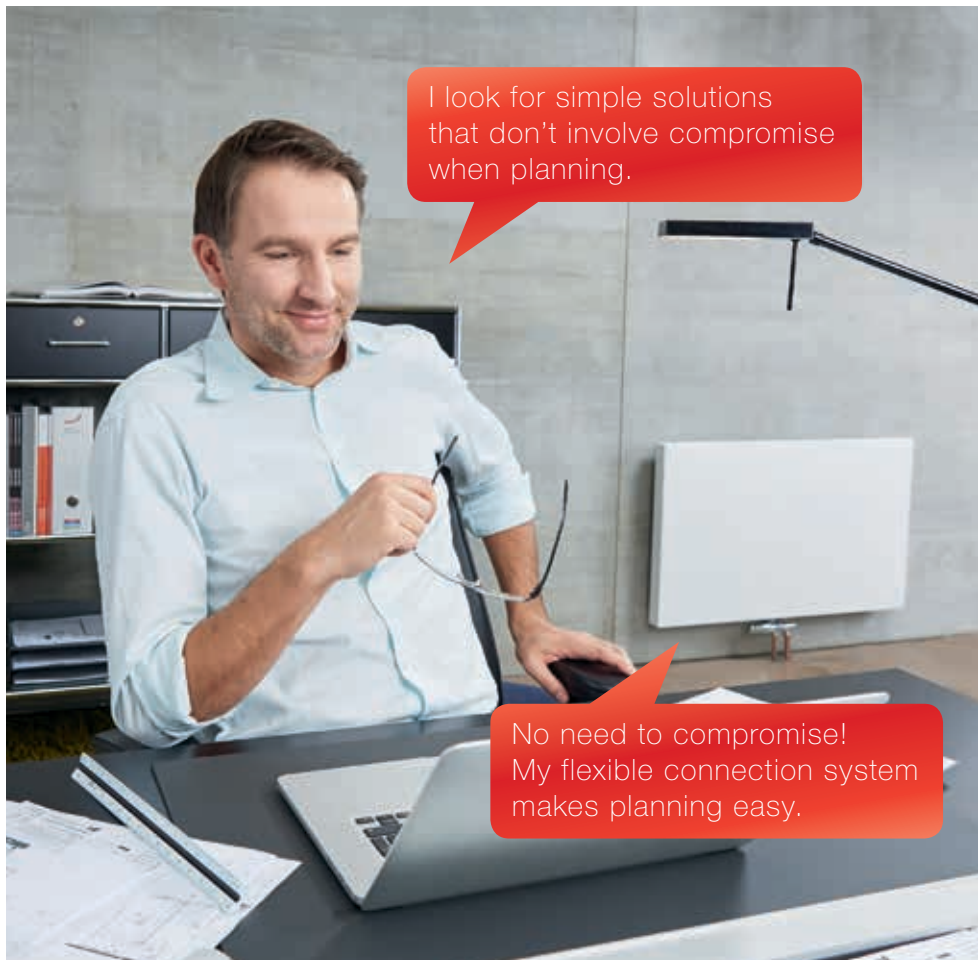
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Now in its third year, our acclaimed Eye Line drawings competition has come of age. We are delighted to welcome Selo as our principal sponsor for this prestigious award, which now comes with a £1,000 prize for the first winner and £200 for second – plus publication in the RIBA Journal and an invitation to an exclusive winners' party in London.

'Passionate about outstanding craftsmanship and innovative design, Selo is proud to sponsor the RIBA Journal's Eye Line drawings competition,' says Hans Purdom, managing director of the company now re-branding from its previous name of Linear.

Eye Line exists to recognise the pure art of architecture. Open to students and practitioners alike from around the world, this is a prize competition specifically for architectural drawing skills, rather than project portfolios.

We have no style or technical preconceptions. The one thing that unites architects and would-be architects of all persuasions is the depiction of an idea, and we are looking

for the best talent and skill in communicating the concept. It can be broad-brush, or worked through into the finest detail. It can be hand-drawn, computer-rendered, collaged, or any combination of techniques.

Last year's joint first prize winners were Amelia Hunter of the Royal College of Art, who conjured a fantastical hotel out of a brief to transform the waterways of Maidenhead, and Kirsty McMullan of the University of Brighton with her Everyday Museum of Everyday Portland project (above). Second winner James Hughes, another RCA student, communicated the soundscape of the city through his 'Acoustic Promenade Score' – which might, perhaps, have been played on a Selmer B-flat clarinet, as drawn in sections in his notebook by practitioner and third-place winner George Saumarez Smith.

Our judges, chaired by RIBA editor Hugh Pearman, will include leading architects and an artist. We know we are going to be drawn into beguiling imagined worlds. Could one of them be yours? ●

RULES

All entries must be sent electronically – details below. We want to find the best representations of a building design or concept through visual means. Any medium is allowed – hand-drawn or via keyboard, collage or any combination or overlay of methods. It can be ultra-detailed, close to abstraction or photo-realistic, whatever: it's up to you.

The work must have been produced within the three years up to the closing date in June 2015, and must not previously have been entered for Eye Line.

Entries should be two-dimensional artworks – we will not consider movies or photographs of models – but within that constraint we will judge all methods and media equally.

There is a maximum of three individual pieces per entry, to be sent as medium-resolution JPEGs via a file-sharing service.

Information required:

Title of work (if applicable) A short description of the work

Size of the original work

Date it was done

Organisation where you work or study

Email and postal address and phone number.

Deadline for submissions:

Monday June 8

Late June: Judging and shortlisting.

August: winners announced. Winning and commended entries published in the RIBA Journal. Celebration party held.

Get sending in your work right away, don't wait until the last minute. We want to celebrate the art of architecture.

Download details and the entry form at www.ribajournal.com



Unhealthy growth

It's time the planners did some weeding out



Oliver Wainwright

Who could say no to a garden? What heartless planning committee could turn down the leafy lure of a new linear park, or the Babylonian fantasy of a hanging sky garden – the silvan charm of a forest on a bridge, or the pastoral dream of a garden city? Few can resist the promise of a few plants. But they should.

A squirt of garden fertilizer has become the de facto lubricant in our planning system, used to blind planners and councillors into cheerful submission. It is applied to any project, no matter the scale or context, to help ease it through the hoops, conveniently hiding the realities of oversized and under-designed developments behind the shrubbery.

The so-called Sky Garden at 20 Fenchurch Street was the chief factor that allowed the Walkie-Talkie to be built, outside the City of London's planned 'cluster', lumbering into cherished views and obscuring the right to light of innumerable neighbours. But such breaches were forgiven because of the promised jungle in the clouds at its summit, a new public piazza for the Square Mile. The finished result is, of course, nothing of the sort: it comprises a pair of underwhelming rockeries, the wilted garnish on a corporate lobby, for which booking in advance is mandatory.

On Thomas Heatherwick's magical Garden Bridge, a similar story emerges. The planting may be choreographed by TV's own Dan Pearson, but a closer look reveals a total area of greenery smaller than half a football pitch, which will be closed to the public at night and require reservations for groups. The

Visualisations for the Garden Bridge depict a fecund floral utopia – but the reality is likely to be closer to some pot-plants clinging on for dear life above the windswept river

visualisations, as for the Sky Garden, depict a fecund floral utopia – but the reality, again, is likely to be closer to some pot-plants clinging on for dear life above the windswept river.

Across London, a strategy of Potemkin planting is being used to pull the wool over planners' eyes, with little mirages of parkland conjured up to distract from what's really happening over the garden fence. At Bishopsgate Goodsyards in Shoreditch, a 'mini High Line' has been proposed atop a crumbling railway viaduct, which will be a long-awaited and potentially magnificent thing. New York's beguiling elevated park has proved to be a real estate gold mine – attracting over \$2bn in private investment since it opened and seeing local property prices more than double – but the Goodsyards developer, Ham-merson and Ballymore, clearly isn't willing to wait. Its elevated pocket park ('a rich multi-layered three-dimensional landscape concept') will be loomed over by a wall of seven towers, rising to more than 40 storeys. It is exploiting the garden not as a regenerative catalyst, but as a bargaining tool to get away with gross over-development.

Over at Nine Elms, the same thing is happening on a much larger scale, where a 1km-long sliver of green is planned as a 'sustainable green backbone' for the high-security fortress of luxury apartments and embassies sprouting along this part of the Thames. The verge is described by the developer, Ballymore again, as an 'extraordinary green channel', its edges 'lined with attractions to draw people in and activate the space'. With most units being marketed overseas as buy-to-leave investments, it's painfully naïve to suppose that grass = bustling community. If the park has any purpose, it is as a 'visual amenity' for owners of the £9m penthouses above – if they ever bother to collect the keys, that is.

It may be a scourge on the city, but the countryside isn't safe from the curse of the garden appendage either. The Tory-led government has realised that adding the word 'garden' to 'city' conjures images of dear old Ebenezer and his socialist ideals, while allowing it to extend sprawling suburbia into the green-belt, with none of the land reform of the original garden city vision. So next time you hear the g-word, get out the weedkiller and see what's really lurking behind the foliage. ●

Oliver Wainwright is architecture critic at The Guardian. Read him here every other month and at [ribaj.com](#)

FLOWERY LANGUAGE

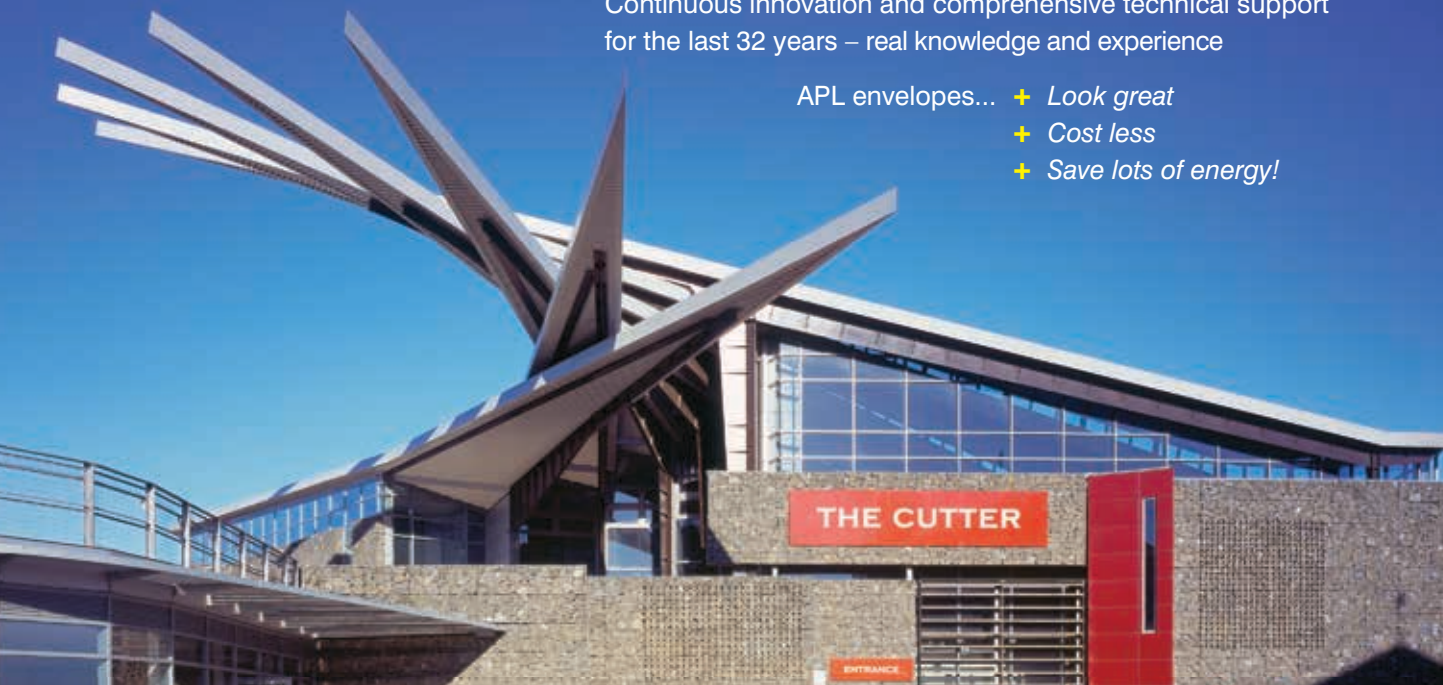
Planners are also partial to the occasional green-fingered metaphor. 'The City of London is like a garden,' according to its former chief planner, Peter Rees. 'You find out which plants are doing well, free up space around them if they're being choked by weeds, then turf out the plants that aren't doing so well and try some new species.'

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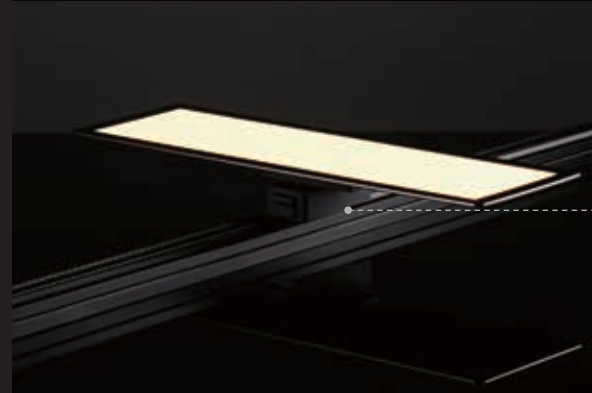
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Why bother with the institute?

You are the RIBA: if you've any doubts it's time to come and make your voice heard



Stephen Hodder

What makes me most excited about being RIBA President and why I have been involved with the Institute over the last few years is the opportunity to step outside day to day practice and engage in discussions and debate which look at the future of architecture – the practice of architecture itself and the wider national and global picture.

RIBA Council last month debated what is next for cities. It is stimulated by existing work from the RIBA which explores the role for big data and technology, changing demographics and public health. The discussion helped stimulate the framework for the debate, which we will now take to the public to engage with it about the future of the city.

It puts architecture front and centre as part of the solution, to address big issues at a national and global scale. The next RIBA Council meeting in June will discuss the next five year plan for the RIBA. We will be looking at the major trends within architecture as well as core issues for the next few years, and will focus on what the RIBA and its members should be achieving to lead the way.

The press often likes to portray the RIBA Council as a navel gazing forum to talk governance and so on. This is far from the truth. But why do RIBA members get involved?

Geoff Alsop, National Council member and honorary treasurer, based in Manchester, says: 'RIBA Council is the only demo-

If you feel you're not being represented, then the institute needs more input from you. On council your thoughts can be heard directly and your demographic is represented

cratic forum for debate on matters pertinent to the practice of architecture in the UK. Its decisions are informed by its collective experience and the fresh-thinking of newly elected members, who have a great opportunity to influence the RIBA's agenda and help determine the future direction of the profession.'

Vinesh Pomal, London region council member, adds: 'My time on RIBA Council been challenging yet informative and a platform for debate and discussion. I hope that at future meetings we can discuss how the institute can be more proactive through campaigns. This could be through using our branches who are the grassroots of the RIBA.'

Elena Tsolakis commented: 'I am very proud to be national RIBA councillor. The council consists of people who spend a huge amount of their own time working to make the institute better. We need forward looking people that see the profession evolving and who help form the framework of that change. If you feel you're not being represented, then the institute needs more input from you. On council your thoughts can be heard directly and your demographic is represented. I feel the weight of the young architects I represent as we are a minority on council.'

And how might we shape RIBA Council further? Robert Firth, RIBA council member and president elect for RSAW in Wales, is interested in the differences between generations and the importance of engaging with the so-called Generation Y (born between 1980 and 2000) and Generation Z (born since 2000). 'If we do not engage with these age groups the institute will become irrelevant. We need to encourage younger members to Council by making it accessible, relevant and far more urgent. We need innovative ways of interacting at council, to make it more diverse and to ensure discussions and decisions made are more available to the membership.'

Carl Turner, RIBA London region council member, reflects on his practice's work in Brixton: 'I would like to see Council demonstrate that architects have unique training to be able to tackle gentrification. The real problem for architects – and society – is their marginalisation within the development process. We need to debate how architects can regain that ground. Too many spend time helping the haves and not the have nots.' ●

Go to architecture.com for more information on writing to your candidate.
@HodderPRIBA

COME ON IN

This month nominations open for RIBA members to stand for election to Council. It is vital that people who are thinking about the future and the bigger picture get involved – and that our Council reflects the diversity of the profession. Often the best potential candidates need encouragement to get involved – so do suggest to colleagues that they do. Nominations open on 1 April 2015. Visit architecture.com/elections for more information



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Get in the frame

RIBA Journal has teamed up with Origin to reward the creation of a view

Denys Lasdun's Royal College of Physicians (1960) framing Nash's Regent's Park terraces beyond.



PHOTO: JOHN DONAT RIBA LIBRARY PHOTOGRAPHS COLLECTION

The RIBA J Origin Global 'Viewpoint' competition aims to celebrate the forgotten notion of 'the view'. The yukimi-shoji (snow viewing windows) of Japan Edo-period tea houses perhaps best embodied the concept, but the idea that the building be a mere enclosure from which landscape might be consciously observed and appreciated was, in the canon of modernism, generally eclipsed by the aspiration to create buildings that were statements in themselves. Our competition aims to redress this oversight.

We are looking for examples of newly completed buildings that facilitate the context in which they are situated to be read in a new and different way. We are not necessarily just talking about a room with a view, but one that reveals novel or surprising aspects about that view. Have you designed a scheme that has created a modified relationship between inside and out? Has the siting of your project revealed visual axes or alignments that were formerly hidden? Has a viewing window onto a dead space turned a previously prosaic outlook into a poetic one?

If so, RIBA J and Origin want to hear from you.

Andrew Halsall, managing director of Origin says: 'Our popular bi-folds have helped transform properties, liberating beautiful views and reinventing the living space. We're looking forward to seeing even more creative designs in this competition.'

We are looking for projects of any scale or size; private, office or public, that evidence the imagination and architectural skill required to create a particular drama from the act of looking – an intervention that helps us see the world differently. With our team of expert judges we'll be looking for the most skilled and convincing examples and are offering, as a prize, the chance for your work to be interpreted by another expert eye. 'Viewpoint' will commission a leading photographer to carry out a photo shoot of your winning view, taking it from three-dimensions and elegantly capturing it in two. Send in your submissions with amateur photographs and drawings to see if the RIBA J Origin Global can help you exchange a view for a view.

WHO CAN ENTER?

Any ARB registered architect.

WHAT CAN BE ENTERED?

Any building: public, private or commercial, completed in the UK between 1 January 2014 and 1 April 2015.

ENTRY REQUIREMENTS

Entries must be submitted electronically to viewpoint@ribaj.com by 5pm on 11 June 2015.

For more information on our entry requirements visit www.ribaj.com

JUDGING

Judges will be looking for creative or surprising examples of viewpoints in a newly completed building that proves transformative in some way for the internal space, external space or in the viewer. The nature and quality of the materials used to frame that view will also be considered as well as the implications of the view's creation on the external environment.

WINNING ENTRY

The winner will be notified officially at the beginning of July. Professional photographs of the winning entry, along with a jury citation will be published in the September issue of the RIBA Journal, with shortlisted entries.

The winning entry will be photographed by a leading architectural photographer over the course of a day at a pre-arranged date suitable for the photographer, architect and building owner.



After a knife-edge recession, Urban Splash's Tom Bloxham has come out of his corner fighting

Words: Hugh Pearman Portrait: Jason Lock

Ready for round two

'It would have been very easy just to have shut up shop and gone to live in my beautiful house in the south of France', reflects Tom Bloxham. 'But that's not really my style.' He's talking about the way his famously design-led property company, Urban Splash, made it through the economic crisis – just. Things got very sticky. For five years, he ruefully recalls, he changed from being a property developer to a debt manager. 'It was bloody hard. A number of those five years, every Monday I was staring at a solicitor in the office, wondering if we were still a going concern, whether I'd be able to pay the wages at the end of the week.'

He can say all this now, because Urban Splash has emerged strongly from the recession, is recruiting again, and has new projects on the go. Shortly after our meeting, Bloxham was off as usual to the Mipim international property fair in Cannes where – again as usual – he was to host the hot-ticket closing party at that lovely house he mentioned. No ordinary house, of course, rather an extraordinary affair of intersecting concrete bubbles up in the hills, the Maison Bulle, by the late Antii Lovag. One day I really must go

there. But despite this evidence of continuity, things have changed in various ways. One example: for the first time the company has a stake in London, most notably on the 2012 Olympics site where it is part of the consortium working on the 1500-home East Wick and Sweetwater neighbourhood, master-planned by Studio Egret West and Sheppard Robson with a fine roster of other architects.

Bloxham has previously preferred to do his developments in the English urban regions, where grants are available, land is cheap and there is a huge resource of existing post-industrial buildings to convert and extend. Right next to the Urban Splash offices on the Bridgewater Canal south-west of central Manchester, surrounded by a cluster of its developments and upscale apartments by others, even today you can find rough-and-ready offices in someone else's old warehouse being advertised on a signboard for just £1/ft². It's a different world from the overheated south-east: there Bloxham wisely dilutes his exposure through joint ventures.

Outside Urban Splash, Bloxham is a big noise in the arts scene, a Tate trustee and chair of the biennial Manchester Interna-

'It would have been very easy just to have shut up shop and gone to live in my beautiful house in the south of France. 'But that's not really my style'





Plenty of potential here: From his Albert Mill development, Bloxham overlooks some available dereliction in Manchester's Castlefields district.

tional Festival. He's working on plans for the Festival's permanent home, the Factory, a very large flexible adaptable performance venue which has £78m of government money promised by Chancellor George Osborne as part of his 'Northern Powerhouse' initiative. We indirectly have Bloxham to thank, too, for the new Whitworth Gallery by MUMA (RIBA, March 2015): he chaired the competition judges.

But some 80 per cent of his time, he says, is spent on Urban Splash business, and for all the positive talk there's no doubt that the wounds of the recession will take time to heal. It's an occupational hazard of being in the boom-and-bust development game. Timing is everything and Urban Splash – like many others – got caught out, with an overhang of big projects just as the world economy collapsed. Given Urban Splash's high profile, this was played out in the glare of publicity. But the dogged Bloxham wasn't going to let go. The company slimmed down radically, did deals, and kept going on projects such as the first phase of Park Hill in Sheffield by Studio Egret West and Hawkins\Brown, or Lakeshore in Bristol, the ambitious conversion of the listed 1973 Wills/Imperial Tobacco HQ done in Miesian manner by SOM and now converted to apartments by Ferguson Mann.

Another biggie that just kept going was Royal William Yard in Plymouth, a grade 1 listed early 19th century former naval complex over 6ha converted in phases – again by Ferguson Mann, later also by Gillespie Yunnice. Right in the teeth of the slump, Urban Splash even managed to complete an old-school warehouse conversion to spacious apartments in its own Manchester backyard. 'We found that in hard times, people look for quality,' Bloxham remarks. Now he's bought Plymouth's postwar civic centre, a typically outré move. As for future phases of Park Hill, there's a hint he may have taken on board some of the criticisms of the first phase, which entirely transformed the appearance of this listed building. 'It will be extremely exciting and surprising,' he says. 'It won't be more of the same.'

We're talking in Bloxham's office in Timber Wharf – the breakout competition win for architect Glenn Howells back in the late 1990s that signalled Urban Splash's ambitious move into newbuild and the start of boom times for the company. To get that going, Bloxham typically aimed high, recruiting Richard Rogers to chair the competition: judging took place in the House of Lords. Timber Wharf, a bold precast concrete construction by Howells with generous space standards, has weathered pretty well but taught a planning lesson:

broadly parallel to the canal, it presents an impenetrable wall to the buildings behind it. Subsequent Urban Splash waterside schemes set their blocks at right angles to the water in 'fingers' of development.

A couple of miles north-east along Manchester's canal corridor from here, you find physical evidence on the ground of the cycle of boom, retrenchment and revival. It's all there to be seen in New Islington, the simply enormous Urban Splash-led development, masterplanned by Will Alsop, which was to make an entire new city district out of a mix of post industrial land and the 1970s Cardroom council estate. Go there today and you can see just where everything juddered to a halt – the expensive, beautifully finished engineering of the new canal basins intended as the centrepiece of the development – but set in a cleared landscape surrounded by chainlink fences. The derelict listed Ancoats Dispensary still stands there, shrouded in scaffolding. The Ancoats Dispensary Trust will take it over from Urban Splash later this year and start restoration, helped by the Heritage Lottery Fund. Alsop's 'Chips' apartment block still looks fresh – unlike FAT's famously jaunty Islington Square 23-home social housing project. This is now quite startlingly shabby after nine years, its perforated balconies rotting and evidence of roof repairs in progress. More conventional later housing nearby by mæ architects looks more durable.

But Bloxham has not finished with New Islington. He's going to convert the derelict Stubbs Mill there – close to the Dispensary – into 'funky' workspace. And close to Islington Square, the builders are back on his latest, most cherished scheme. A large site is being prepared and houses being built, five so far. This time, they are factory-built prefabricated units designed by Urban Splash's long-term collaborator, ShedKM. This is the scheme known simply as 'House', which allows buyers to configure their homes in various ways, much as they would a new car. Bloxham says 37 of the 44 units are already sold. 'People like the way they can design them themselves.'

He has other sites lined up for more developments in Newcastle and Salford, and wants to roll them out nationwide. Is he confident again? You don't really need to ask. 'It's the thing I'm most interested in,' he says. 'I want to be building hundreds, if not thousands, of these homes in a few years' time.' ●



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Reality and romance

Canaletto's paintings of Britain beguile with their ability to both document and idealise

Eleanor Young

It started with a bridge. Westminster Bridge, begun in 1739 and only the second to cross the River Thames in central London, was seen as a great engineering feat throughout Europe. Hugh Smithson, later the first Duke of Northumberland and one of the bridge commissioners, was proud enough of it to invite artist Giovanni Antonio Canal, better known as Canaletto, to paint the masterpiece.

Canaletto portrayed the 'eclectic' architecture of a confident nation. The building boom was his subject

Canaletto was established in Venice and his paintings of the city, its lagoon and churches had made him a favourite of British collectors on their European grand tours. This exhibition in Compton Verney, Warwickshire, shows paintings and drawings from Canaletto's time in Britain. Many of his views are of Thames vistas, but he also set up his easel outside Warwick Castle and in the town there – the pictures are of course here, though one held in the Yale Centre for British Art is presented in reproduction only, stuck straight on the deep blue wall.

Compton Verney itself was remodelled by Robert Adam and Capability Brown in the 1760s, so the period when Canaletto was painting grand narratives of a Britain resurgent is a close contemporary to what visitors will have seen around them as they entered the grounds of the gallery. But curator Dr Steven Parissien is at pains to point out that what Canaletto portrayed was not just the Italian-influenced Palladianism of William Kent, Colen Campbell and Lord Burlington (all dead and buried by the time Canaletto arrived on these shores) but also the 'eclectic' architecture of a confident nation of baroque and gothick mixed with engineering. The building boom was Canaletto's subject, asserts Parissien. Most striking is the newness of the landmarks in Canaletto's day. Westminster Bridge, obviously; the double western towers of Westminster Abbey



Left Canaletto, London Westminster Bridge with a procession of civic barges as glorified by Canaletto in an energetic sketch.

were painted in 1749, shortly after they were completed. Even St Paul's Cathedral and the Monument had been built in living memory.

The most dramatic scenes are the least familiar. Westminster Bridge is a subject of detailed study and, as with say Whistler's Nocturne images 100 years later, these pieces make you sit up. This is not part of history – the gilt-edged frames recede. It feels modern. That arch massively framing the view along the river is a device you might recognise now; those close-up studies of the stone work have a completely different urgency and materiality to the grand city scenes. The collapsed fifth bridge pier being repaired, in another painting, is a fascinating documentary insight.

For many, Canaletto's river scenes will be familiar, displayed at the great institutions of London and reproduced no doubt thousands of times since they were painted, not least as 1000-piece jigsaws – where does that bit of sky go? As documents they are not entirely reliable. Parissien points out some things you might not have noticed. Picture that famous painting of the Royal Hospital for Seamen at Greenwich. This incorporates an extra layer of colonnade and incorrect flags, showing its antecedent in an earlier 1736 engraving. The educated guess is that Canaletto had not even been to London at the time it was painted.

Further study pays off. One room is devoted to the river views. Looking towards St Paul's Cathedral from Somerset House the dome stretches, noble, elongated towards the sky. Surely it is rounder, squatter? Sure enough: in Canaletto's sketch alongside, the dimensions are closer to the real thing. The myriad of bauble-laced steeples scattered on the skyline are unrecognisable, while appearing in both painting and sketch. We are well clear of the Great Fire of London – look, there is the Monument erected in its memory – so were all the churches lost in the Blitz or is there an element of reality giving way to composition there?

Certainly there is a mystery to the double appearance of carpet beaters in front of the Treasury, both when the old Horse Guards Building is still holding on and when it has been replaced with the shell of the new army headquarters to designs by William Kent (right). But for all the life such details bring, it is the buildings and architectural lines that Canaletto dwells on. These are imbued with certainty and clarity, whereas figures are suggestive of actions – they add colour but

are never quite convincing. If you have the privilege of seeing these paintings close up faces attract barely a touch of the brush. That is even the case where Canaletto portrays his own patrons: the yellow coated gentleman at the centre of the painting *The Bridge at Walton* is the antiquarian Thomas Hollis, the man who bought the painting.

The exhibition starts in Venice so we can understand the blue skies Canaletto paints with. They support the thesis that he saw London as the new Venice, the new cultural capital. Here the skies are blue too in his paintings, the water lightly rippling rather than slapping grey wash. But there are no quotes to back this up in either the exhibition or the book that accompanies it, and the only explicit reference is in contemporary William Marlow's *Capriccio: St Paul's and a Venetian Canal*, which ends the show with a note of deliberate defiance of topography showing a Venetian canal and St Paul's glowering in the background – as Venice's glory sinks under Napoleonic invasion in the 1790s. If the confident Britain coloured by Canaletto was to be of the new, the curious postscript to the exhibition mystifies more than explains. Here are hints of the twin strands of the cult King Alfred and Bath architect John Wood's fascination with ancient Christian precedents to classicism (leading to the Stonehenge-dimensioned Circus in Bath). It is interesting, but makes for a muddling end to what is otherwise a clear sighted show. ●

Canaletto: Celebrating Britain, to 7 June, Compton Verney, Warwickshire, CV35 9HZ. Then at The Holburne Museum, Bath 27 June–14 October; Abbot Hall, Kendal, 22 October–13 February 2016
www.comptonverney.org.uk

Below London growing up Canaletto's painting *The New Horse Guards* from St James's Park



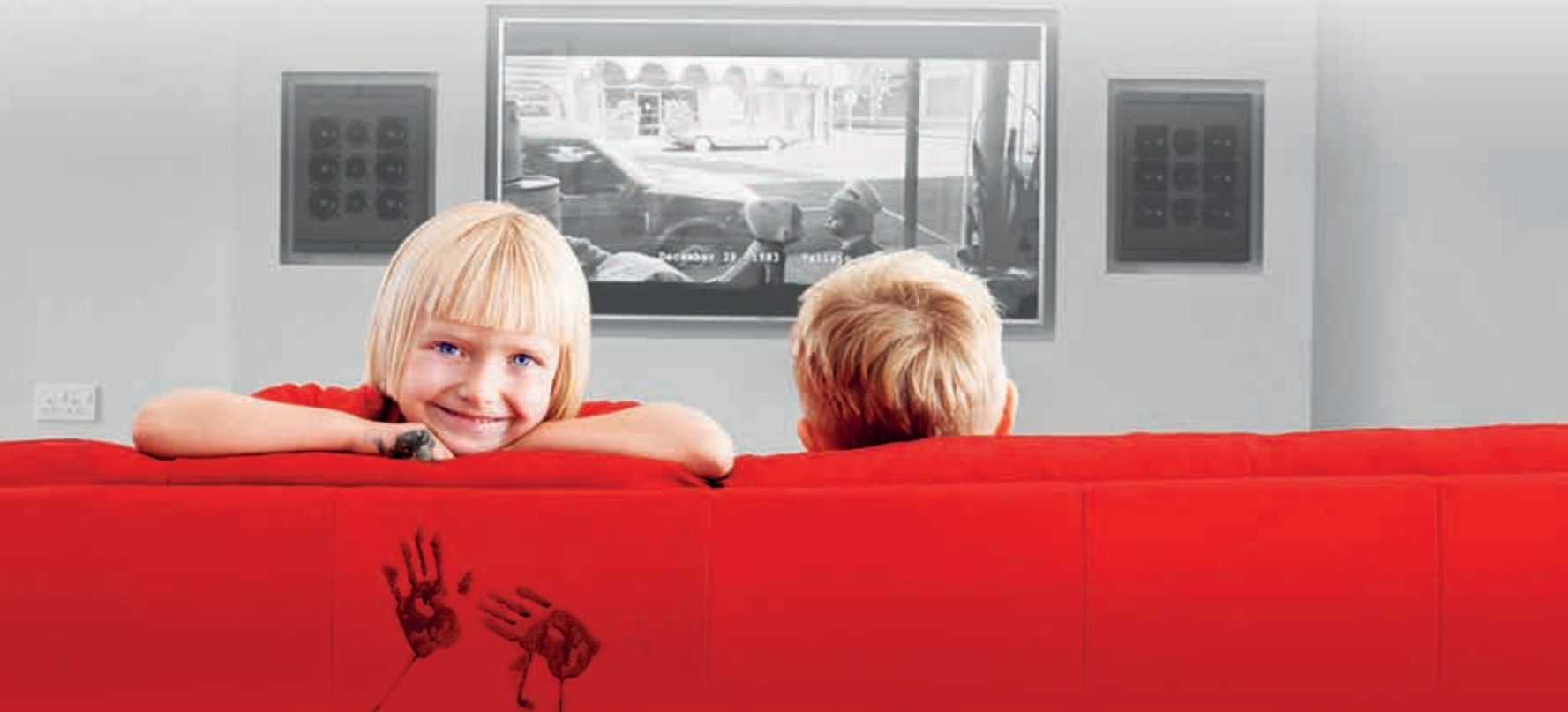
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The educated guess is that Canaletto had not even been to London at the time the Royal Hospital for Seamen at Greenwich was painted



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Donald Wilson (1930-2015)

Inspirational teacher with a perfectionist's eye for detail who was passionate about the making of buildings



Donald Wilson was born in Northumberland and trained in Newcastle, first as an articled pupil and then at King's College School of Architecture. As a student he won the RIBA Regional Travelling Scholarship to Rome and his drawings were exhibited at the Royal Academy Summer Exhibition in 1956 and 1958.

For the first 10 years of his career Donald worked in public and private practice in London and Newcastle – not least on Newcastle's Civic Centre, now grade II* listed, under the city's chief architect George Kenyon. But in 1966 his interest in teaching was formalised when he was appointed as a lecturer at the University of Manchester. By the late 1970s his expertise in innovative construction saw him involved in an Electricity Council project into the design of low energy housing.

This resulted in a television series, 'A House for the Future', produced by Granada in 1976, in which Donald appeared as the architect explaining the technical issues involved in converting a redundant coach house into a pioneering 'eco home'. This example of low-energy retrofit was built, and worked.

In 1980 Donald left Manchester to become an architect-builder in Dorset, where his high standards and attention to detail meant that when the time came to present the bill to the client he could never bring himself to charge enough to cover the full cost of the job. As a result his practice was barely viable and in 1983 Peter Aldington offered him the opportunity to work part-time with Aldington Craig & Collinge. By 1984 Donald was working full-time as job architect for the Hemel Hempstead Postal Sorting Office and he later ran AC&C's office in Bath. As Peter Aldington says: 'Throughout this period Don was always calm, organised and positive. He would provide me, and the assistants we worked with, with "to do" lists each week even though I never reached the end

of any of mine! He was always the educator too, expecting junior assistants to learn from what they were doing.'

When the sorting office was completed, Donald sought a return to education and, through Peter's contact with Patrick Hodgkinson, was invited to attend some crits at Bath. This led to a full-time position where Donald became one of the lynchpins of Bath's golden era alongside Hodgkinson, Michael Brawne, Ted Happold and Peter Smithson. Given that it is always difficult to find someone who can teach construction in an inspired way, Donald's interests and experience made him perfect for the job. He created a construction design course and tutored in all six years of the architecture course.

Donald's first lecture to the first year involved a demonstration on how to light a fire. Assemble the necessary tools, chop the kindling to exact dimensions, lay the fire following the DW approved method and then apply the match to the correct spot. Result: a perfect fire every time. Construction, like fire lighting, is a rational process where care and precision matter and where materials must be used appropriately.

As well as lecturing Donald taught extensively in the design studio and students who had met him in the first year kept coming back for advice. He was not a man to simply solve a tricky construction issue. If he thought that he was being asked to deal with a problem that was a result of poor design he would insist on going back to first principles in order to help the student revise the whole concept. As a result he worked harder than anyone else in the department, in from early in the morning until late at night with a permanent queue of students outside his office. When a university-wide teaching award was introduced, where students nominated and voted on staff, Donald deservedly became its first winner.

RIBA president Stephen Hodder adds: 'Don taught me in both first and third year at Manchester. He ignited an awareness in me and I owe him a great deal from the early days of my architectural career. His work had wonderful humanist qualities.' He was a generous and civilized man who freely gave his time to others. ●

Alan Day

In Memoriam

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WILLIAM EDWARD JARRETT
ELECTED 1959, VERWOOD, DORSET

ROBERT OLIVER BRIDGES
ELECTED 1960, EPSOM, SURREY

MALCOLM WILLIAM FRANCIS QUANTRILL
ELECTED 1961, UNITED STATES

PETER ASHDOWN ADDERLEY
ELECTED 1962, WELWYN GARDEN CITY, HERTFORDSHIRE

DAVID GEORGE HAMILTON WAUGH
ELECTED 1965, EDINBURGH

MICHAEL DUNWOODIE
ELECTED 1983, NEWCASTLE UPON TYNE

DAVID LESLIE BARRETT
ELECTED 1981, ULVERSTON

KENNETH ROBERT ELLISON
ELECTED 1988, MARKFIELD, LEICESTERSHIRE

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ELECTED 1949, TEIGNMOUTH

JACK FITZSIMONS
ELECTED 2007, IRELAND

KEITH JOHN ALLSOP
ELECTED 1951, MARKET HARBOROUGH

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The session will provide the information and knowledge required when specifying an integrated solution for wetroom installations; Schlüter's waterproofing and wetroom range will be explored and explained.

Title: 2 Movement Joints and Uncoupling Membranes for Tiled Coverings

This session provides information on how to solve problems such as moisture movement in the substrate or drying shrinkage by specifying the appropriate movement joints and uncoupling membranes at the specification phase.



T: 020 685 9685 W: www.comar-alu.co.uk
E: projects@parksidegroup.co.uk

In two RIBA assessed seminars, Comar, one of the UK's leading aluminium systems companies, outlines:

Title 1: Stand & Deliver: a Study of Curtain Walling

The design of curtain walling, its properties and how it is used by specifiers. This seminar aims to offer an understanding of the points of H11 in the NBS specification system, and how best to make use of it.

Title 2: Designing Functions & Reliability into Entrances

The issues that influence the function of main entrance design and technology. This seminar aims to offer an understanding of how user expectation influences door design and links this with hardware selection, entrance configuration and floor finishes.



T: 01934 429922
F: 01934 416796
E: enquiries@finelinealuminium.co.uk
W: www.finelinealuminium.co.uk

Title: Glass as a Material in Construction

This CPD presentation highlights the development of glass as a material in construction, looking at current and future applications including the history, technological advances in glass and understanding the impact of new developments on design.



Rivermeade Signs

C: Marion Phelan
T: 020 8896 6906
E: marion_phelan@rivermeade.com

Title: Wayfinding and Best Sign Practice

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

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



T: 01788 513 160
F: 01788 552 812
E: info-uk@nora.com
W: www.nora.com/uk

Title: Rubber Floor Coverings - a product with fascinating properties

Our iPad based, interactive seminar looks at the technical and aesthetic aspects of specifying resilient floorcoverings, the properties of rubber and the quite unique design impact that can be made to any interior.



C: Ian Jones
T: 01270 753000
E: ian.jones@flowcrete.com

Title: Specifying Seamless Resin Terrazzo

This seminar covers the specification of seamless resin terrazzo flooring. It will help you to understand and learn about the following topics:

- Understand the origins of terrazzo
- Learn about the characteristics of seamless resin terrazzo flooring and comparisons to terrazzo tiles
- Understand the specification criteria and the benefits of seamless resin terrazzo flooring
- Understand how to clean and maintain a seamless resin terrazzo floor
- Understand the life cycle costs and cost analysis of seamless resin terrazzo flooring

Exchange

Cheap shots

Sir, I refer to Oliver Wainwright's 'Divine Right' (RIBA, February 2015). This was a snide and hurtful article deriding the work of Quinlan Terry and Robert Adam, two of the country's best known and successful architects, who also happen to be brilliant draughtsmen with a profound knowledge of architecture. This sort of cheap shot (eg 'mindless photocopy classicism') is best excluded from the otherwise generally excellent RIBA Journal, and probably more suited to pages of The Guardian.

Chris Phillips, Beckenham, Kent

Housing needs proper planning

'Over to the private sector' (RIBA, March 2015) presented the development of large scale housing schemes for rent as a new concept. The public sector provided this type of accommodation with a percentage of government funding, but as a result of the present government's ideology to hand all services to the private sector, new housing for rent will be developed through this sector with a contribution of government funding.

The demand in this area is for affordable family housing to rent. There is already an oversupply of privately built city centre flats for sale, many of which remain empty. Unfortunately the shortfall in public sector housing has been caused by the right to buy at a discount, an initiative introduced by a previous Tory government. This housing lost through sales has never been replaced, hence the current shortage.

Architects and developers need to recognise that we need a higher and more robust standard of design and specification for rented housing as it is a long term liability. Successful rented housing requires competent management, an effective repairs service and a planned maintenance programme, whoever provides it.

Dinah Adam, Harrogate, North Yorkshire



We welcome letters but retain the right to edit them:
letters@ribajournal.com
RIBA, RIBA Enterprises,
66 Portland Place,
London W1B 1AD

Kudos and clarity

In his letter (RIBA, January 2015), Daniel Rosenfelder raised concerns about the impact on the status of the architects' profession of the new principal designer role under the CDM Regulations 2015. The last time I looked the only protected title was in respect of 'architect'. The title of designer under CDM refers to a wide range of people. Current CDM regulations provide a definition of designer. It is essential that the construction industry recognises designers contribute to projects in many ways, and that architects understand they are part of a team and not always the only generators of design. The prestige that our profession enjoys, I suggest, has long been tarnished by those who refuse to acknowledge where architects stand in respect of their responsibilities in the modern world.

The new term of principal designer is certainly not aimed at diminishing or even challenging the architect in any way. Indeed there is every chance it will achieve the opposite. It is a rational step aimed at more inclusive and practical management of health and safety in building projects.

The RIBA, through its Regulations & Standards Group, reporting regularly to the president and Practice & Profession Committee, has been closely involved with the development of the new CDM regulations and evolution of the principle designer duties. Fortunately, we have a very strong relationship with the HSE, and the RIBA's comments during the formulation of these regulations have been listened to and shaped the final outcomes.

This is a chance for architects to recapture some of the authority lost by those with a 'head in the clouds' approach. The principal designer is a natural role for architects to undertake and will enhance the profession. There is every chance that the sign board identifying the architect will have added kudos and respect. It may be that Mr Rosenfelder has not had the opportunity to read the official drafts of the new regulations. This subject seems to have been blighted by misinterpretation and exaggeration – a trend that the RIBA is very keen to consign to history.

Peter Caplehorn, chair, RIBA Regulations and Standards Group

See report, page 61

Tweetback

Readers were much exercised by the online appearance of Matthew Lloyd Architects' St Mary of Eton apartment blocks (see p14)...

Edward Vanderpump @BoswellAffleck

@RIBA @thevicsoc Why the square blocks, out of keeping with the older building? Decoration does not help, just draws attention to it.

Tony Howe @Archaeology-Tony

@RIBA @thevicsoc Poor quality unimaginative design not reflective of the character of its surroundings. And looks like Lego

Philip Davies @Philip-Daviesx

@RIBA @thevicsoc I'm sorry that is the ugliest building I've seen in a long time. 'Aggressive towers' – positively vicious!

...but they were right behind columnist Oliver Wainwright's condemnation of fig-leaf gardening to fool planners (p10) ...

oliver bennett @olibennett

@RIBA Like a sprig of parsley on a triple cheeseburger.



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THE UNIVERSITY OF HONG KONG



Founded in 1911, the University of Hong Kong is committed to the highest international standards of excellence in teaching and research, and has been at the international forefront of academic scholarship for many years. The University has a comprehensive range of study programmes and research disciplines spread across 10 faculties and over 140 academic departments and institutes/centres. There are over 27,700 undergraduate and postgraduate students who are recruited globally, and more than 2,000 members of academic and academic-related staff coming from multi-cultural backgrounds, many of whom are internationally renowned.

The Department of Architecture educates students in an active culture of service, scholarship and invention. Uniquely situated at the crossroads of Chinese heritage and global influence, the Department takes the approach that design is best explored from a sophisticated understanding of both. Through a multidisciplinary curriculum emphasizing technology, history and culture, students gain broad expertise in the management of the environmental, social, and aesthetic challenges of contemporary architectural design. Through its active engagement in design and research activities locally and globally, the Department prepares graduates for participation in an international community of design experts at the highest level. Further information about the Department can be obtained at <http://www.arch.hku.hk>.

Applications are invited for the following positions in the Department to commence as soon as possible.

(1) Tenured Professor (Ref.: 201500264) (The successful candidate will be considered for direct tenure subject to approval)

Applicants should have internationally recognized standing in Architecture, and a demonstrated record of excellence in Architectural Design and/or scholarship of the History and Theory of Architecture. The appointee is expected to provide academic leadership, and enrich and enhance the Department's international standing through excellence in their teaching and their practice or research. He/She will also teach architectural design studios, lecture courses and/or seminars, supervise postgraduate students, and conduct research. Dedication to innovation and excellence in education is expected.

(2) Tenure-Track Associate Professor/Assistant Professor in Architectural Structures (Ref.: 201500276)

(3) Tenure-Track Associate Professor/Assistant Professor in Architectural Environmental Technology (Ref.: 201500277)

(4) Tenure-Track Associate Professor/Assistant Professor in Design (Ref.: 201500278)

(5) Associate Professor/Assistant Professor (50% or 70% Fractional) (Ref.: 201500282)

The appointments shall be on a three-year fixed-term basis, with the possibility of renewal, and with consideration for tenure during the second fixed-term contract for tenure-track posts (2) to (4).

For post (2), applicants should have a postgraduate and professional degree in the relevant field. A Ph.D. degree and/or a full membership in professional institutions of architecture or engineering is desirable. They should also have teaching experience in architectural structures and design programmes, and a demonstrated track record or a strong potential for success in academic research. The appointee is expected to teach primarily undergraduate and postgraduate students in the area of fundamental structural behavior and principles as well as the basis of structural design, analysis and planning of the broad spectrum of structures relevant to architects. The teaching is intended to provide a strong grounding in fundamental principles and working knowledge of structures to support healthy integration with architectural design education at all levels of the undergraduate and postgraduate curricula. The appointee who teaches structures courses will be encouraged to participate in and provide support broadly to architectural design studios or work with design teachers in the studio context.

For post (3), applicants should have a postgraduate and professional degree in the relevant field. A Ph.D. degree is desirable. They should be a full member of an international professional institution of architecture or environmental engineering, with an established research record in one or more of the following related areas: acoustics, lighting, solar design, ventilation, fire safety, sustainable architecture, and building services. They should also have demonstrated innovative teaching skills, and a track record of research in architectural and related practice demonstrating design innovation. They should possess knowledge of building codes, and design integration experience in environmental controls and building services in architectural design. The appointee is expected to teach the relevant postgraduate and undergraduate courses, and lead a research team on related studies.

For post (4), applicants should have a postgraduate and professional degree in the relevant field. Preference will be given to those holding a Ph.D. degree and/or professional qualification, with demonstrated innovation in teaching and a track record in architectural research and innovative design practices. The appointee will be required to teach architectural design studios at undergraduate and postgraduate levels, supervise thesis for postgraduate students, and conduct research. In addition, the appointee may be required to teach lecture courses and/or seminars, in one or more of the following subject areas: architectural history and theory, building technology, computation in architecture.

For post (5), applicants should have a postgraduate/professional degree in the relevant field. Preference will be given to those holding a professional qualification, with demonstrated innovative teaching skills and a substantial track record in architectural practice demonstrating design innovation. The appointee will be required to teach architectural design studios at undergraduate and postgraduate levels, and supervise thesis for postgraduate students. In addition, the appointee may be required to teach lecture courses and/or seminars, in one or more of the following subject areas: architectural history and theory, building technology, computation in architecture.

A globally competitive remuneration package commensurate with qualifications and experience will be offered. At current rates, salaries tax does not exceed 15% of gross income. The appointments will attract a contract-end gratuity and University contribution to a retirement benefits scheme, totalling up to 15% of basic salary, as well as annual leave and medical benefits. Housing benefits will be provided as applicable.

Applicants should send a completed application form together with an up-to-date C.V. to applyarc@hku.hk. Please indicate clearly the reference number and which level they wish to be considered for in the subject of the e-mail. Application forms (341/1111) can be downloaded at <http://www.hku.hk/apptunit/form-ext.doc>. Further particulars can be obtained at <http://jobs.hku.hk/>. **Closes April 30, 2015.**

The University thanks applicants for their interest, but advises that only candidates shortlisted for interviews will be notified of the application result.

The University is an equal opportunities employer and is committed to a No-Smoking Policy



VMZINC launches first engraved zinc surface

In response to feedback from over 400 architects, VMZINC has developed AZENGAR®, the first engraved rolled zinc facade and roofing material. As the lightest shade of zinc available, its surface has a matt appearance, the engraving giving rise to delicate variations in light refraction. It is unaffected by fingerprints and therefore ideal for both exterior and interior use.

t: 01992 822288

w: www.vmpzinc.co.uk



Aperam stainless steel shingles for 80,000 sq. ft. M&S

Aperam 0.6mm thick stainless steel façade shingles have been used on the 80,000 sq. ft., £45m Marks and Spencer's at Glasgow Fort Retail Park. 2K, the smoothest of the non-reflective, polished finishes was specified to provide a distinctive entrance feature when approached from the motorway. Stainless steel is estimated to have saved around 18 tonnes in façade weight over an equivalent in zinc or copper.

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w: www.vitral.co.uk



Urmet's 2-Voice System Chosen for Victorian Restoration Project

Developers, Weston Homes, have chosen Urmet's 2-Voice, 2-Wire system for Preston Hall, a Victorian restoration project in Aylesford, Kent.

The developers needed a system that utilised the existing cabling throughout the building, while providing the residents with a modern-day system using the latest door entry technology. Residents will now benefit from all the advanced features that Urmet's 2-wire system has to offer.

w: www.urmet.co.uk



nora flooring systems

Over 300m² of nora's noraplan uni floor covering has been installed in SAP's UK office. SAP and architects HLW International wanted a plain rubber tile with a good colour choice that was durable and easy to maintain. Rubber flooring from nora systems was the ideal choice and therefore was installed in various areas, including the striking design feature behind the reception desk on the ground floor, the technology suite, the meeting room's reception and foyer areas.

e: info-uk@nora.com w: www.nora.com/uk



New addition to range of passive house certified systems

Newly available from leading sustainable building envelope specialist, Schueco UK Limited, is the Schueco AWS 90.SI+ window, one of a growing number of Schueco window, door and façade systems to have received full Passive House Certification. The window's outstanding thermal performance is the result of advanced insulation technology and enables it to make a positive contribution to the overall energy efficiency of a building.
w: www.schueco.co.uk



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The Bikram Yoga studio on Bristol's High Street and in Highbury and Islington, London are teaching and learning centres for all things Bikram Yoga. Gerflor's Taraflex™ Multi-Use 6.2 in Wood was the flooring contractors' choice for these studios. Taraflex™ has been used in every summer Olympics since 1976 and this 'point elastic' flooring has a higher comfort factor than 'area elastic' floors, reducing the risk and severity of injuries.
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New Leisure Centre Receives Royal Opening

The newly opened Kensington Leisure Centre is a state of the art multi-sports facility with an eight court sports hall, two dance studios and two squash courts. Nearly 2000m² of Junckers 22mm Sylva Sport Beech floors were installed completing one of the largest leisure facilities of its kind. The new build project was officially opened by HRH The Duchess of Cambridge earlier this year to much fanfare.
t: 01376 534 700
w: www.junckers.co.uk



New year, new products

A popular electrical underfloor heating system from market leading manufacturer Schlüter-Systems has been enhanced with exciting new features.

Schlüter®-DITRA-HEAT is the perfect all-in-one integrated solution for use under tiles and natural stone flooring. Its unique studded uncoupling membrane and loose cabling make it an installer's dream, providing variation in size and layout; whilst its low assembly height makes it versatile enough to suit any project.

And now the system benefits from even more flexibility thanks to a new feature rich touchscreen digital thermostat launched this year. The digital thermostat Schlüter®-DITRA-HEAT-E-R includes full touchscreen technology and provides two floor sensors, with the option of air temperature, ensuring climate control is always balanced. Also new for 2015 is the innovative Schlüter®-DITRA-HEAT-E-WS which provides electric heating within walls, offering a discrete, safer and more practical alternative to traditional towel rails and radiators.

w: www.schluter.co.uk



UBM's new London headquarters brought to life

The architectural sign specialist Signbox was commissioned by main contractor Swift Refurbishments to devise and implement a bespoke brand communication solution to bring the intricate interior concept to fruition for UBM's new headquarters in London. The main scope of the project called for a series of bespoke wall art installations, constructed from CNC machined Medite MDF, fabricated and painted to a high quality finish at the entrance to each floor plate.
w: www.signbox.co.uk



Refurbishment of prestigious headquarters

The award-winning refurbishment of the Eaton Court headquarters of Sir Robert McAlpine in Berkshire, designed to deliver an improved sustainability performance, features ceiling systems from Hunter Douglas. The project includes the Solid Wood Linear open ceiling system in European Oak and Walnut. The Sir Robert McAlpine system features a 111mm module, with approximately 1,000m² installed across the whole project.
w: www.hunterdouglascontract.com
e: info@hunterdouglas.co.uk



Expert advice on restoration

Crown Paints' renowned specification services combined their expertise to support the restoration of an historic hall at a prestigious school. A team of technical, colour and product experts collaborated on the project at The Manchester Grammar School - an independent school for boys founded in 1515. The process enabled the school to see exactly how the restoration would take shape, giving them the reassurance the project was in capable hands.
w: www.crownpaintspec.co.uk



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Comar Architectural Aluminium Systems constantly look for ways to exceed what the market demands. Current trends are for window and door systems to provide aesthetics as well as achieve environmental, security, thermal efficiency and life cycle targets. Therefore, Comar are pleased to launch their latest development: the Comar 5P.i ECO+ range. Using aluminium the Comar 5P.i ECO+ system is 100% recyclable.
w: www.comar-alu.co.uk



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Theo Crosby Studio, London

This year would mark the 90th birthday of Theo Crosby (1925-1994), here seen outside his studio at Hammer-smith in 1962. Architect, sculptor, writer, designer, Crosby was involved in several of the most defining events of 20th century British architectural culture, even if he is probably best known for being a founding partner of design firm Pentagram, established in 1972.

Born in South Africa where he studied architecture, he moved to Britain in the early 1950s to dissociate himself from his country's apartheid regime. After working for a number of architects he joined the staff of Architec-

tural Design, for which he also designed covers. His collaboration with editor Monica Pidgeon transformed the magazine into one of the most innovative and respected periodicals of its day. In 1956 he took part in the seminal exhibition *This is Tomorrow* at the Whitechapel Art Gallery, together with Alison and Peter Smithson, Colin St John Wilson, Eduardo Paolozzi and Richard Hamilton. In the last years of his life Crosby taught at the Royal College of Art and led the design team of the new Globe Theatre. ●

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