The RIBA Journal

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Photograph

Jack Hobhouse





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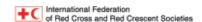


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Cities from around the world have confirmed their participation in Designing City Resilience, the international summit being held in London this June.

Cities will share their resilience challenges and barriers to overcoming them, inputting into the City Resilience Challenge, a two day workshop running throughout the summit.

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- Barcelona
- Bristol
- Chennai
- Glasgow
- Melbourne
- Manchester
- New York
- Rio de Janeiro

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- Learn from, and collaborate with, world leaders in city resilience.

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Lord Peter Smith, Chair of Greater Manchester Combined Authority, Leader of Wigan Metropolitan Borough Council

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1: Buildings

You have to take the rough with the smooth. Reach out your hands and run your fingers across the surface. Only you will do that and embarrass your teenage children. The limestone rugged, a little crumbly, the alabaster soothingly cool, unfelt fissures spelt out only in colour. If it was an icon countless obeisant touches would wear the surface into reli-

gious rectitude. If a cloth, the material would be crumpled and tested as designers flick through fabric samples. Later, slipping off a hanger, someone asks: how would this feel as a second skin? In a building most only handle what has to be pulled or pushed. In burnished bronze handles, wooden handrails and steel balustrades we are directed in our experience by temperature and texture. We are guided by haptic triggers. These are no artist's 'palette of materials' but a more visceral narrative that maps weathering and use. Is our hygiene culture stopping us truly feeling our way in buildings? Take antibacterial gel if you must, but appreciate more than just the looks and echoes of rough and smooth.

Below Intricate Strawberry Hill: tactile balustrades, smooth trompe l'oeil wallpaper.



The Canadian Museum of Human Rights, Winnipeg Antoine Predock Architect

Words Paul Clerkin Photographs CMHR

Iconic is an over-used word – we are now largely immune to it. Watching a building that is touted as iconic from the start of construction, it's easy to be cynical, to ignore the design detail and thought involved. And even more so when the building also has its political detractors during construction, and constant sniping in the local press. The new Canadian Museum of Human Rights in Winnipeg, the first Federal museum to be constructed outside the National Capital Region, has been mired in controversy and

discussion from the start.

Antoine Predock of New Mexico – recently made an RIBA International Fellow – won an architectural competition in 2003 with a concept rooted in the earth and reaching to the sky, but construction and opening has been a long-drawn out affair. Its spiky outline has dramatically changed popular views of the city, and it is routinely shown in TV ice hockey coverage – no higher honour in Canada.

The building presents two different facades, one of curving overlapping layers of fritted glass, underpinned by a mesh of steelwork; and a Tyndall Limestone face, more akin to a mountainside. My favourite view is probably this aspect, where the stonework layers and planes overlap and climb

Main image Controversial but now a landmark for Winnipeg, Predock's museum is like no other. Below Limestone meets steel as the engineering is celebrated.







Buildings Museum

up to where the glass Tower of Hope breaks through. You almost expect to spy a mountain goat or two.

You enter between the gigantic 'roots' of the building, into a dark enclosed space in earthen colours, and heavy black steelwork evocative of the railyards that once occupied the site. The ramp ascends through levels of galleries, and contemplative spaces: a long gradual climb of stolen glimpses of internal spaces, and external views of the city. The ramps, mostly clad in beautiful backlit alabaster panels, change with your position, the light, and even the external weather. Many exhibition galleries are punctured by ramps passing through their space. You'd never tire of experiencing them.

As you'd expect, the galleries, designed by Ralph Appelbaum Associates, are glaring re-

minders of man's inhumanity to man, and uplifting stories of those who push back. One that stands out is the 'Examining the Holocaust' gallery, with its 'broken-glass' theatre of dark metal work and angles, examining Canada's own experiences with anti-Semitism.

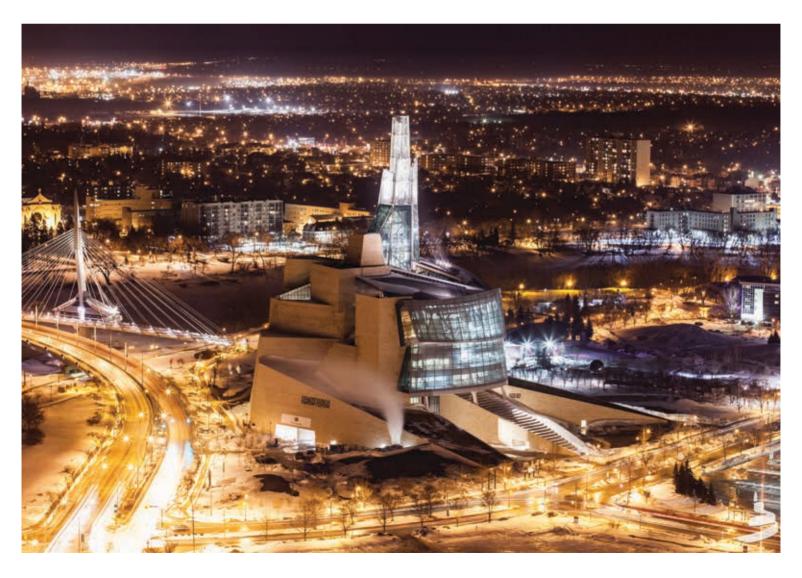
But for me, the building is the star. The soaring glass atrium and balcony levels are a wonder of engineering – steelwork meets at impossible angles, massive masonry walls seem to hang in space, a cantilevered staircase gives a vertiginous experience for those energetic enough to avoid the elevator. Above it all is the Tower of Hope, a viewing level showing the city and the Forks, a meeting place for Aboriginal people for 5,000 years.

Paul Clerkin is publisher of Archiseek.com and a resident of Winnipeg

See more images on ribaj.com

Stonework layers and planes overlap and climb up to where the glass Tower of Hope breaks through. You almost expect to spy a mountain goat

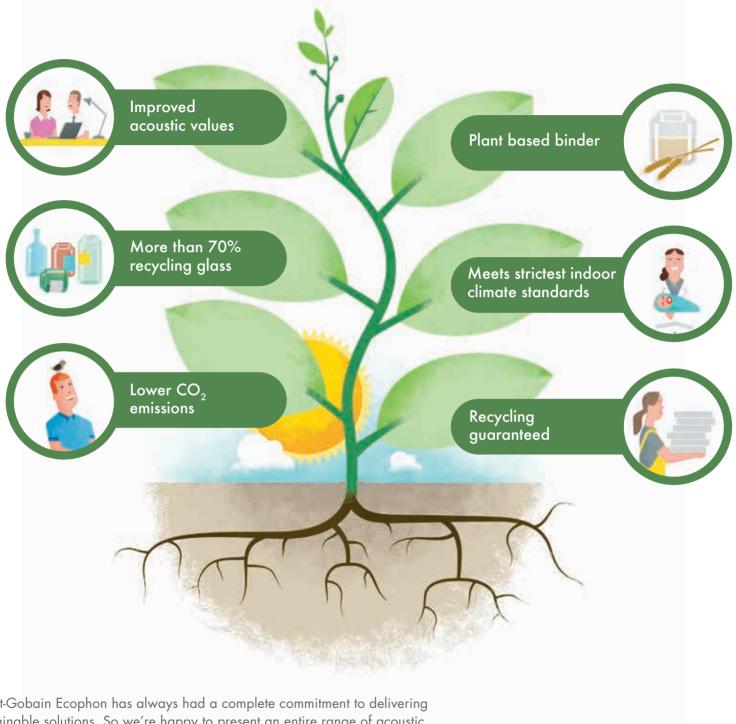
Below The lit tower stands above the flat night time landscape.





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Apartment interior, Narkomfin Building, Moscow

Moisei Ginzburg and Ignaty Milinis, 1932

Photograph: Richard Bryant Words: Jan-Carlos Kucharek

Having made his name as a photographer in the 1980s (the RA's 'Foster Rogers Stirling' show seemed as much a showcase of his work as it was of the architects he portrayed), Richard Bryant is considered a doyen of UK architectural photography. A veteran of the heady days of publishing – when a commission might mean a stay in New York and flight back on Concorde – and with a big archive to

choose from, Bryant brings us back to earth with his shot last year of the Constructivist Narkomfin Building in Moscow.

Built as a model of communal living for workers in the post-revolution Commissariat of Finance, its 54 flats, with high ceiling heights and innovative split-level sections, fell out of favour with Stalin, who saw it as Trotskyist. Falling into disrepair over time, it's in a parlous state today; but despite strong arm tactics by the developers' henchmen to oust the artists and activists who are squatting there and demolish it (it sits on highly valuable land in central Moscow), they are going nowhere.

This is a 'stolen' photograph. Bryant was only granted access through an intermediary, had to get past guards and was treated with a stranger's suspicion by residents while in there. Unpeopled, at first the picture suggests that he's adhering to the conventions of modern photography. But working with film rather than digital and only taking 6-8 shots a day, he puts that trend down to the medium rather than style, as 'people move, film was slow and exposures were long'. Here this was a conscious choice. A space marking occupation without actually showing it; a ghost of a photograph 'alluding to the presence of humanity.'



Tabernacle Street offices Piercy & Company Architects

Words Hugh Pearman Photographs Jack Hobhouse

Infill. It's not generally a word to get the heart racing. But sometimes an infill project has a degree of complexity and challenge that makes it fascinating. Take 2 Tabernacle Street, in London's booming Shoreditch. From the outside, on this narrow street one block back from the City Road, all you see is what looks like a restored Victorian light-industrial facade, of a kind familiar in this district. But if you venture inside, you find a sizeable new brass-clad office building squeezed into a very confined space. Designed by Piercy & Co, its form is an ingenious response to its tight confines.

You'd be highly unlikely to get away with such a bulky object in an internal courtyard today, but this was not the case between the wars, when this was not an office area and a cigarette factory was built here. Much altered over the years and converted to office use, it – along with its neighbouring block on Worship Street to the south – went up in a serious

fire in 2010. When it came to the rebuild, the owner of the site wanted both to increase the available floorspace and to do something more adventurous architecturally.

So little elbow-room was there on this L-shaped site, that when the owners of the building to the east refused permission to erect temporary scaffolding within its curtilage, the whole line of one wall of Piercy's replacement building had to move inwards 1100mm just to make it possible to build. But this brought its own rewards: the enforced set-back allowed Piercy to introduce a strip of glazing at this point to bring daylight down to the lower ground and basement levels. This led to what, architecturally speaking, is one of the two best spaces in the building - the other being the narrow-plan top floor with its origami-like ceiling which has something of a penthouse feel to it.

'I don't think that rights of light is always a good concept for a building, but in this case....' says Stuart Piercy. Indeed, the form of the building was largely determined by rights of light (and party wall agreements), resulting in a slightly Libeskind-like angular appearance that is wholly pragmatic

Site plan WORSHIP STREET

Left Roof plan shows the tight landlocked nature of the site. This necessitated a step-back from the boundary of an adjacent building (right).





Buildings Office

rather than symbolic. It gets very close indeed to the block to the south, rebuilt by Ben Adams – but even here the gentle backwards slope of the brass-clad facade brings down a modicum of daylight. Given the conflagration history here, windows are mostly 60:60 fire-rated double glazed units.

Equally pragmatic is the narrow facade that leads through to the new building behind. Given that the old facade here had been destroyed, the architect could have fought for a modernist replacement - even though the building lies within the Bunhill Fields and Finsbury Square Conservation Area. Instead, seeing that this had been one of the better Victorian moments in what was a distinctly degraded streetscape, it chose to rebuild it - with modifications, the principal one being to raise the opening by a little over a metre to allow a more generous feel to the reception behind, along with a mezzanine overlooking it. The reclaimed brickwork - which is also exposed internally - is supported off a concrete frame. Piercy played up to the Victorian aesthetic with exaggerated cornices inside and out. The ultra-modern chandelier in the reception descends from a very domestic-looking plaster ceiling rose.

Elsewhere, the need to keep overall height down while maximising floorspace led to bulkhead services zones rather than uniform ceiling heights.

This is a £3.6m design-and-build contract for a 1600 m² building – the trick being, as Piercy relates, to have a design contract to Stage E (on the old system) which provides design detail and so greatly limits adverse change by the contractor. Piercy is used to this - his recent new-build for Derwent London, the Turnmills building in Clerkenwell, was also D&B. But in Derwent London's case, he points out, they have an enlightened attitude - 'It's E going on F'.

Other tricks of the trade include making balustrades to set-back floors (such as between ground and lower ground levels, linked by a staircase) with deep steel uprights. These are visually solid from any angle except face-on – giving privacy to those working at the edge of the upper level.

Arguably this is the kind of project that would only stack up financially in such parts of London, where every scrap of land is intensely valuable, space instantly let. But as densification projects go, this works by being both intelligent and elegant - even witty. The result is a pleasing variety of unusual-to-eccentric office spaces, apt for the 'creative industries' that Shoreditch attracts.

More photographs and drawings at ribaj.com

IN NUMBERS

£3.6m contract cost

£2493.44 gifa cost per m²

1446m²

15.61

kgCo_a/m² calculation

BREEAM rating Very Good

Form of contract - JCT 2005 Design & Build

Below

Daylight is brought into the lower ground level. Ceiling heights are kept manageable by bulkhead air handling units.



Client Durley Investment Company Architect Piercy&Company Project manager and cost consultant Jackson Coles Structural engineer Price & Myers Services engineer GDM Fire engineer Exova **CDM co-ordinator** Jackson Coles Main contractor Kind & Company Planning consultant DPP

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Divine intervention

Feilden Fowles' new teaching block has brought cohesion to a rag tag of buildings at Somerset's Hazlegrove School

Words: Jan-Carlos Kucharek Photographs: David Grandorge

There's something benignly religious about Hazlegrove. It might not be immediately apparent from the progressive pedagogy discussed on its website, but it's there just beneath the surface. The private prep school - a former 17th century classical home, set deep in the Somerset countryside, emphasises traditional Christian and family values to parents, something subliminally alluded to when you walk into headmaster Richard Fenwick's office. On the wall between two grand Georgian windows offering views back out over manicured lawns, there's what appears to be an antique painting of Hazlegrove rising from a lake. The house's clearly recognisable sandstone form, based on a Genoan palazzo, floats stoically in the centre, an ark after a biblical deluge. Closer inspection reveals it was painted in the 1970s: fantasy skiffs bobbing adrift in the foreground helmed by what I assume are pairs of damned ex-pupils refused its refuge.

Fenwick arrived in 2002 after heading up Christian schools in Kenya and nearby Taunton to make the school viable again. For him that meant upping the numbers of revenue-generating boarders. But the dorms needed for that involved a gradual process of conversion – spatial that is – of the main house back to purely residential use. This in turn necessitated buildings and prefabs to supply the lion's share of the teaching space. Replacing these prefabs with a dedicated teaching block was the aim of an invited competition between four practices chosen by the governors, which young firm Feilden Fowles, with questioning intensity and zeal, won over more predictable

proposals by better established practices.

When it comes to discussing design influences on the new Fitzjames teaching and learning centre Fenwick, a former design teacher and educationalist, cites a number of references. He has a love of Waterhouse's Natural History Museum, 'which could be a cathedral if you took all the animals out', and 'If I were a Rich Man', where Tevye sings about all the staircases he'd have in his fantasy home. He also has a keen interest in the research of influential dean of education at Liverpool Hope University Bart McGettrick. In a teaching world where kids now do their research online in their own time, I'm told the 'flipped' classroom is the site of active enquiry and discussion rather than lecturing. McGettrick told Fenwick that as far as educational environments go, no-one got it more right than the Benedictine monks with their ecclesiastical cloister form, 'with places to walk and talk whatever the weather, central places to gather and inbetween places to withdraw to.' Pupil/teacher user research aside (and apparently the architect did a lot of it), and given the agendas here, I get the feeling that the final cloister form decided on - a double height central amphitheatre space defined by six classrooms and upper level circulation - was pretty much a done deal.

Feilden Fowles had their work cut out either way. Crucially, the building needed to not only express the programme agendas internally, but to try and make more sense of the environment in which it was placed. While Hazlegrove House itself is a handsome grade II* Georgian box of ashlar and rubble

Buildings School

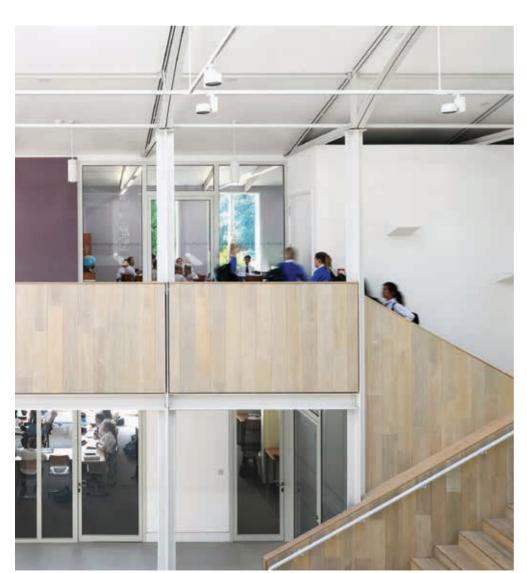
stone, the piecemeal, random extensions of 19th and 20th century teaching blocks, dorms and staff spaces behind form a motley crew in its shadow. Even the chief planner, fully aware of the context, was open to any suggestions on form and materials. The architect's approach was to take what it could draw from the site to anchor it to its context − and in doing so try to extract some order from the chaos. It also meant incorporating an adjacent existing building in the overall design − all for the less-than-princely sum of £1800/m².

The result is a 660m² three-bay brickfaced and concrete-column form of low roof pitches that makes simultaneous references to both the main house and its clutter of associated structures. Set at the west end of the site, the restrained southeast face connects with the modified staff room block via a new timber colonnade to generate a sense of place where none existed. The two also define a charmingly detailed courtyard playground cum sundial that, with key points demarcated, allows kids to become human gnomons and tell the time by their own shadows. The sun works for the columns too, their high sandstone aggregate content yielding a rich, warm glow, that counterpoints the recessed red brick classroom walls behind them and casts deep shadows to frame and highlight the projecting glazed central entrance bay.

The moves here are simple but effective, and the same consideration is reflected at the back where the escape strategy has resulted in a long, externally expressed, black painted steel balcony that connects to ground at one end, with roof drainpipes picked out in the same materials. Partner Edmund Fowles says that, with its large, low arched window, the practice was influenced by the Museum of Childhood round the corner from its London office. You can see what he means, and it's given the elevations delicacy – even to a rear one that wouldn't normally even be seen.

The Museum of Childhood is as much present in the central space, where the firm has designed fine steel roof trusses that ref-

Below Private classes are separated from the public atrium area by wide circulation and a breakout space.













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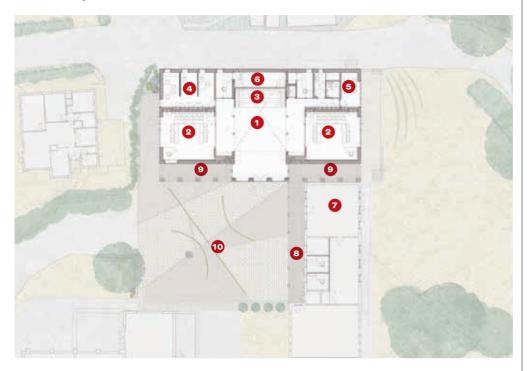




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Ground floor plan



- Break out/learning resource
- 2 Classrooms
- 3 Hellerup stair
- 4 Learning support rooms
- 5 Meeting room
- 6 Plantare
- 7 Converted staff room
- 8 New timber colonnade
- 9 Cloister
- 10 Playground





erence those at the museum, its arc serving to define the main volume and landing on cruciform steel columns that in turn support the wide first floor circulation running around the full height space. Fowles remarks that money was tight, so the column form was welded from two L-shaped sections, but it results in the Miesian detail and suitably symbolic cross form in plan that should keep Fenwick happy. Steel detailing is generally simple and pleasing, which Fowles admits might have something to do with his time at Hopkins Architects. Details on the Hellerup stair were well argued by the architect with building control, to avoid unsightly handrails and tread contrast strips interrupting the homogeneity of the look. Pupils use the left hand stair to ascend and the right to descend and consequently left treads look more worn; this tracking of their feet is a subtle register of use. The space can be used for drama and informal teaching events, although Fenwick adds that first thing in the mornings pupils sit and chat here before the school day starts. With its light and lofty feel you can see why they do.

Naturally ventilated classrooms on both levels are separated from this area by glazed walls that meet BB93 demands, although it's clear that client and architect wanted to ensure that the spaces weren't isolated from each other but had a certain amount of acoustic connectivity. Upstairs wide landings with oak balustrades allow pupils to move easily and form makeshift breakout study spaces on the south side, where deep timber window reveals allow them to sit and read or chat. From here too the view out reveals that the new building looks centrally down a road that leads out past the education buildings to the playing fields beyond and, inversely, formally terminates the view from them; the building making sense of the otherwise random assemblage.

While the school charges £6,000 a term, Feilden Fowles was challenged to make best use of its talents with a limited £1.2m budget and its success is seeing them being mooted for Hazlegrove's parent, the King's School in Bruton, hoping to mark its quincentennial next year with a new project. The architects' religious observance here has shown they can be economical and judicious in design, detailing and materials – skills much in need in the more challenging secular state education sector. God willing, they'll get the chance.

Space odyssey

Patel Taylor's brief from Barking council was to tempt pensioners into smaller homes. Can the attractive arts and crafts feel survive the next phase?

Words: Eleanor Young Photographs: Peter Cook



Diminutive monopitch forms with generous Lutyens style chimneys growing through them – one harks back to the sixties social housing of Aldington Craig and Collinge and the other to grand romantic cottages. But in fact they are in Barking, east London.

When you are used to city centre schemes, with five storeys of flats crammed onto a site and every inch of the core squeezed for efficiency, this initially looks luxurious and then wasteful. At low density and with plenty of car parking, it has adopted a suburban model, sitting at the edge of the green belt and other open spaces. But the question of density has to be taken at two scales: first the domestic, plan level and then at the site level.

Patel Taylor was selected under Barking and Dagenham's housing framework to design the first phase at The Lawns, Rainham Road North. The brief was very clear, as government and housing providers focus on reducing 'under occupation' of homes (a spare room to you or me). Prime targets are those of retirement age whose families are proba-

bly long gone and who might benefit from a more accessible home, thus making way for an overcrowded family.

For councils, the problem is finding somewhere to build and then providing something tempting enough. Barking managed to find some plots of land, including an old leisure centre and a council depot. Then to persuade the downsizers. Consultation and a focus group showed what they wanted: their own front door, a pitched roof, single storey and clearly identifiable homes of their own. In CABE's heyday it polled the people of Britain to find their favourite housing form. Bungalows were the resounding winner, taking 30% of the vote. This essentially was what Patel Taylor had to aim for – and what the schemes are still referred to as.

You wouldn't know it, to be honest. The pitched roof morphed into a monopitch. At least one of terraced frontages can look as bleak, as the early detractors of The Lawns feared with their 'prison' accusations.

Residents later countered that perception, talking about their 'palaces'. Once

Left A glimpse into the courtyard, or a glimpse out for the chance of a chat with a neighbour.

Right Bay window, chimney and monopitch make for an elegant arts and crafts design.







Above A linear courtyard composition enlivened by the buildings.

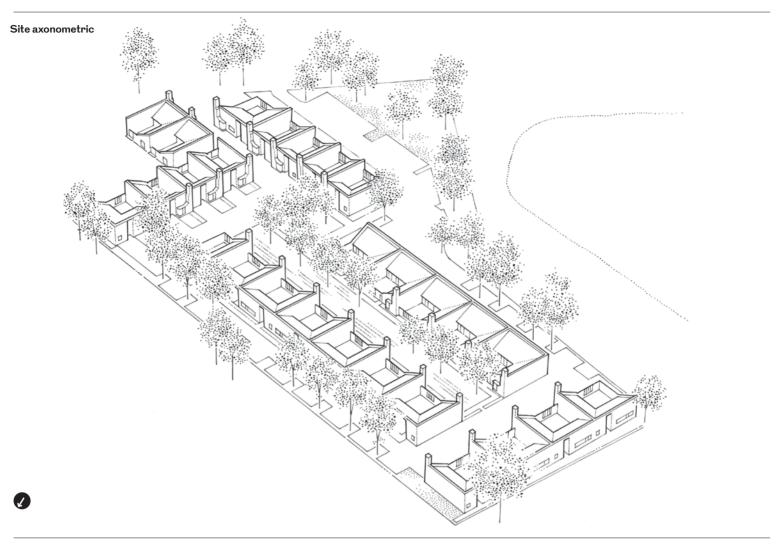
inside the developments you can see what the hard edge is protecting, perhaps unnecessarily. Andrew Taylor sees it as a 'settlement' like a rock, with a nod to Jorn Utzon's courtyard houses. There is a shared green with sun-hugging courtyards looking onto it on one side and kitchen windows on the other. Chairs in the courtyards hint at where inhabitants sit to catch the rays, looking out through the sociably gappy timber fencing. Glimpses of washing hanging and the bay windows of the living rooms (again at a level suitable for peeping out), reinforce the sense of friendly domestic scale. The bays and the chimneys, expressive in their solidity, create a composition of forms that would warm anyone's cockles, though a little more landscaping wouldn't go amiss, perhaps including something old-fashioned like big-headed blowsy roses.

It is the half-empty car parking that makes this a woefully wasteful scene. One space per unit was seen as appropriate by the client, yet many of the pensioners living here don't even have cars according to anecdote. The edges of the sites are defined by large areas of Tarmac without even giving direct access to every front door to drop off heavy shopping. This is particularly acute at the Wood Lane site, which is ringed with parking.

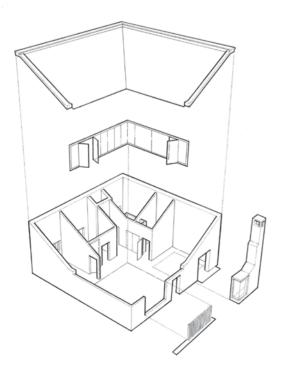
But the space inside the houses is luxurious, generous and well lit. At The Lawns we visit Lilian Chipperfield who waxes lyrical about the one generous bedroom over the smaller unused bedrooms of her previous flat. The Lifetime Homes standard, the Lon-

don Housing Design Guide and particularly the Habinteg Wheelchair Standards (aimed at allowing older people and the disabled to stay in their homes) - mean often squeezed spaces such as corridor, kitchen and loo could accommodate a modestly swung cat or two. The courtyard gives a sense of light and air in the living room and bedroom while ensuring just enough privacy. The volume of the monopitch is not exposed as originally planned, the reason lost in the mists of rationalisation. This large space is also out of bounds as loft storage, though it does achieve some value where the height is used over the entrance and cut into for a roof light into the otherwise windowless bathroom.

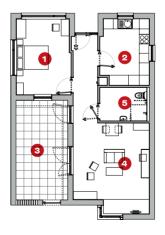
Jennie Coombs, the council's regeneration manager, major housing projects, is



Axonometric



Typical plans



- 1 Bedroom
- 2 Kitcher
- 3 Courtyard
- 4 Living room
- 5 Bathroom





upfront about the small number of places where costs had to be lost and also about the fact that these 'almshouses' were expected to be 'expensive'; they had to tempt older people out of their larger homes. But at around £200,000 a unit it is not a temptation Bark-

ing can continue to fund. There are four more schemes now on site and lessons have been learnt from the first two.

And where do these simple forms sit among the major masterplanning projects with which Patel Taylor is marking out the

landscape of White City and the new town

near Ostashkov, Russia? The linearity and

edge condition set up by the landscaping are all there, unusually with the building contributing softness and sense to the landscape rather than the other way round. The arts and crafts tradition, an abiding interest of Taylor's, is being diluted on the next Barking project, retendered and with a new contractor. The monopitches will be combined in a far less readable form, the plans handed so party walls sit together. Less optimised for living but cheaper to build of course. The chimneys will go too – they were already reduced to follies without a stove or even a vent. The forms will be poorer for it.

IN NUMBERS

72m² GIA,1-bed 2-person

88m²

GIA, 2-bed 4-person

£ 7,312,903
construction cost

£2350

construction cost per m²

Architect Patel Taylor

Client London Borough of Barking and Dagenham Structural engineer SDP Consulting Engineers/ Conisbee

M&E consultant Ingleton Wood / CBG Consultants **Main contractor** Lakehouse Contracts

Supplier

Insulated beam / block flooring Milbank
External brickwork lbstock

Integrated brick batboxes Ibstock **Roof trusses** Harmony Timber Solutions

Insulated steel lintels Keystone

Cavity trays and parapet waterproofing

Cavity Trays of Yeovil

Roof tiles Marley

Flat roofing loopal

Insulation to cavity walls Kingspan **Insulation to flat roofs** Kingspan

Electrically operated roof windows Velux **PPC aluminium windows** Munster Joinery

MVHR units Titon

Hard paving to internal courtyards lbstock Hard paving to public realm Hanson Kitchen fitout Howdens



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The giant steamer basket splits above the entrance, glazing marking the track level.

FaulknerBrowns has added a concert venue to the velodrome at its Derby Arena with an ingenious insertion into the usually underused central space

Words: Hugh Pearman Photographs: Martine Hamilton Knight







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A velodrome is a tricky building type. It has to be big, just to contain the officially-approved dimensions of the banked wooden track. The shape of that circuit, so precipitately raked at its ends, makes it difficult to distribute spectators around. Despite the huge growth of popularity in track cycling in the UK spurred by success in the Olympics, numbers of regular spectators remain small compared to other sports. So it makes commercial sense to find different uses for the building if possible – other sports, pop concerts and so on. These are difficult to square with the strict criteria of UCI, the International Cycling Federation. But in the new Derby Arena, architect FaulknerBrowns has managed it.

The core of the problem is the core of this typology: the infield, the large area inside the loop of the track, which for some reason always seems to be a sea of blue vinyl. It is big enough to be used for lots of things other than cycling – but how do you get to it? Typically it's via a tunnel underneath the track, which is fine for bike

teams, not so good for event audiences. A removable slot of track is possible – FaulknerBrowns did this in an earlier velodrome at Apeldoorn in the Netherlands – but race cyclists will always feel the slight bump of the joints, and they're not keen on that.

In Derby, however – right next to the soccer stadium of Derby County FC, the Rams – the architect has found a solution. It is to raise the cycling track a storey while leaving most of the infield on the level below. Only a D-shaped section of the oval at one end is left at track level, and that's all the teams need for tinkering with their equipment in most cycling events. That means other users can walk in the front doors and straight through the foyer on the level into a multi-sports arena that can also house seated events for 3,500. Adding the fixed velodrome seating either side of the track gives a total capacity of 5,000. That's a useful in-between size – smaller than the purpose-built city arenas that tend to be of the 12,000 to 15,000 size (London's O2, in the

IN NUMBERS

£29m total contract cost

£24m

£1600

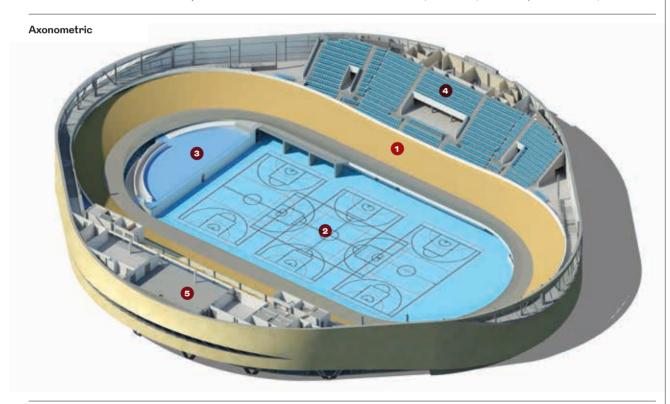
gifa cost per m²

15,000 area in m²

5000

arena capacity

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Section AA



- 1 250m cycle track
- 2 Multi-use infield
- 3 Cyclists' D
- 4 1,500 spectator grandstand
- multi-function area
- 6 Ramped spectator
- 7 Sports changing
- 8 Cyclist and event changing
- 9 Cycle storage

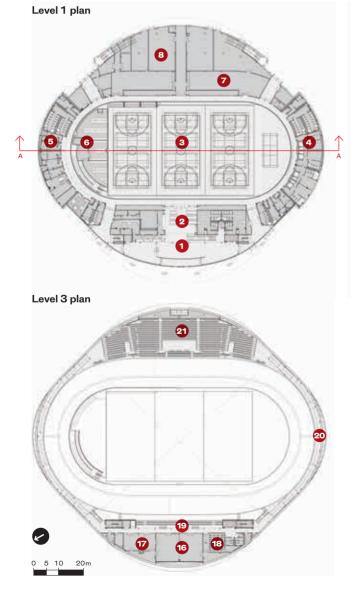
Dome, is 20,000) but twice as big as the largest theatres and concert halls. 'This place is bigger than cycling,' as FaulknerBrowns' partner Michael Hall puts it.

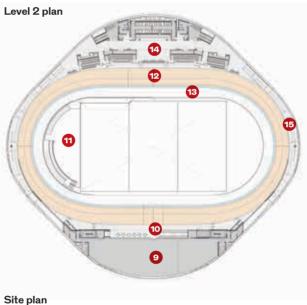
So much for the configuration: what about the aesthetics? As an object in an industrial-park landscape with a football stadium on one side and what would once have been called a wasteland (now 'nature reserve' above a former industrial tip) on the other, Derby Arena succeeds in looking intriguing – in a way that the clunking Emirates Arena in Glasgow by 3D Reid, built for the Commonwealth Games and containing the Chris Hoy velodrome, does not (RIBAJ, April 2014 and online). The Derby Arena is big enough and mysterious enough to hold its own. You get a long view of it as you approach the city by train, especially from the south, its randomised strips of multi-coloured aluminium shingling sparkling in the sunlight. This laminated composition is lifted at three points where long slits of angled windows are inserted. Colouration aside, it

looks a bit like one of those Chinese bamboo culinary steamers, splitting slightly.

This is a classic value-engineered building, built for a very cost-conscious local authority. With a total build cost of £24m for a gross area of $15,000 \, \mathrm{m^2}$ (enclosing a huge volume rising $15.5 \, \mathrm{m}$ from arena floor to roof) it is cheap compared to, say, Hopkins' London 2012 velodrome which is 25% bigger in area but cost two and a half times as much. The Derby example is also more flexible.

But despite this – and the inevitable designand-build contract, design to Stage E in old money – FaulknerBrowns, project manager Mace and structural engineer Arup have done well. They treated it as a curvy lozenge-shaped big shed or hangar, slightly undulating, lined with accommodation around the big oval inside, and enlivened externally by that striated cladding, clearly referring to the timber slats of the track. A big shed means a straightforward steel construction (with in-situ concrete construction for the fixed banks of





Floor plans

- 1 Reception foyer
- 2 Café area
- 3 Multi-use infield
- 4 Sportschanging
- 5 Cycle and event changing
- 6 Cycle storage7 General storage
- 8 Plantrooms
- 9 Fitness gym
- 10 Fitness balcony
- 11 Cyclists' D
- 12 250m cycle track
- **13** Safety margin
- 14 Spectator concourse
- **15** Ramped spectator concourse
- 16 Multi-function rooms
- 17 Meeting rooms
- 18 Spin bike studio
- 19 Spectator balcony
- 20 Ramping concourse
- 21 1500 spectator grandstand

Sitepla

- 1 Velodrome
- 2 Approach concourse
- 3 Carparking
- 4 Nature reserve
- 5 River Derwent
- 6 Derby County soccer stadium

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seating). At entrance level you get neat tubular V-pillars holding things up but when it comes to the roof, the steels get massive. Where the London 2012 velodrome has its elegant tensioned-cable net roof with very little depth of structure, this one involves stonking 5m deep steel trusses spanning up to 84m. You're gazing up at the sort of no-nonsense structure you'd normally associate with a railway bridge.

You're also gazing up at a continuous roof soffit. Long strips of roof glazing were in the original design but again, cost-cutting intervened. Luckily this is compensated for by the big window 'smiles' at either end, which not only bring in a lot of daylight but also allow views out from the upper levels. Acoustic damping is provided by a perforated interior lining with insulation behind. Overall the building manages BREEAM 'very good'.

The multi-sport arrangement requires more than just various coloured lines on the floor marking out

courts for badminton, basketball, volleyball and netball – and filigree nets dividing the volume. Hall points out the large white grilles around the infield providing very low-velocity air-handling: because shuttlecocks don't like a breeze. Bleacher seating is simply wheeled out and erected as necessary. On the upper levels are a gym, fitness studios, and an events space that can double as a hospitality suite.

The Derby Arena feels likeable. The day I was there wasn't especially busy – it was only just opened, an Easter-holiday group of children was speeding round the track, a scattering of people occupied the foyer café, there was nobody in the stands or using the sports courts – but it managed to avoid echoing emptiness, which is quite something in a building this big. How it feels when packed to capacity is quite another, but it's the fate of such places for that to be relatively seldom. Here, you see a tight budget being intelligently used, with quite a dash of flair. It's a proper civic asset. •

Below Cost-cutting means no daylight through the roof, though plenty comes in through the end windows. Note level separation of track and infield.



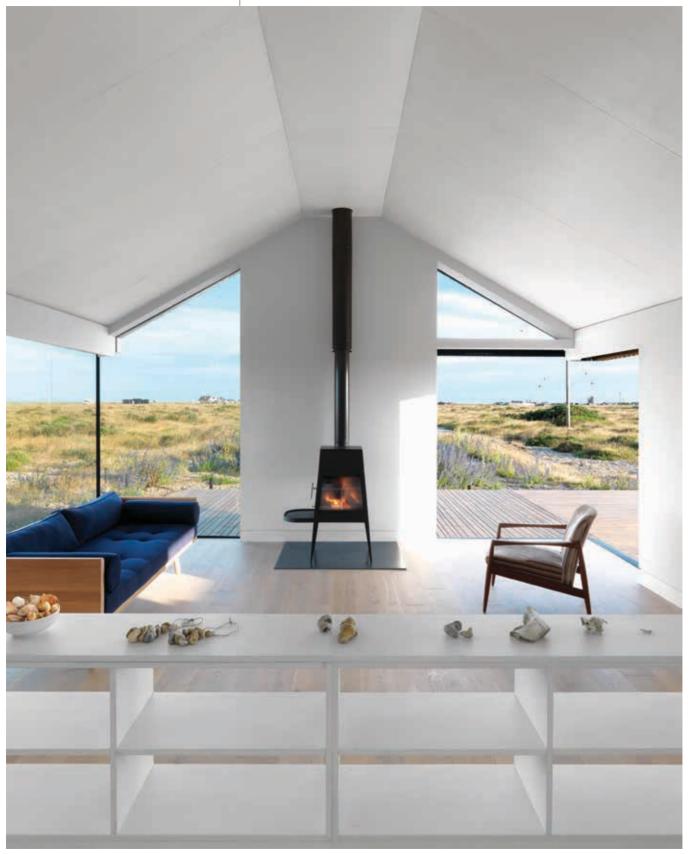
Client Derby City Council
Project manager/Cost
consultant Mace
Architect FaulknerBrowns Architects
Engineer Arup
Contractor Bowmer and
Kirkland
Track designer/Installer
Velotrack

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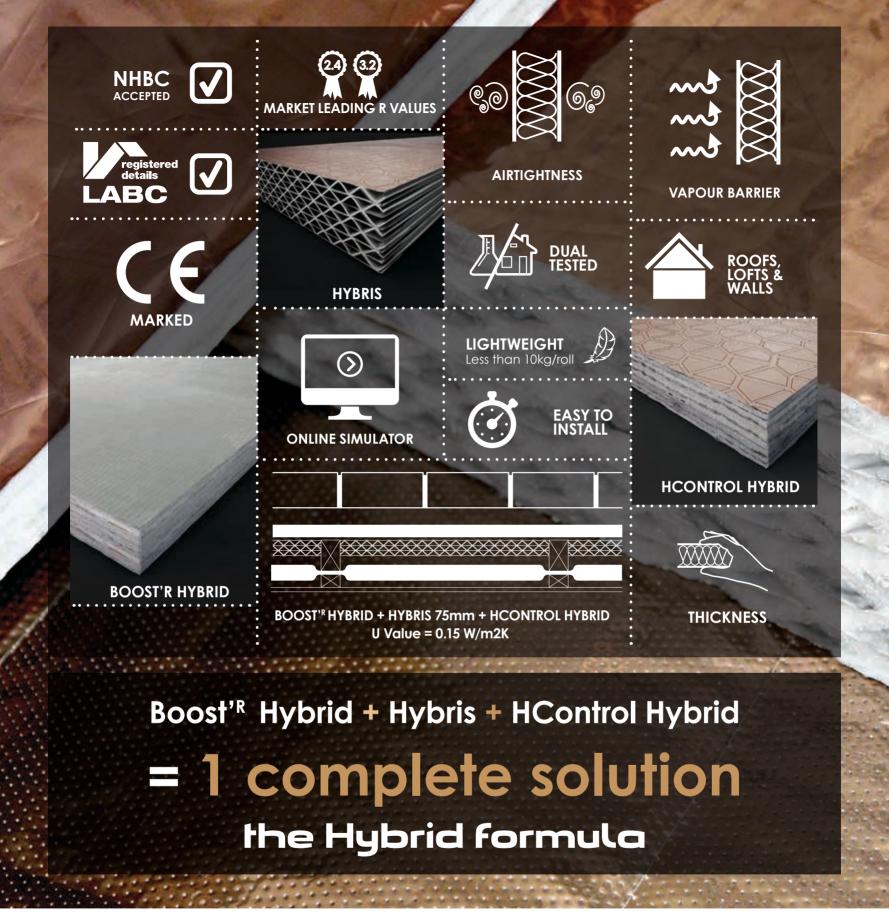
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Stuff of nightmares

The colours and textures of Strawberry Hill's domestic interiors have been painstakingly recreated, with resplendent results

Words: Stephen Cousins Photographs: Kilian O'Sullivan

Early one morning in June 1764 the architect, writer and collector Horace Walpole awoke feverish from a vivid dream in which he'd seen a giant armoured fist hovering on the staircase of his home, the famous Gothic Revival villa, Strawberry Hill in Twickenham, south-west London.

The menacing vision inspired him to write the Castle of Otranto, now recognised as the first gothic novel, which with its knights, villains and haunted corridors would change the course of art and literature, influencing works from Mary Shelley's Frankenstein to JK Rowling's Harry Potter, and even the PlayStation 4 game Bloodborne.

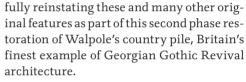
Today I'm standing in the very same bedchamber where Walpole had that dream, one of five domestic rooms now open to the public for the first time in over 200 years after a ± 1.2 million restoration thanks largely to the Heritage Lottery Fund, and I get a sense of what might have given him the willies.

The room has a spectacular view of what was, in the 18th century, a remote and untouched section of the River Thames; the walls are covered in an ornate, rather psychedelic, 'flocked' wallpaper with a raised pattern of golden yarn on a blue background; and the room leads onto a gloomy stairwell featuring wallpaper based on a tomb in Worcester Cathedral and eerie sculptures of antelopes holding shields.

Equally impressive is the amount of painstaking work that has gone into faith-

rooms at the 18th century Strawberry Hill are now open to the public for the first time.

Below Five new domestic



Headed by architect Inskip + Jenkins, the project authentically reinstates the architectural detail and decoration of the private rooms, which feature wallpaper fabricated at one of the few handmade paper makers in the British Isles, Griffen Mill in Ireland, and printed using wooden blocks hand carved in the US. Sophisticated microscopy techniques were used to analyse paint colours which were then recreated using real pigments such as cochineal, a scarlet dye from a tropical parasite, and pure blue verditer, a copper salt made to imitate lapis lazuli.

'Everything was made specifically for this project, with a huge emphasis on traditional craft and craftsmanship,' says Kevin Rogers, associate at Inskip + Jenkins. 'Revealing the 1790s wallpainting was a small nightmare in terms of time and technique. The most taxing and challenging element was the chemistry behind the colour.

'There is a certain amount that archives will reveal and scientific analysis pushes it further forward, but ultimately the reconstruction of the colours could only be achieved through careful trial and retrial. It's no coincidence trade guilds are described as the protectors of the "art and mystery" of a trade.'

Strawberry Hill was conceived as an architectural conjuring trick, a miniature Gothic castle built around the bones of Walpole's country house using techniques such





Above The breakfast room is one of the more intimate spaces now open to view.



Above Restored chimney-piece in the Holbein Chamber.

as papier-mâché, wood and plaster moulded and painted to look like carved stone.

The property fell into disrepair in the mid-1990s and was placed on the English Heritage at Risk Register. Its fortunes changed in 2008 when a local group, the Strawberry Hill Trust, succeeded in securing £8.9 million from the Heritage Lottery Fund and other donors to complete a major restoration of 20 rooms, many of them grand public spaces, and the exterior, with its battlements, spires and gargoyles. These were opened to the public in 2010.

The second phase restoration began in 2013, funded by a $\pm 821,000$ grant from the HLF plus money from other trusts and foundations. This focused on the building's most intimate rooms, nestled around the staircase on the first and second floors, where Walpole lived, wrote and entertained. They reveal the fashionable patterns and colours of London from 1700 to the 1750s, and the influence of 18th century Italian taste as seen through the eyes of the English Grand Tourist.

'The private rooms have modern, extravagant patterns, and contrasting colours, very much influenced by imported textiles and pictures bought by Walpole in 1739-41 when touring Italy,' says Rogers. 'They provide a sharp contrast to the public rooms, such as the gallery and the tribune, which are more formal, gothicised spaces.'

Fortunately for the restoration team, Strawberry Hill is one of the most comprehensively documented houses in the country. Walpole wrote a book on his alterations for visitors to the house and described them in thousands of letters. Inskip + Jenkins's own detailed archaeological investigations uncovered evidence of the original paint colours and fragments of wallpaper found around doorways or hidden inside cupboards.

The most theatrical of the restored spaces is the Holbein Chamber, created to show off Walpole's collection of Holbein drawings of the Tudor Court, which features an elaborate restored Gothic chimney-piece and arched fretwork screen, modelled after the high al-

tar in Rouen Cathedral in France, and a ceiling with a star and quatrefoil design.

The walls are 'bishop' purple and made from a handmade blue paper, by Griffen Mill, that acts as an undercoat, covered with a combination of blue verditer and real red cochineal dye. 'This very thin surface wash creates an extraordinary impression of different pigments and colours when seen in natural light, like subtle clouds of carmine floating on the wall,' says Rogers.

In Mr Walpole's Bedchamber, and several of the other rooms, the timber framing of the rooms was hung with a fine linen lined with sheets of handmade paper, covered with flocked wallpaper as a finishing layer. The bedchamber paper was printed by specialist block printer Adelphi Paper Hangings using 18th century techniques, the raised gold flocking created using specially selected yarn to simulate the texture and lustre of the original and coloured using traditional vegetable dyes. Walpole's bedchamber connects via an arched doorway to the Plaid Bedcham-



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Above Wallpaper on the stairwel is based on a tomb in Worcester Cathedral.



Above View into the Red Bedchamber with its handmade wallpaper.

tury approach to pattern-making designed to economise on block making.

'In the 18th century the rooms would have functioned as a repository for a great collection or art and artifacts that populated the walls and spaces,' says Rogers. 'It's likely that the wallpapers would have had a certain amount of flaws because the decoration was considered secondary to the treasures inside; now the house is empty the decorations have

ber, where a light and sparse diaper pattern

features sprigs of coral, reprinted in Prussian

Blue on a chalk background. The simple pat-

tern uses a single 'half block', a mid-18th cen-

The restoration of the main staircase was carried out just after phase one and acts as a unifying force that physically and visually links the private rooms. The space is a feat of architectural composition, rising up on 11 different levels to an entirely asymmetrical and counter-rational design. It embodies Walpole's concept of mediaeval 'gloomth', a

become primary, so what we produced had

much less tolerance for error.'

deliberate use of darkness and shadow to create a sense of unease and mystery, also used in some of the halls.

Reinstating the original Worcester Cathedral-inspired wall painting on the staircase was painstaking work as all the original patterns had been destroyed. Careful study and meticulous examination of the walls revealed enough fragments of the 18th century drawings to create a full scheme.

'This was by far the greatest achievement in terms of physical restoration,' says Rogers. 'The process of hand-painting the many reams of paper and applying it to the walls took an incredible two and a half years. The 450 coffers on the ceiling soffit alone took six months, each one hand painted on a separate piece of paper and laid overlapping from top to bottom, like shingles on a roof.'

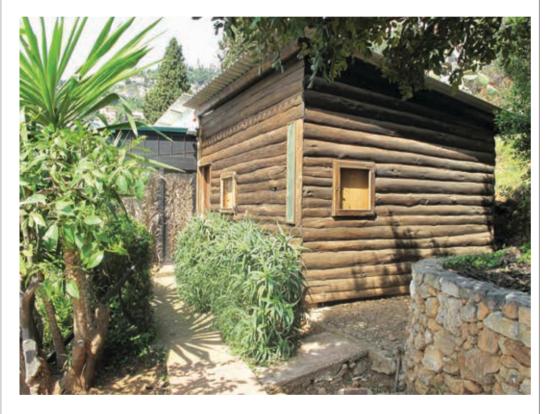
It's a Herculean effort, worthy of a knight in a gothic tale, and now the restoration is complete we can experience again in 2015 what Walpole described as his 'little plaything, the prettiest bauble you ever saw'.

The most taxing element was the chemistry behind the colour. It's no coincidence trade guilds are described as the protectors of the 'art and mystery' of a trade

Design your own Cabanon

Deadline for entries: 11 May 2015

Follow in Corb's footsteps: enter the RIBAJ 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. ●



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 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 RIBAJ 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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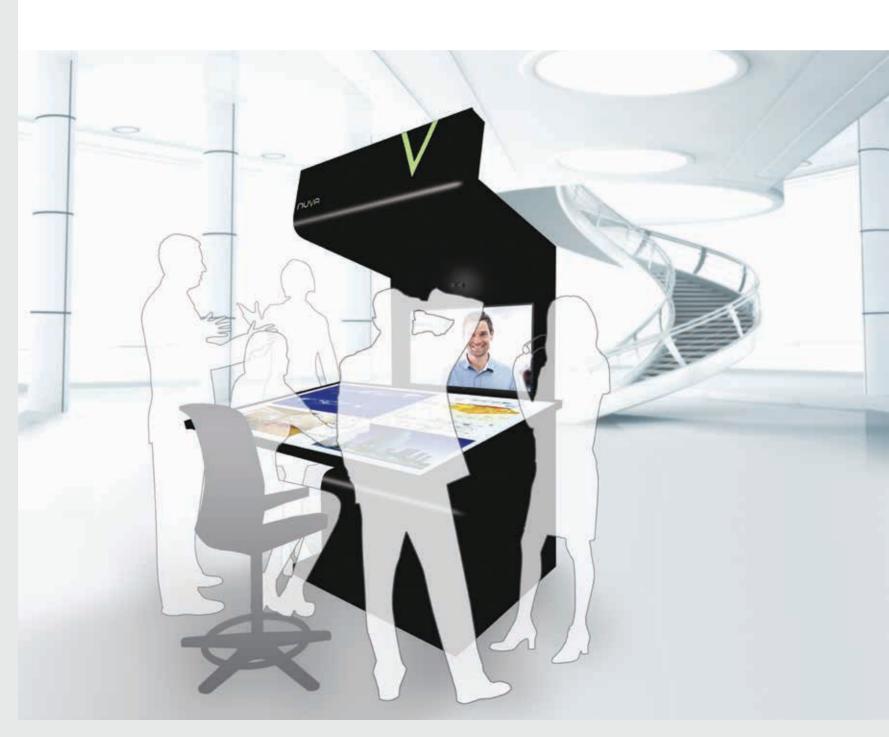
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It is crucial for any organisation to effectively exchange knowledge and ideas to maintain competitive advantage. But as global teams become ever more dispersed, the need to collaborate is one of the top 36% of business drivers: a medium to support and encourage innovative working is clearly needed (source Aberdeen Group 2012).

Meeting and interacting face-to-face is how humans work best. Body language. gestures and eye contact, as well as the manipulation of artefacts, are integral to building trust and relationships – an advantage that offers potential for stronger client and partner relations.

The Aberdeen Group study also revealed that 19% of projects fail due to the time spent waiting for communications and decisions. This shows how vital it is to match the communication medium to the complexity of the task, to maximise project success and allow immediate decision making.

Although there will always be a need for travel, reducing non-essential journeys would lead to considerable financial savings. Time lost due to skilled workers travelling

adds significantly to the cost for architectural practices, and can incur hidden HR costs in the form of family disruption.

The implications of your workforce constantly travelling extend beyond financial costs. Workers that are made to travel extensively can delay key project meetings further than if they were able to collaborate remotely and effectively. This will mean prolonging projects, taking longer to meet deadlines and making businesses less competitive.

Furthermore, according to the HMYOI Cookham Wood Report 2013, breakdowns in communication and misunderstandings have meant that 30% of the construction process is rework. With a substantial amount of time and resources being ineffectively allocated over a prolonged period, it is an imperative to collaborate quickly, accurately and remotely.

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Helping teams to focus on a dedicated workspace regardless of their location, and giving all the necessary resources access to key project information, significantly reduces scope for error. It makes sure everyone is on the same page and substantially lowers the amount of rework required. Project timescales and budgets can be radically improved. Imagine what nuVa could do for your projects. •

£100m with ten project meetings. Saving and risk reduction potentially in the area of £25m. Faster decision making instead of travelling to meetings could reduce total project cost by up to 25%. Construction project Duration (days)

Construction project	Durati	Duration (days)	
Ten project meetings		220	
Immediate nuVa Meetings	165		

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Task	Business trip (hrs)	nuVa (hrs)
Lead time to assemble an international meeting	80	8
Make bookings for flights, hotels, rental car etc	1	-
Schedule the meeting with participants and book the meeting	room 1	1
Prepare materials for meeting	1	1
Drive to airport	1	-
Check in and pre-flight waiting	3	-
Flight time to meeting	3	-
Drive from airport to meeting	1	-
Waiting for the meeting to start	1	-
Meeting duration	4	4
Drive from meeting to airport	1	-
Checkin & pre-flight waiting	3	-
Flight time from meeting	3	-
Drive from airport	1	-
Recovery from trip and jet lag	2	-
Follow up from meeting	2	2
Total	108 hours	16 hours

The table above may be used to compute improvements in decision-making time that directly relate to project cost and risk. In the overall project delivery, the cost efficiency implications of faster decision making on numerous, difficult issues far outweigh any perceived benefit in tangible travel or associated cost.



2: Intelligence



Andy von Bradsky



PRP chairman
Andy von Bradsky
gives his personal
take on DCLG's
Starter Homes
Design guide
advising on what
new homes at a
20% less than
market value
might look like

Well, that got slipped out under the radar just before Parliament was dissolved then? I can't account for the timing, but I deputised for Stephen Hodder as head of the RIBA Housing Group at DCLG's round table discussions on Starter Homes Design and had a say on their formulating a political response to it. I'm encouraged that DCLG is picking up on architecture and that how our buildings look might be relevant.

So what do you think of the Starter Homes policy in general?

The RIBA will be more diplomatic about it but I feel it's a bit flawed. Given that it exempts developers under the initiative from paying out under Section 106 – the usual vehicle for funding social housing – it seems to be funding home ownership at the expense of affordable housing provision. There needs to be more emphasis on proposed brownfield sites having connectivity with urban centres or existing schemes – developing derelict or isolated sites might be detrimental to the whole idea of place making.

How did you feel discussions went on Starter Homes Design? I felt a tension between those who wanted to promote traditional formal approaches over modern ones: the guide definitely emphasises the former. Some of the examples they ran with are good in principle – Demetri Porphyrios' Islington scheme, for example, is great progressive classicism – but there's no way that quality could be built at the kind of baseline costs developers would want for starter homes. It's simply undeliverable, whether you like traditional architecture or not.

So is it more about economics than aesthetics?

I'm saying it's a key factor. Construction costs are rising, market values are driven by location and desirability, and somewhere between the two is the developer's profit. And who is actually determining the market value of a property and therefore what the 20% discount would be? We're working with developer Pocket, which is promoting quality, modern design, but the spaces it markets are smaller so as to remain affordable.

Can starter homes be a solution to the housing problem? Part of the problem is the UK's obsession with the carrot of home ownership and how politics feeds into that cultural mentality. Getting on the housing ladder is becoming more and more difficult and so I think as a society we need to become more at ease with different tenure models rather than aspiring to just one. A solution is needed; we ignore at our peril the issues at the bottom end of the housing market and should avoid policies that exacerbate the problems.

TRAD OR RAD?

The Starter Homes Design document is not policy, and its foreword is clear about that: it calls the various designs of constructed schemes of flats, semidetached and terraced houses 'exemplars' achieving 'a baseline of good quality from the outset.' The document defers to NPPF and local authority planning guidance, but the aim is that the exemplars 'can work alongside positive approaches on good design locally where they are in place'. Included are images and dimensioned elevations of six types of terraced home, one type of semi-detached and one type of flat. While the discussion seems to centre on the bias towards 'traditional' housing, only half the exemplars shown might be considered as strictly coming under that appellation.



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





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In search of everything

What do commercial developers want from architects? The RIBA Client Liaison Group's latest round table found that they seek a great deal

Matt Thompson

Commercial developers are active in many sectors across the UK and, after the devastating effects of the credit crunch, are enjoying a quiet boom. Despite a slowdown in commercial development activity at the start of 2015 (driven mainly by stagnation in the public sector), this is thought to be a short-term blip in an otherwise buoyant upward trend. UK developers anticipate healthy growth and renewed optimism for the future, with Savills predicting the strongest activity in outer London and key regional cities.

Commercial developers' chief priority is to maximise financial yields for themselves and their investors. The good news is that UK real estate is attracting high returns in com-



parison to other asset classes. Such a honey pot of course attracts many players, and developers face stiff competition. To prosper and attract investment, their brands must ooze product quality sleekly wrapped up in efficiency and effectiveness.

Changing profiles

As the profile of occupiers mutates under the influence of multi-dimensional socioeconomic change, they are becoming more knowledgeable and demanding about the integration of technology, whole life costs, sustainability, flexibility and adaptability in their buildings. On top of that, planning permission – the key strategic milestone in any UK development – is protective of public goods such as placemaking, supporting diversity and access, and community impact. As a consequence, developers have in recent years had to up their game, creating a need for the kind of value that architects can add.

Have they found it? The answer is a measured yes, even though they regard the profession as a bit of a curate's egg. They see it split into concept architects and those who are better at technical delivery. Although there is no doubt that the whole service is required, Shaun Andrews, head of investor & developer planning at GL Hearn, bemoans the difficulty of getting it from one practice: 'Finding a master planner who can also design the building can be difficult.'

The most important factor at work here is the growing complexity of the procurement process. New disruptive technologies and processes, such as BIM, have emerged as positive gains for clients, resulting in a more fragmented procurement landscape. In this context, Richard Cook, head of residential development at Lend Lease, says: 'Either you have a large practice that is multi-disciplinary or a niche practice that has specialised.'

'Finding a master planner who can also design the building is increasingly difficult'

Shaun Andrews

'Only architects give me art, creativity and excitement' Nick Searl



In particular, it is the technical aspects of project delivery that many architects struggle with, with the potential to severely dent viability if errors escalate. Cook explains: 'If you go wrong after planning permission then you lose the benefit you gained early on. The technical side generates huge value.'

Shrinking world

In the face of this complexity and competition from other service providers, the architect's role is withering. Cook thinks it is in danger of 'shrinking to concept only'. The silver lining, happily, is that getting the concept right is regarded as critical to igniting the value chain and securing planning permission, an area still dominated by architects. As Argent partner Nick Searl puts it, 'Only architects give me art, creativity and excitement.' Cook agrees: 'Architects who listen, have the passion to understand what the community wants and articulate that in their designs are real value for us.'

Of course, what Nick Heath of London-Metric calls 'attention to detail' is still important. It turns out that architects don't always keep their client's priorities in focus – a source of some bewilderment. The concern is around architects' casual attitude to commercial viability. For example, some architects don't



understand net internal area (NIA), the core property appraisal measure. Searl again: 'Architects switch off during discussions about viability with ratios of NIA. That is crazy!'

Challenge the brief

This is counter-balanced by surprising honesty about developers' own shortcomings. It is human nature to be risk averse, nowhere more so than in property development where gearing is high and incubation periods long. Searl admits that architects face a daunting task to overcome it. 'The biggest problem for architects is clients; they might be fund managers whose blinkered objective doesn't go beyond getting in and out without scars.'

In other words, simple design flair by itself is not enough – architects must actively enthuse their client (and other stakeholders). Not only are architects are expected to challenge the brief, there also needs to be, as Richard Upton, CEO at the Cathedral Group and director of Development Securities, says, 'an education of the value of great design'.

Developers want architects to remain committed from concept to completion. For Gerald Kaye, development director at Helical Bar, this is because if the 'Z' team takes over, it lacks the motivation to do someone else's detail – a 'complete disaster' in his view. Similarly, Peter Cole, chief investment

'Architects who listen, have the passion to understand what the community wants and articulate that in their designs are real value for us' Richard Cook

'Rather than being limited by the client, architects limit themselves'

officer at Hammerson, would like architects to be more ambitious about extending their involvement. 'Rather than being limited by the client, architects limit themselves.'

Panellists were unanimous on the need for leadership in this complex picture. Commercial developers actively want architects to take it on. Searl believes architects are the 'spiritual leaders' in this but have backed off because of a lack of confidence. 'Everyone wants you to do it. Believe in it and reassert!'

Taking the lead

Leadership can take many forms but at heart it is about people skills in a given context, rather than being just about an end product. Andrews elaborates architects' particular talents in this regard: 'They tend to be believed. They make proposals credible by working their way through a whole range of different decision makers.'

In short, commercial developers are after the uber-architect. The practices Cook re-hires are the ones that work well for both himself and his organisation. 'They are creative within the brief, get on with the work, and listen. They engage with the team, the place-making and the community. That is the real value-add.' The final word goes to Kaye, who pithily exhorts architects simply 'to spend money where we can see it'. •

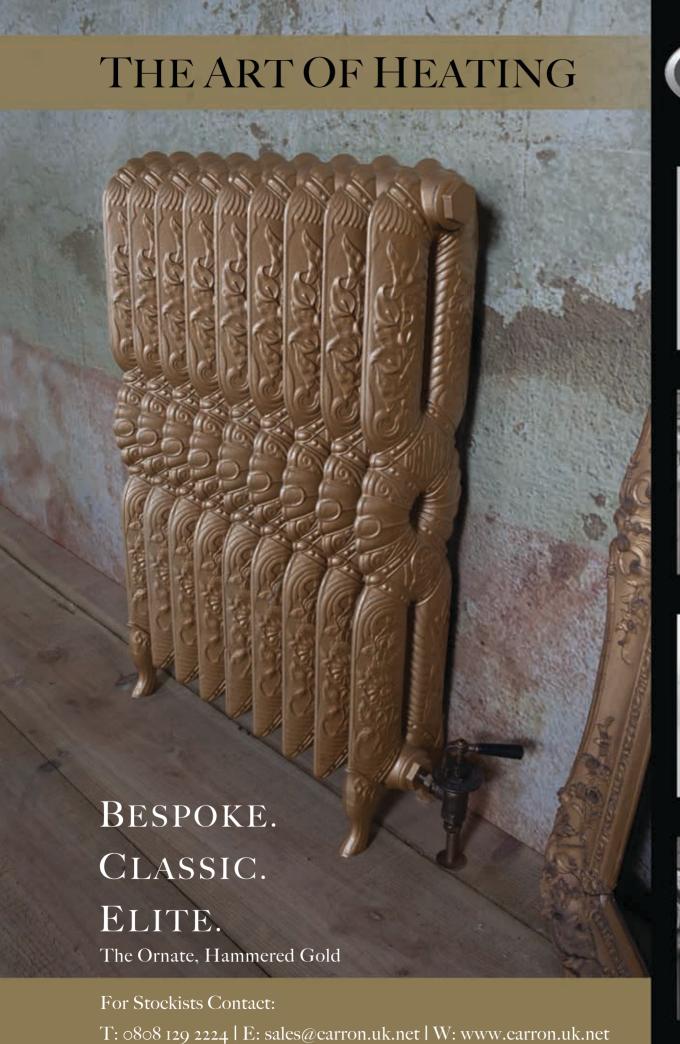


FIVE TOP TIPS FOR WORKING WITH COMMERCIAL DEVELOPER CLIENTS

- Assert your leadership skills: the door is wide open
- Deploy your creativity fully within the bounds of the brief – it is welcome, expected and believed to be critically important.
- 3. Be technically accurate, efficient, effective beyond Stage 3 to retain the value gained up to then.
- 4. Engage the client in the broader vision and enthuse other stakeholders.
- Listen and understand your clients' need for commercial viability; speak their language.

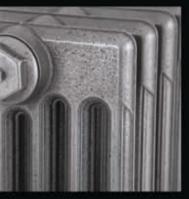
RIBA CLIENT ENGAGEMENT PROGRAMME

The RIBA's Client Liaison Group is running a series of round table discussions to listen to and understand external perceptions of the profession and the value architects bring to the project team, and ultimately to identify the tools needed to promote architectural services in these sectors successfully. Feedback from interviews with workplace clients is included here; and 60 second clips of one-to-one interviews are available on architecture.com. See others from this series at ribaj.com



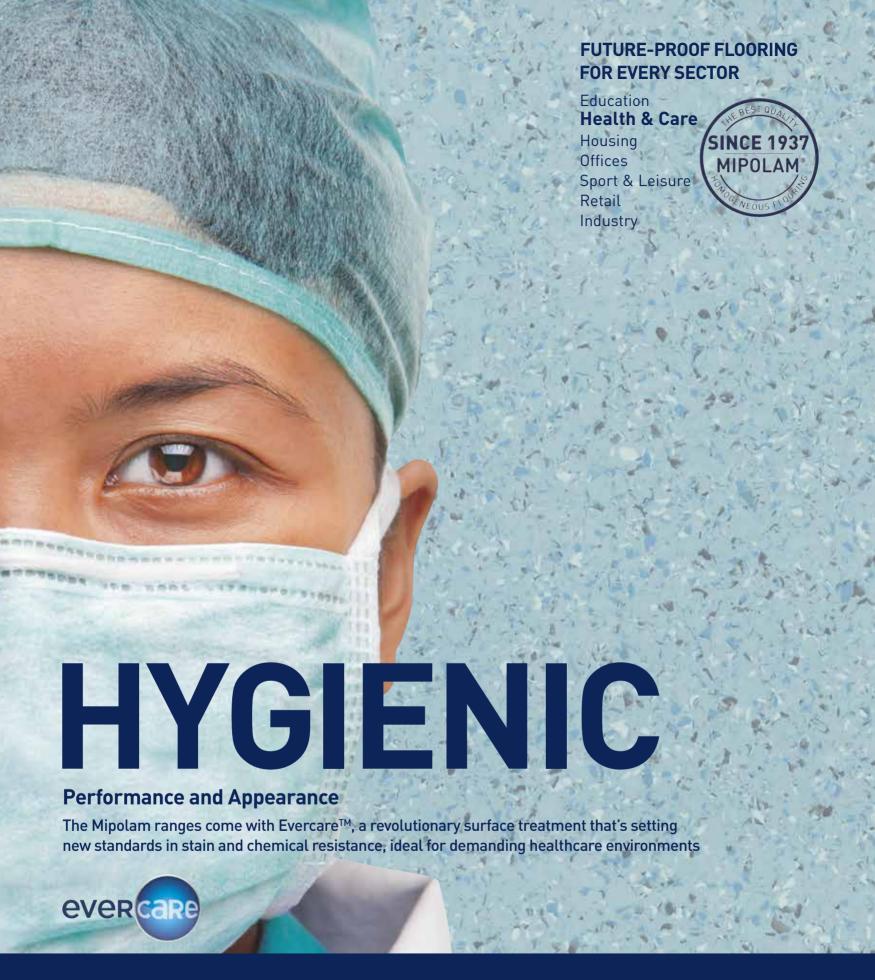












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On your marks...

Whether you heard it or not last month, a starting gun has been fired for architectural schools



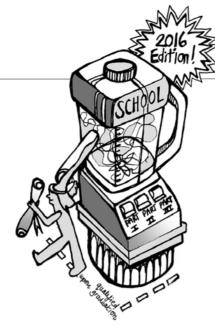
In March, RIBA Council ran an open and pretty important forum on UK architectural education. Council members, educators, practitioners and students were invited to consider recommendations from the Institute's Review of Architectural Education: a discreet panel tasked with responding to the EU's revised Professional Qualifications Directive (PQD) – set to become law next year. What took place that day will change the face of UK architectural education.

The water cooler summary is this: the holy trinity of Part I, Part II and Part III has finally reached its dodo moment. I don't mean an RIP end to said parts, but that time is RIPE for change, through Radical Integration of Practical Experience into curricula.

Integration and flexibility

In other words, the vote on the proposals means that from September 2016, the usual two years of practical training experience will be integrated into the university programme. In general, schools will offer students the option to study within a framework of four years' full-time study and three years' professional practical experience; two parts, rather than three. More importantly, those who complete this integrated, likely shorter, university programme will now get the opportunity to become a registered architect. Not only does this give UK qualifying students the same graduating-as-an-architect award as their EU counterparts; it may also end the practice of employing students but withholding the Part III case study experience needed in order to keep paying them less.

Though many Brits feel EU laws translate into EU constraints, this revision will offer the



schools greater flexibility in setting the structure and delivery of their programmes and set more distinct agendas. And yet this revision to our dear old education infrastructure is anything but constraining. After all, practices have been specialising for years. Traditions are all very well, but surely curricula 'calcification' endangers efforts to develop an education that best enables a commercially competitive and socially responsive profession?

Implications for schools and practices

While curricula freedoms will likely translate into commercial capacity building, the unspoken implications of the decisions taken last week are that schools must now figure out how to implement them. Fortunately, the RIBA emphasised its intention to support schools in this, encouraging an even more liberal interpretation of its school sanctioning Criteria for Validation. Yet redefining the skillset of students may also mean up-skilling the educators needed to deliver the new models. If schools are legally obliged to implement these changes in time for the September 2016 undergrads, they have little time to radically alter or invent new current course structures and get them through university and national Quality Assurance Assessment approvals.

Practice involvement in schools will prove even more important now and may even herald a new era of model university/industry partnerships. Under the influence of real-time practice concerns, design studio – the cloistered and fictional placebo for practice – may even enter a new phase of (desirable) tension and instability. Creative speculation will need to be earned through a struggle to design in response to real rather than imagined priorities of practice – or the wider society practices should be focussed on serving.

Opportunities and tensions

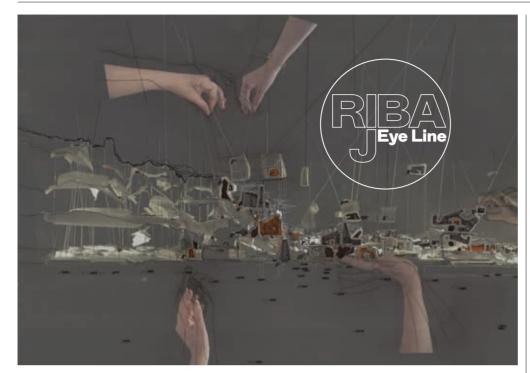
Reducing the length of architectural education - to bring it in line with our EU educational competitors - may offer a tantalisingly quick win on making a career in architecture not only affordable but more accessible by reducing the financial burden on UK-based students. That may re-incentivise those from more diverse and less affluent backgrounds to choose architecture as a career. And the qualifying requirement for direct client engagement will mean more schools offering live projects - proto-practical construction projects that are often community situated and engaged. Such projects can bring direct and tangible benefits to communities, and improve both students' client engagement skills and public perception of the profession.

However, schools less able to set a distinct agenda may seize the opportunity to increase their competitiveness by offering even shorter courses, making the requisite training more affordable still. The risk is that a two-tier qualification system may emerge, and reinforce the lack of diversity educators have been fighting against. For all of us, but especially schools, taking immediate action will stop flexibility turning into free fall. Change might be a given, but positive change still needs to be designed. And rather than a gun to the back, a demand for change is more a starting gun for passionate educators, participation-inclined practitioners and engaged students to leap forward and develop more innovative and spatially and socially relevant routes to qualification.

Harriet Harriss is a principal lecturer in architecture at Oxford Brookes University and joint author of Radical Pedagogies

RECOMMENDATIONS AGREED BY RIBA COUNCIL

- A requirement for a minimum of two years of assessed professional practical experience (PPE) within, typically, a minimum seven year period of study
- An award that combines academic study and PPE leading to a level 7 masters degree
- Academic credits available for one year of work-based learning, with the option for students to study within a framework of four years' full time study + three years' PPE
- A 300 ECTS (European credit transfer and accumulation system) credit programme compliant with the requirements of the Bologna agreement
- Access to the register of architects and title of architect on successful completion of the integrated course



Win £1,000 in this year's drawing competition

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 rebranding 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 RIBAJ 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:

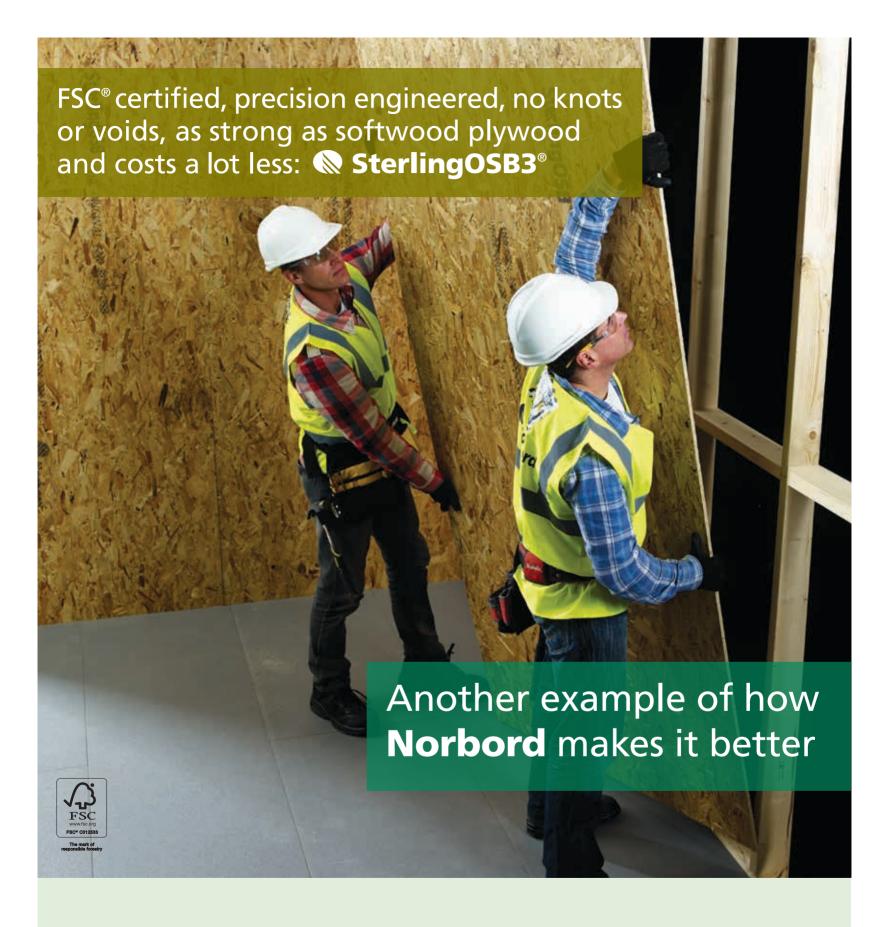
Monday June 8

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





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External managemen

Climate

Sketches of alternative views — of the tree-line or of the new garden room — in a historic house near Coniston from Laura Miller of Miller Clear Architects.

Beauty and the building

Architecture can struggle to get a look-in when the countryside is spectacular. But it's found a way in the Lake District





Sue Dawson

The Lake District National Park: it's a setting of rare beauty, the birthplace of what land-scape means to the modern world. With such a weight of cultural history, it is not surprising that the designs of many buildings have fallen victim to pastiche and timidity. How do we achieve great modern design in the context of such awesome heritage? For the last few years, to help promote the Lancaster and Westmorland Society of Architects (LAWSA), I have been working with the Lake District National Park Planning Authority to find solutions to this.

Architects and planners working together – who'd have thought it? But it has been a revelation to realise that we share so many aims and can understand each other's imperatives. As architects, it benefits us if more people understand what we do and

how we design. And for planners, better public knowledge and awareness of good design makes a huge difference to the performance of local committees, planning applications and the planning process as a whole.

Bid for freedom

My involvement with the park authority began in 2011 when as editor of A, the RIBA North West magazine of architecture and the built environment, I interviewed Steve Ratcliffe, director of sustainable development at the authority, for a study of design in the national park. Steve is an inspirational leader who believes the National Park should be open to excellent new architecture. He explains: 'We don't want design guidelines for the park. We want freedom of thinking. We want design intelligence.' To further these aims he later asked me to help organise a programme of visits to buildings and lectures by

eminent architects, all open to the public.

The programme was a great success, with lectures well-attended, but I couldn't help thinking there must be a way to promote our own local LAWSA architects to the public. After all, these are the architects who have real practical experience of local conditions, local materials, local craftsmen and builders.

As RIBA branch societies go, LAWSA is a bit of a minnow; about 40 practices, mostly small with the largest four employing only 10-16 architects, while our members are spread over a large area from the urban centres of Lancaster, Kendal, Ulverston, Barrow, Windermere and Ambleside to the Lake District and the spectacular surrounds of Morecambe Bay. Few of our practices had had much exposure and examples of good design rarely reached the public; these were not minor considerations and we needed to face them.

Three years ago, to raise the profile of

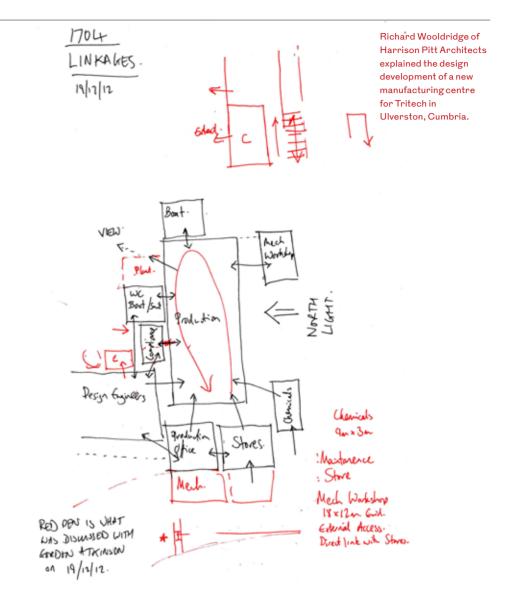
LAWSA architects, we set up an exhibition of members' work called 'Building in the Country'. Designed as a permanent, travelling exhibition, it is based not on awards but on excellence, with a series of A1 display boards showing photographs, descriptions and plans of some of our best local work. We were all astonished when it opened – so many interesting and intelligent buildings, until then hidden away in the country and hardly ever seen! We now have more than 30 boards on portable (architect-designed) oak stands and can change or add to the exhibition as we wish. It has been on display in Kendal, Lancaster, Ambleside and Keswick and the Westmorland Show, which gets 20,000 visitors a day.

Ideas worth spreading

The exhibition gave a real insight into what LAWSA members do and the quality of their expertise. So last year when discussing a new programme for the park authority with Steve and his colleague Dave McGowan, head of development management, I suggested a series of talks based on topics – sustainability, the concept of design, conservation, use of local materials – 10-15 minutes long presented in a series by three or four LAW-SA architects. Dave McGowan was keen: 'It would be something like a TED (technology, entertainment, design) talk; these are ideas really worth spreading to the public'.

Together we worked out a new programme – the where, when, who and how – and it has been an inspiring process; the Lake District planners' expertise and involvement have made it all possible. Events are held in their large conference room at Murley Moss, Kendal, a space big enough for 70 people to meet together beforehand over tea and cakes, look at our exhibition and then seat themselves in front of a large screen for the talks. The event runs from 4.30-7pm, the last hour of the working day. The planners also have a comprehensive database of local professional and commercial people which has served as a basis from which to send out invitations.

Our programme is named 'Imagine:Inspire:Involve', and it aims to spark three things. Imagine: how do local architects create a 21st century vernacular that respects the unique Lake District landscape? Inspire: How can we improve the local environment? Involve: How do we promote excellent modern design to local people and to clients?



Ultimate commendation

The first 'Imagine:Inspire:Involve' was held last November to a packed audience. Subtitled 'Meet the planners; Meet the architects', more than 60 planners, architects and public bonded – we hope – over tea and cake and looked at the exhibition 'Building in the Country'. The lights dimmed and people took a seat to hear three LAWSA architects talk about their work, aspirations and how they approached design in the National Park. We were encouraged, in the question and answer session that followed, to hear a member of the park planning committee commend the talks and the ideas behind them.

The next event, in mid-March this year, followed the same format but had a more commercial subject; 'Good design: Good for business' and a different audience – members of local businesses in the tourist indus-

try, hoteliers, surveyors, together with members of planning committees, architects and planners – again more than 60 people. Three different LAWSA architects talked about the process of design and demonstrated how architects can enhance and bring benefits to a project, this time with an emphasis on commercial and hotel projects. It was followed by questions and lively discussion.

I am now talking to another local authority planning department in the area over liaising with LAWSA on a similar project, and we now have a set of presentations about design which can be used again.

After the March event a local estate agent emailed me. 'Thank you for a really interesting evening,' it read. 'I had no idea how architects produced their designs. It's given me a completely new insight into architecture'. •

Susan Dawson is an architect and president of the

Susan Dawson is an architect and president of the Lancaster & Westmorland Society of Architects





External

Internal management

Tap into experience



What are the secrets of success? A new ribaj.com series goes behind the headlines to discover the special ingredients of some of our most ambitious businesses. Ryder's Mark Thompson starts the ball rolling

How do you judge your success?

Our mantra is people, service, architecture. On people we aim to be the leading architect in the Sunday Times Top 100 Companies to Work For. We ask clients every three years to gauge our level of service using an in depth interview and online net promoter survey. And in terms of architecture we want both design awards and to be listed as Building magazine's architectural practice of the year.

What about growth?

The only time we tried to grow for its own sake was when we lost a job to a local firm of 30 as we had six fewer staff. Yes, we like to grow in stature, thinking and broadening horizons. But architects and designers are creative and work best with few business rules; if you're too big you spend all your time filling in forms.

How important is profit?

We want to generate enough profit to invest in staff, research and the communities we work in. Internally we have one profit centre which allows favours between offices on resource allocation – all discussed between the five offices each Monday at 7.30am.

How do you plan to achieve all this?

What is fundamental is a clear strategy – not chasing everything. Fortune favours the prepared: you have to know when the opportunity fits the strategy. The architecture is there, but what is going to differentiate us? We want to go for excellence. Our Blueprint sets out our achievements and goals and we have printed one every year since 1997.

Who, beyond the practice, taught you most?

For some time we had a joint venture with HKS: we learnt from this big, well-oiled machine. Its past president Joe Buskuhl was a great mentor to me, though in my naivety at the time I thought he could be a pain. Both practices grew stronger through the relationship, with us gaining healthcare experience, and them getting access to the UK market. Sharing issues with like minded people of different cultures – as through Ryder Alliance with practices in Barcelona and Sydney – gives us a greater degree of confidence, as well as providing opportunities for staff exchanges.

What is fundamental is a clear strategy: you have to know when the opportunity fits the strategy

What is the next big challenge for Ryder?

There is lots of change out there, that most don't recognise. We geared up for BIM with the BIM Academy, which now has its own status as a management consultancy. But education is fundamental. There's a great integration of disciplines, contractors, engineers – we all work together. We try to reflect that in our recruitment – one of our stars last year was an automotive design graduate. If applicants are left-field then I see them first.

What next?

Ryder Technologies. We have put together a dedicated team on construction and IT that will work across the practice. People tend to use technology to 80% of capacity – just as CAD was once simply an electronic drawing board and now there is a huge amount of new technology. Using just 10% more of that capacity would give us a huge advantage.

Mark Thompson was talking to Eleanor Young

Title: Managing partner, Ryder Architecture **Age:** 49

Biog: Engineering apprentice turned architectural technician Thompson studied project management and business shortly after he started at Ryder in 1988. His practice achievements include a blueprint for Ryder, expanding the business sectors and national offices and establishing the BIM Academy consultancy with Northumbria University.

Practice size: 130

Practice turnover to April 2014: £11mw



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External management

Procurement & contracts

How much did we say?

Hold off from agreeing your fee and you might not get paid at all

Alistair McGrigor

Often at the start of a project the basis upon which an architect is to be paid is unclear or not yet agreed. Unfortunately, fees are sometimes agreed only when the parties are terminating their relationship.

This situation arose in a recent case relating to a hotel development in Hamburg. UK-based Foremost Leisure, a franchisee of the Holiday Inn Express brand, was looking to expand into the German market. An intermediary, Mr Gross, put it in contact with project manager Drost Consult and SHE Architekten.

Initial discussions between Mr Gross, Drost and SHE about a profit share arrangement on the sale price of the site never progressed. Meanwhile, despite correspondence about the services involved, and the fees to be paid for them, nothing was actually signed. Indeed, Drost refused to sign one letter of intent which put it at risk of working without fee on the initial services.

Final straw

Drost and SHE did carry out initial services for the project, including procuring site surveys, liaising with the planning authority, drawing up programmes and producing the initial design. However, Foremost was increasingly dissatisfied with progress and engaged another project manager, MPP. Under a proposal to sign a hotel development service agreement (HDSA) for MPP, Drost and

Gross were to carry out various services for fees, one being the 'search for a suitable site'.

But when Foremost flew over from the UK to sign papers for the purchase of the site, Drost failed to attend that crucial meeting, which was the last straw for Foremost. Drost was dropped from the project.

Nevertheless, the parties did sign a remuneration letter soon afterwards which said SHE and Drost would be paid €150,000 for their services under the HDSA. Crucially, it said that 'further performances from your side are not necessary'.

The €150,000 was not paid to Drost or SHE, which brought it to court. The courts had to decide whether the agreement related to payment for past services, or was a record of what Drost and SHE would be paid for future services were they to remain involved in the project.

Hedging bets

The court rejected the idea that the early discussions about profit sharing meant that Drost and SHE did not expect to be paid a fee. That arrangement was, in the court's view, merely Drost and SHE 'hedging their bets' in the light of Foremost's reluctance to commit to payment of fees.

The other crucial factor in the court's decision was that the HDSA did refer to historic services (for example finding the site, when it had already been found). Therefore the reference to payment for the HDSA services in the remuneration letter clearly could be linked to historic services already carried out, and did not simply relate to future services which may or may not be performed.

Finally the remuneration letter's comment that 'further performances from your side are not necessary' suggested there would be no need for future services for Drost and SHE to be entitled to their fees. So the architect won a fair result, but one highly dependent on the terms of the final fee agreement.

This case highlights the dangers of dealing through intermediaries, rather than directly between client and architect.

It would also have been useful if some clarity on fees had been recorded early on. Although fee proposals were in circulation, and there was talk of a letter of intent, a formal letter early on which set out the fee position would have put beyond doubt the basis for the architect's remuneration.

Alistair McGrigor is a partner at Nabarro LLP

Despite correspondence about the services involved, and the fees to be paid for them, nothing was actually signed

QUANTUM MERUIT

A claim for payment on a 'quantum meruit' basis is a claim for payment of a reasonable sum based on the value of the works or services carried out. For example, in the case referred to above, in the absence of an agreement between the parties as to how much would be paid for the services, it would be possible to claim that (provided the parties did expect payment to be given), the fee payable would be on a 'quantum meruit' basis.

Quantum meruit payment arises in circumstances where the contract does not describe how the work or services will be paid for. This could be because there is no contract or agreement for the work or services, or because extra services are performed outside the scope of the appointment, or because, as in the above case, there was no agreed remuneration for the services to be performed.

While it seems fair that a party is paid what is reasonably due, the key concern with quantum meruit is that there is no certainty for either party as to what fee is going to be payable. The client's view of what is 'reasonable' may be very different from the architect's.

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Woe is me

If you feel ready to die, reach for the sky – Maria Smith strikes a different pose



Maria Smith

Dear Architecture,

Please stop pretending to be depressed so other professions will think you're clever. Your penchant for brutal grey sobriety is impressing no-one, it just makes horrible environments that are genuinely depressing. Stop it.

Now, I know the connection between melancholia and creative genius has a long and seductive provenance. It was all the way back in the 4th century BC that Aristotle wrote: 'All extraordinary men distinguished in philosophy, politics, poetry, and the arts are evidently melancholic'. The idea gained purchase in English literature from the 16th century following the 1586 publication of 'A Treatise of Melancholie' by Timothie Bright, a creative man himself who, incidentally, invented modern shorthand. His Treatise was popular with Elizabethan writers - including Shakespeare - and contributed to the development of the malcontent as a stereotype. The malcontent is a hyper-aware character who seems distant and even aloof: he often represents the objective point of view, commenting on issues as though he himself is above them. He often wears black. Sound familiar?

Educated English gentlemen soon began to affect a melancholy disposition as a way to advertise their intelligence. In 1621, Robert Burton published 'The Anatomy of Melancholy,' and the English gobbled it up, wearing the symptoms it described as a badge of sophistication. In 'The English Malady' published in 1773, George Cheyne blamed 'great, populous, and consequently unhealthy Towns' for 'nervous Disorders being computed to make almost one third of the Complaints of the People of Condition in England.' Melancholia was firmly established not only as a mark of distinction, but an English one at that.

The idea persists. Last year, researchers from the University of Warwick published a study that connected the lengths of a serotonin-regulating gene with happiness and well-being. Apparently our Danish neighbours enjoy nice long genes and so a fulfilling life, whereas the British have runty serotonin regulators and are hence hard-wired to be miserable. What is interesting is not simply that we Celts and Anglo-Saxons might really be a miserable lot, but that our reaction to the news was one of vindication and pride.

Architects seem to have taken this persona of the melancholic creative genius to heart. We love to feel we can relate to Frank Lloyd Wright sitting in a Paris café in the grips of a 'despair that I could not achieve what I had undertaken as ideal' or contemplating 'the agonies of the sentimentality that vainly tries to hold life... until the simple inevitable becomes high tragedy to the soul'.

Maybe we really are deliciously sad. In swooning moments, perhaps we architects are distraught in our quest for beauty. Every day, as we tirelessly coax planners and contractors and clients with a staunch naivety that resembles optimism, are we really questing for a divine rightness that, un-swayed by the weaker emotions, seeks to create a legacy that spans cultures and eras? Or perhaps we revel in the wretchedness of frustrated creativity. In 2014, a survey in the Architectural Review revealed that 97% considered architecture a creative industry. However, reading between the lines of the comments ('only 1 per cent of our time is devoted to creation' etc) I'd suggest that people feel that architecture should be a creative industry but, in the harsh light of day, it often isn't.

So when this gets us down, do we overegg the blues pudding as a creative comfort? In swooning moments, perhaps we architects are distraught in our quest for beauty. Or perhaps we revel in the wretchedness of frustrated creativity

In our many moments of mini crisis, do we cling – in the words of another depressive, Edgar Allan Poe – to the hope embedded in that question which 'is not yet settled, whether madness is or is not the loftiest intelligence'.

Well, perhaps there are a few great melancholic thinkers out there. But as the output of Monet or Isaac Newton – both of whom suffered from depression – shows us, the work of a manic depressive bears no resemblance to the formulaic malcontent who slopes about wearing slovenly black like an emo teenager. No, if Ariadne is at her drawing board, she's probably devising the most brilliant, colourful, textural, sentient design the world has ever seen.

So, dear, dear Architecture, I beg you, learn the difference. If you want to live a Byronian rollercoaster life of incessant cycles of rapture and despair, be my guest, but get over the renaissance idea that the creative intelligentsia can be spotted from a mile off by the black silhouette against rough cast exposed concrete, in the rain. •

Maria Smith is a director at Studio Weave

Read Maria on fees: http://bit.ly/1GD620x and the team meeting: http://bit.ly/1FF1CWS

Nora flooring is top of the class

Education projects around the globe are specified by British architects and managed by nora UK



The physical environment can have a strong influence on learning, and that is a key reason why nora rubber flooring systems are often specified for schools, universities and nurseries. Overseas too, more projects are being specified by UK architects and, through collaboration with international colleagues, successfully managed here by nora UK.

Those responsible for planning and constructing educational buildings are faced with widely differing challenges. However, all projects have one thing in common: the practically airtight construction methods that are used today to save energy. These minimise air exchange in buildings and make the use of low-emission materials absolutely indispensable.

Ensuring healthy indoor air is vital. nora System Blue combines low-emission rubber floor coverings with low-emission

installation materials. All the system's components have been awarded the German 'Blue Angel' certification for environmentally friendly products and are also tested within the composite system. This eliminates the likelihood of any hazardous interaction between the single components, ensuring a healthy learning environment.

nora rubber floor coverings are exceptionally kind to the environment and provide warmth underfoot. They are comfortable enough for pupils to sit on, have excellent acoustic properties and can reduce the severity of injury in the event of a fall, making them practical for all ages from nurseries through to adult education.

In terms of health, nora rubber floor coverings do not contain any PVC or plasticisers, are slip resistant and are toxicologically safe in the event of fire. They are also dirt repellent and naturally resist bacteria and mould. The extremely dense and closed surface allows easy and economic cleaning, ideal for schools seeking a more costand time-effective cleaning regime.

As well as being easy to clean and maintain, nora rubber flooring is exceptionally durable, making it potentially the most cost-effective flooring solution on the market when considering lifetime maintenance and replacement costs.

A wide range of colours and bespoke design options are available, creating environments that are not only healthy but motivating. Being in a healthy and aesthetically welcoming building makes us feel happier, so it is not surprising that students in these environments often perform better. •

www.nora.com/uk/info-uk@nora.com

Opposite Dilijan College in Armenia, the 13th member of the United World Colleges (UWC) group and the first international boarding school in that country, opened its doors in September 2014.

The college is set in 10 hectares of forested and mountainous land, with the Dilijan National Park as a backdrop. The holistic vision for the school was to create a facility that responded to and respected the natural landscape.

UK practice Tim Flynn Architects made this vision a reality, with the key criteria for materials being durability, quality, choice of colours and service. Flynn comments: 'We chose nora for the UWC Dilijan College project due to their durable and sustainable products as well as nora's global presence and international project management.'

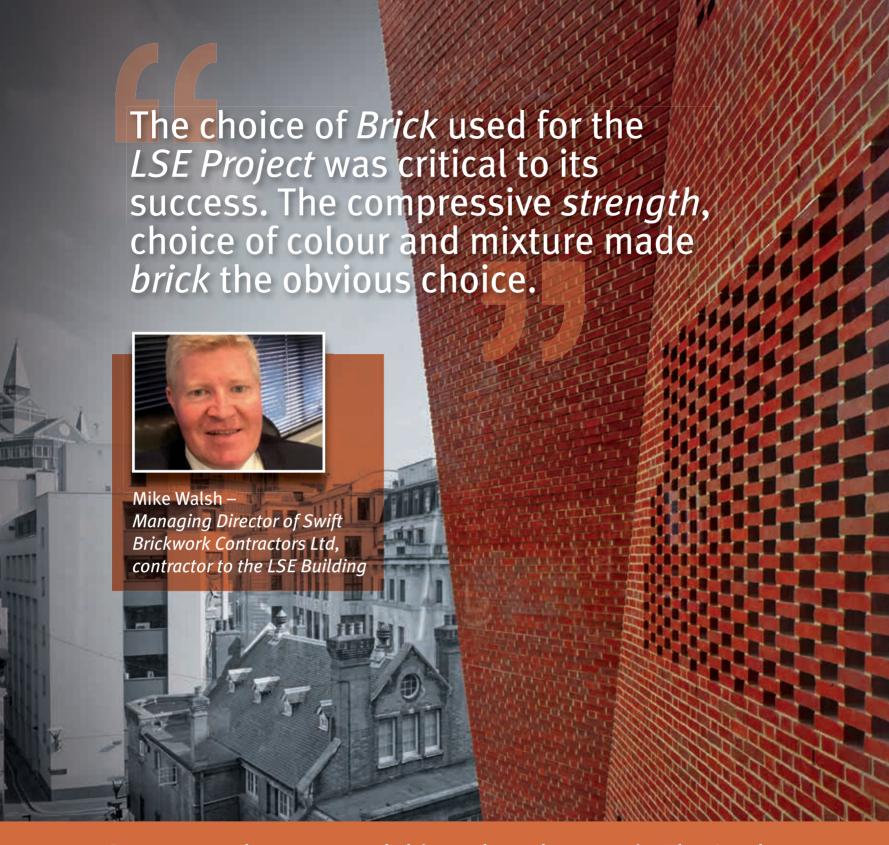
Several thousand square metres of both noraplan sheet and norament tiles and accessories were specified for the college and boarding houses, including classrooms, wet areas, circulation and stair cores. Stunning inlays feature in the showpiece atrium area. All products were installed using nora System Blue, not only because of its unique low VOCs, but also to ensure the best possible finish and the 25-year extended warranty which gave the client peace of mind.

Top left The challenge set by Queen Elizabeth's Grammar School for Boys in Barnet, north London was to find a hard-wearing but quiet flooring solution that gave exceptional comfort underfoot and was easy to maintain. Architect Bisset Adams chose nora's norament tiles with hammer surface for the new refectory, which houses the school canteen as well as offering communal space for other activities.

Left Designed by Sheppard Robson, the Notre Dame Catholic College in Liverpool was the first of eight schools in phase one of the city council's investment programme Liverpool Schools Concept. To meet the council's brief for high flexibility and adaptability for the college's atrium functions, nora's norament Grano was specified as it is one of the most resilient and hardwearing products on the market.







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3: Culture

Pennies from heaven

A new government means a new scramble for cash



Hugh Pearman

'I'm afraid to tell you there's no money left'. It was only partly a joke, of course, the note left by Liam Byrne, outgoing chief secretary to the Treasury, to his successor David Laws after the 2010 General Election. There is always money: a national Contingencies Fund for emergencies and, for the day-to-day, whatever borrowing the markets and Treasury will stand. So money was found, even in the depths of recession, to build Crossrail in London. It could well have been mothballed but instead became a Keynesian economic stimulant. The hugely expensive 2012 Olympics (ditto) continued in the name of regeneration, though really it was national pride.

Five years on, in a better place economically, we all know there will never really be enough money for the National Health Service, which, like the armed forces or social services, is capable of absorbing almost limitless amounts: that's just how these big-ticket items are. But a real programme of affordable and social housing? Better schools? Safe cycle ways? Improved tax incentives for renewable energy? Removal of VAT on refurbishment projects? Dealing with air pollution? More humane prisons? Dementia care? Substi-

Today we are in the era of the Banzhaf Power Index or BPI — the mathematical measure of how much influence a given party can wield in the form of swing votes following an election with no clear outcome

tute your wish list here. Working out which politicians are likeliest to help you, in this increasingly strange 2015 General Election – it's complicated.

Apologies to those future readers rummaging in physical or digital archives who know exactly how all this turned out. For those of us going through it in real time, it's a matter of not knowing. Party manifestos used to be at least a clue as to what the winner in a two-way contest intended to do, and were always regarded by the first-past-the-post party as a 'mandate from the people'. Still, they were a start. Today we are in the era of the Banzhaf Power Index or BPI – the mathematical measure of how much influence a given party can wield in the form of swing votes following an election with no clear outcome.

The previous coalition government made mincemeat of the manifestos of both the parties involved. Instead, everything was horse-trading. The next government, if a coalition or a minority administration, will be a matter of horse-trading in excelsis. This can be argued as a good thing, everything becoming less binary. Then again, nobody likes being blackmailed, and BPI demonstrates exactly how certain smaller parties can hold disproportionate power – something the big-beast politicians are of course not slow to condemn.

As we ponder this Rumsfeldian prospect of known knowns and known unknowns, one thing is notably absent - the thing architects and their clients used to practise instinctively. Designing for the long term. The idea of quality, of permanence and adaptability. Not for the financial year end or the life of a Parliament. Not just the most square footage for the least money, or - especially with housing - the game of who builds most rather than who builds best. In a time of extreme political uncertainty, non-political campaigning organisations such as the RIBA know they have much work to do. Because there's always money left in the national piggy-bank. But everyone else wants it as much as you do.

AT RIBAJ.COM:

Ebenezer Howard with a healthy dose of anarchistic self-determination thrown in Ordinary Architecture

Ordinary Architecture on allotments: http://is.gd/allotments

A remarkable

fusion of structural

bravura, aesthetic

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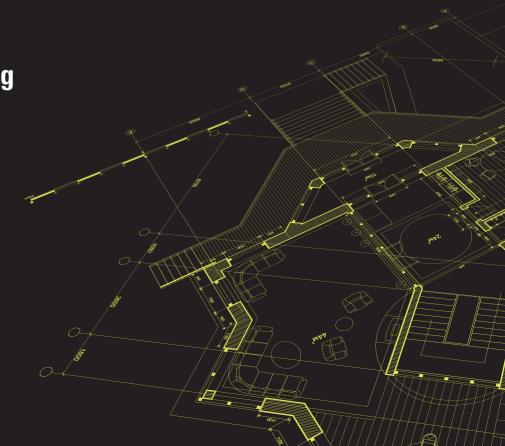


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Rem-ains of the day

Has Rem Koolhaas unwittingly got a biographer?



Will Wiles

A pronounced architectural seam ran through Tom McCarthy's first novel Remainder (2005). Its narrator suffers a blow to the head and as a result wins millions of pounds in compensation. But he becomes obsessed with a particular moment in his past, one with no grave significance but all kinds of details. He sets about trying to recreate this moment: reorganising buildings, hiring actors, arranging for cats and cooking smells. The environment is sculpted to fit his psychological needs, to exacting specifications. But the source of his longing remains elusive, and he is forced into more and more elaborate and sinister reconstructions - architecture just can't reach his itch to scratch it.

There is much less building in McCarthy's new novel Satin Island, his fourth. But, oddly enough, there is a lot more architecture. The narrator, called only U, is an anthropologist in the employ of a large, influential think tank/consultancy called only the Company. It bears more than a passing resemblance to AMO, the publishing-consulting wing of Rem Koolhaas's Office for Metropolitan Architecture: one of its projects, for instance, was a speculative redesign of the EU flag into a multi-coloured barcode, an AMO gig from 2004. And the Rem-semblance carries over to the Company's boss, Peyman, who floats from continent to continent and from ministerium to corporate boardroom on a dense carpet of much-republished thought bubbles: 'Location is irrelevant: what matters is not where something is but where it leads... What are objects? Bundles of relations... A city has no

Is there, perhaps, something of Koolhaas's view of architecture here — grand yet abandoned, but still valuable as a springboard for other cultural production

"character"; it is a schizoid headspace, filled with the cacophony of contradiction ...'

Launching Satin Island at Foyles bookshop in London in March, McCarthy said that he spent a day at OMA while researching the novel, and praised Koolhaas as a writer. But what about the buildings? Whatever the Company does do, it's pretty clear it doesn't do architecture. As if to stress this, its logo is the half-finished, half-ruined tower of Babel. Naturally, Peyman has an aphoristic justification for this choice of logo:

This ruinous edifice (he'd say)... this tower only becomes of interest once it has flunked its allotted task. Its ruination is the precondition for all subsequent exchange, all cultural activity. And, on top of that, despite its own demise, the tower remains: you see it there in all the paintings – ruined, but still rising with its arches and its buttresses, its jagged turrets and its rusty scaffolding. What's valuable about it is its uselessness. Its uselessness sets it to work: as symbol, cipher, spur to the imagination, to productiveness.

Is there, perhaps, something of Koolhaas's view of architecture here - grand yet abandoned, but still valuable as a springboard for other cultural production? Or is McCarthy's Company an idealised version of OMA/AMO, with the architecture part shorn off? Later in the novel, U is disquieted by visions of a great burning island of trash, and the thought that anthropological fieldwork might be simply sifting through the effluvia left outside civilisation's perimeter fence: 'The order and harmony of the West, the laboratory in which structures of untold complexity are cooked up, demand the emission of masses of noxious by-products.' Minus the need to suck up to autocrats and money-men to get palaces built, the architect can freely dream and speculate.

Peyman's own answer to what the Company does is: fiction. And he riffs on the fictional nature of projects such as that EU flag – the way splenetic, careless newspapers pick them up and run with them as fact, and they then get defended as fact. Speculation shapes reality. Or shapes novels, anyway. Shelley called poets the 'unacknowledged legislators of the world'. Koolhaas might want architects to take that role – or at least to be the unacknowledged legislators of fiction. At any rate, it's encouraging to see literature and architecture back in dialogue. •

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

READING LIST

Those seeking a novel that deals with architecture directly might enjoy Amy Waldman's The Submission (2011), a fascinating re-imagining of the architectural competition to rebuild New York's World Trade Center, In Waldman's version, a Muslim architect wins the blind competition, sparking - to put it very mildly - a furore. What follows is a kind of liberal, multicultural version of Ayn Rand's The Fountainhead. Architectural scandal can also be enjoyed in TC Boyle's fictionalised account of Frank Lloyd Wright's love life, The Women (2009).

An architect's dream



Energy efficiency, recyclable materials, airtightness and choice of shape and colour – these are what any designer or architect wants from its cladding. Enter Ruukki Forum

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Ruukki Forma is a complete facade system. Ruukki Energy panels form a thermally efficient base structure and Ruukki cladding products give the facade the look you want.

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The composite panel provides energy-efficient thermal insulation, a vapour control layer and acts as a wall structure supporting the external rainscreen cladding. This consolidation of components simplifies and accelerates the envelope construction as well improving air tightness and quality.

Cladding products come in a wide range of shapes and sizes and include liberta casettes, cladding lamellas and design profiles. Ruukki





Forma includes all essential accessories with a full design and support service as well as the Ruukki energy simulation service.

Ruukki invests significantly in research and development and has a experts in all its business units and factories, transferring knowledge to the end product ensuring quality and performance are at their best.

UK projects

UK projects using Ruukki Forma include include Porsche at Silverstone, Jaguar Land Rover in the West Midlands, Stratford Schools and Gilkes at Kendal. Oakland College in Hertfordshire used Ruukki PIR Composite panel as a base, over clad with Ruukki design profile S10 and other rainscreen materials.

Design

The design process for Ruukki Forma has two main phases: the base structure (Ruukki energy panel system) and the cladding and its support system. The base structure is designed using special Ruukki Forma construction details. Panels can be installed either horizontally vertically.

Main phases for base structure are:
• Selection of panel type based on required technical properties (U-value, fire etc).
Energy panels come in highly thermally

efficient PIR, fire resistant mineral wool and re-cycled glass wool core materials.

- Checking panel strength against given loads and spans with bespoke design software.
- \bullet Using Forma principle details in designing of project specific details.
- Calculating the number of panel fasteners.
- \bullet Design of the cladding and its support system.

Installation

Ruukki Forma speeds up installation and delivers a water tight envelope early in the build sequence. This removes the rainscreen cladding installation from the critical path and means simultaneous operations can take place both inside and outside the building.

Forma fastenings have been pre-designed to make design work easier.

Ruukki's wide product range also includes the new Expression – a complete facade system based on pictures and patterns taped on the outer skin of the energy panel system. The high quality tapes, with excellent UV resistance, can be through-coloured for various patterns and logos, or printed with pictures. This creates an huge range of design options – limited only by your imagination! •

Energy panels www.ruukki.com/energypanels. Ruukki cladding: www.ruukki.co.uk or claddingsalesuk@ruukki.com, 0121 704 7300.

A gift to the future

Supporting the RIBA with a legacy allows the Institute to take advantage of opportunities that would otherwise be missed.



Stephen Hodder

As I approach my final few months as RIBA President, I am beginning to reflect on two years of progress, achievement and change. The Institute has delivered some major projects during my term of office, and there is more to come with publication of our client-facing research 'Client and Architect: an essential relationship' in mid-September.

I have been heartened by the way members and supporters continue to shape the future of our Institute. We are very fortunate to have a proud history and culture of generous support, which continues to this day. The British Architectural Library, for example, has been shaped by those who have donated to it; most items in our extraordinary collections have been given, rather than bought.

I was delighted to be involved with a recent gift to the British Architectural Library from the architect Peter Denney – approximately 300 drawings of Arne Jacobsen projects in Britain, including beautiful renders of his unbuilt hotel for Newcastle. Until now we have not had any Jacobsen drawings in

A legacy is the most eloquent expression of real confidence in the power of the built environment and a testament of faith in the future

our collection, so this is a very special and exciting addition.

The RIBA doesn't just benefit from donations of items to the Library. As a charity, we rely on monetary donations too. Members continue to make a significant contribution to the running of the Institute through their subscriptions. However, this income alone could never be expected to fund the care and on-going development of the Library, to meet the ever-growing demand for grants for those embarking on a career in architecture, or to cover the vital research and development which is at the intellectual heart of the RIBA.

At a time of reflection, it therefore seems somehow apt to raise the subject of legacy giving. As architects, I know we are always mindful of the architectural legacy we leave. Supporting the RIBA with a legacy is one way we can help shape the future of architecture and the next generation of architects.

For example, legacy gifts to the RIBA have supported many talented students of architecture to achieve their ambitions and help ensure financial circumstances never become a barrier to success. We were extremely fortunate to receive a generous financial legacy from Barry Lennox, in memory of his wife, Jayne Lennox, which has enabled us to set up a series of scholarships to support UK architecture students. Without the generosity of donors like Barry Lennox, we would not be able to help so many students through their architectural education. Barry worked for the Southern region of the RIBA for many years. He was instrumental in helping local architects and encouraged many to engage in the Institute's affairs.

Legacies can be left to any area of our work but those left to use at our discretion are particularly helpful as the RIBA can take advantage of opportunities that it otherwise would be unable to consider.

The gift of a legacy, regardless of size, is of enormous value to our work. And in addition to its financial impact, it is the most eloquent expression of a real confidence in the power of the built environment and a testament of faith in the future.

Even if you are not in a position to support the Institute now, I do hope you will consider ways in which you may be able to support it in the future. •

Go to architecture.com/supportus for more information on legacy giving.

@Hodder PRIBA

FREE MACKINTOSH

The Mackintosh
Architecture exhibition is
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original drawings before
they return to Scotland.
The Architecture Gallery
can now be visited on
Sundays too.
www.architecture.com/
mackintosh

Must see If you're at the RIBA, then don't miss an exhibition in the Practice Space by Karakusevic Carson Architects which is on until May 17. They explore the evolving world of public housing.

www.architecture.com/inthemaking

One for the road

Bath drinks to another reason to go to the pub

Lucy Inder

What makes a pub a pub? Is it the rather bland definition of a 'licensed public house' or have they become more than their original brief? Pubs are one of the oldest institutions in the country, woven into literature from Chaucer to Shakespeare and carrying with them a mass of perceptions and associations. The pub is an idea cherished by many who may never even cross the threshold, while for foreign visitors it is a must-do; a symbol of Britain. It is one of the many things that visitors to Bath wish to sample on their stay here. To some the pub is the heart of place and contextually maps architectural and social history for all. To others they are as bad as a nightclub opening next door, bringing noise, unsociable patrons and bad architecture.

If you were asked to design a new pub, how would you begin to weave together the complex architectural history of pub design? Certainly, you would be hard pressed to find a pub which has not been substantially altered within the last 50 years, and most believe that the architectural golden age of pub design at the end of the 19th century is well and truly over. The Wetherspoons in most city centres have become the contemporary benchmark of pub design for the general public, but a revolution has been quietly repelling this idea. Centuries-old principles such as the relationship to the street, degrees of openness, the location and shape of the bar and the variety of items on sale are being questioned, but are these establishments still pubs? Perhaps they are merely restaurants which are public and also happen to sell beer?

At Donald Insall Associates, our guiding

maxim has always been 'that every place may be truly more itself'. Certainly the practice relied on this philosophy in its work to bring the derelict The Falcon Inn in Chester back into life. But what if there is no social or historic context to begin with? Is it merely a case of choosing 'pub theme box A' or is all you need a landlord or landlady and a barrel of beer? There are many who believe that pubs are more than just a building, standing as curators to a kind of social museum, with which even the most infrequent of visitors will have their own relationship. Few building types can bring out the loyalty or possessiveness that your own spot in a pub will hold for you. Although social segregation in pubs has all but vanished, for some regulars being unable to claim their regular spot has led to more than one bar brawl.

These are just some of the issues raised by Bath's first architectural pub trail. From 18th century coaching inns to refurbished Georgian townhouses and contemporary newbuilds, 15 of the city's most architecturally interesting pubs have been chosen by a panel of RIBA and CAMRA members to allow trail-goers to experience the history of pub design, and consider where it will go next. Alongside this trail, guided tours by architects and city historians, traditional pub games and design workshops will be held to highlight different aspects, from the architectural to the ale. The 'Beer and Buildings' trail runs from 22 May to 7 June as part of Bath Fringe Festival, with the self-guided map also available after the event. •

Lucy Inder is an architect at Donald Insall

Below Spilling onto the streets: Garrick's Head Associates. Trail details: beerandbuildings.com in Bath's St John's Place



Although social segregation in pubs has all but vanished, for some regulars being unable to claim their regular spot has led to more than one har brawl

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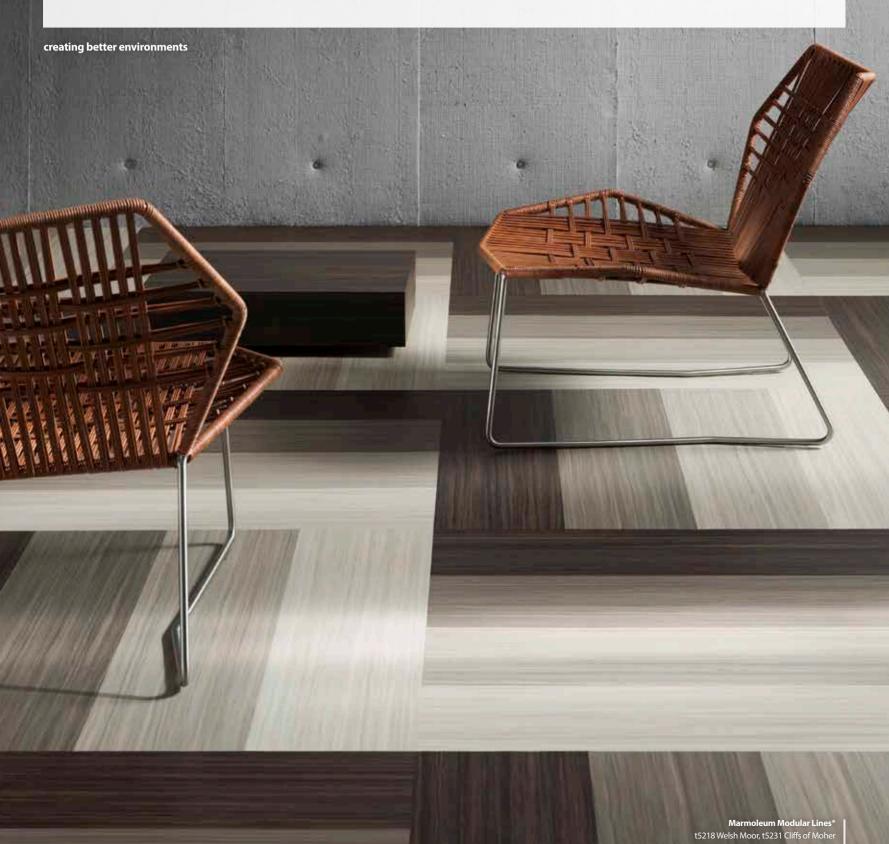
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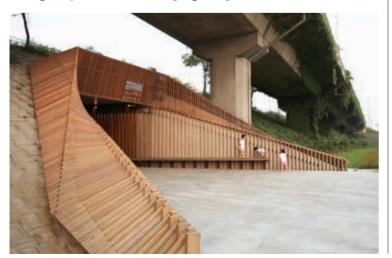
Transformation of utilitarian tunnels into public spaces has opened Seoul's riverbank and created a new park

Haewon Shin

While in the 1960s Seoul's Han river was still lined with rice paddies, less than a decade later the urban fabric had encroached on its banks. During the 1970s and '80s highways and vast retaining walls cut the river off from the cityscape; formerly extensive flood plains were contained and straight-jacketed by large-scale embankments.

Today changing precipitation patterns and rising sea levels worry urban planners and the city administration alike. Maintenance and protection of the remaining flood plains, and defence of adjacent neighbourhoods against frequent flooding, have become priorities.

In 2007 the City of Seoul began a scheme to upgrade the river bank as a public space and improve its ability to manage floods. The Han River Renaissance Project included ecologically sensitive landscaping, the proBelow Seongsan underpass with a reworked entrance in slatted wood hinting at the landscape beyond rather than acting as a reminder of the civil engineering above and below.



vision of leisure facilities and transformation of the desolate access tunnels to the park.

The regenerated park and city are linked mainly by 48 tunnels, burrowing under highways and through embankments. Heavily use by the public, they were conceived solely to resist flooding and accommodate powerful flood gates. Between 40m and 100m long, they were in a dilapidated state, decorated only by utilitarian lighting, and frequently inaccessible due to water pooling.

Seoul's commissioning system meant architects were rarely involved in its civil engineering projects. In an unprecedented move, the City of Seoul administration tasked young architectural practices with transforming 25 of the access tunnels. The project benefited from a high level of collaboration between engineers, architects, city and community representatives and urban planners.

Lokaldesign was appointed design coordinator and commissioned to design three existing and two new tunnels. To achieve variety in approaches and design languages, Lokaldesign asked other architectural practices, among them Ateliers Lion Seoul and Jegong Architects, to join the project.

The brief for all practices was to transform the existing infrastructure of the tunnels from utilitarian left-over spaces into engaging, safe, and accessible public walkways. While accommodating the stringent safety requirements the tunnels are subject to, they were to primarily act as transition spaces connecting the park and river to the city.

Throughout the tunnel projects a new hybrid form of public space has emerged, shaped by and 'piggybacking' off an infrastructural framework. They subvert spaces that were built solely to address engineering requirements, now providing cool seating during the summer heat, rest places and shelter on a human scale. The flood gates are set in protective encasements, which act as tower-like markers for the gateways to the park. Each tunnel addresses its specific situation through variations in its layout, underlying engineering decisions, materials, lighting, and in particular integration into its context.

The Han River Access Tunnel Project set an example in Korea of how urban strategies, local design interventions and collaboration between architects and engineers can together create successful public spaces out of utilitarian infrastructures.

Haewon Shin is lead architect at Lokaldesign

In an unprecedented move, the City of Seoul administration tasked young architectural practices with transforming 25 of the access tunnels



Bridgegate House, Irvine Architect: Ian Springford Architects Contractor: Graham Construction Specialist Contractor: Charles Henshaw & Sons

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the wires into the police HQ to see it, it is inevitable that McKnight and Hall reflect on the Troubles that defined their upbringing in seventies Belfast. Of course it was normal to them, though they hardly felt it touched them as middle class boys of the suburbs. You had to drive to see relatives in homes where partisan views were strongly argued. It was when he left to study in Newcastle that McKnight was surprised, here there were no body and bag searches, nor barriers at the head of the high street. 'You notice the difference in other places,' he says.

We pause to gaze up the long drive to Stormont where the Northern Ireland Assembly has sat since the Good Friday Agreement 17 years ago. The Police Memorial Garden is a result of the same peace, next door to its politically charged antecedent the Royal Ulster Constabulary with its lengthy roll call of Troubles' deaths. Hall McKnight's simple structure has only 10 name plaques for those who died on active duty. Underfoot, the fossil rich Irish limestone lends the winter garden and its stark black-mirrored canopy depth and interest. Hornbeam-lined geom-

etry turns a scrap of space into a logical and thoughtful place for those who died. The pavilion, even with the constraints of the simple building, conveys a sense of a chapel enclosure. It is achieved without drama; there is to be no sobbing brought on by architecture.

This seems indicative of the work of Hall McKnight, which is underpinned by serious thought but does not demand you understand it fully to experience the space – unlike the work of some storytelling architects. Of course, that may sometimes be because they offer explicit clues. In the practice's Mies van



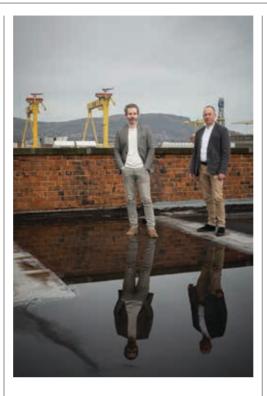
der Rohe Award shortlisted Vartov Square in Copenhagen they unearthed a little known story by Hans Christian Andersen set around the windows of the almshouse, the oldest building on site. As well as paving those window shapes into the ground, the words were engraved on a plinth. 'The act of inscribing allows the narrative,' says McKnight. The pair prefer their buildings without authorial arrogance. Hall is keen to suppress a sense of ego, guided by Rafael Moneo's construct of an architect as servant to the site and history. 'It's about fulfilling a role,' he says.

Meath to Mac

In 2008 that role looked like a lot to step into. With then partner, now Belfast city campaigner, Mark Hackett, they won a competition to design the £43 million Meath County Council offices, had just been awarded the Young Architect of the Year and already had the Mac under way. It was a long way from their first collaborations, working at Belfast's Kennedy FitzGerald Architects. As we drive along protestant Shankhill Road, through the oversized gates splitting streets along the peace line and into the nationalist Falls Road, we look out for Falls Leisure Centre (2005) that McKnight worked on in the Kennedy FitzGerald days not long after meeting Hall: a giant light box by night, though suffering from a certain greyness today.

The practice's first new building, Dowling House, was shortlisted for the RIBA Manser Medal in 2007. Since then the practice, with Ian McKnight joining seven years ago, has built a surprising amount for its age, including a good crop of new build houses. With most work within an hour's drive it is often easier to get in the car and explain on site rather than email, says Hall. 'There is a close connection between drawn and built, drawing very quickly becomes material construction,' he says. Of course this also has a downside. 'On the Mac we were on site most days, it was such an enormous package of work to explain, you do get dependent contractors.' But any spoon feeding paid off in fewer fights to fix details later - and in results.

Unknown to the pair, the Meath project was being cancelled even as the firm completed its stage two submissions. Then Belfast was hit with the double blow of recession, both as a UK regional city and as part of Ireland – many banks were heavily exposed to property in the Republic and suffered from its far more



dramatic crash. There is no sense of entitlement or tragic disappointment here, merely a restatement of the facts. The project that kept Hall McKnight's spirits up was the Mac, nearby in Belfast's Cathedral Quarter, and won in an RIBA international competition.

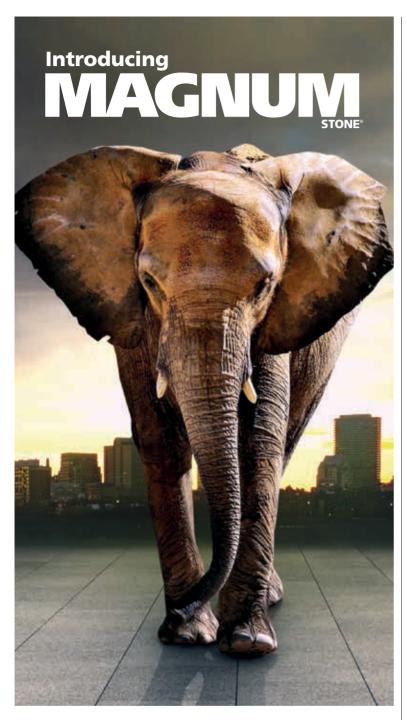
Comfortably coffeed in the canyon at the heart of the Mac I see textural and visual delight everywhere, from the very particular patterning of the boarded concrete to delicate raking supports of the interval drinks ledge. The light falls softly, galleries flow, conversations weave around the building. We talk of permanence - the awkwardness of defining it despite its importance in relating to a very particular way a building can be valued. Is it about something social - as seen in the suburbs suggests Hall - or heavy buildings perhaps? 'It's related to physical strength,' says McKnight firmly. 'To become a place in people's minds it has to be in good condition and easy to look after.' The Mac is far more than that - assured, articulate and nuanced with a great spatial generosity, though geometries of the plan might suggest otherwise.

Playing with time

Perhaps it was an interest in permanence and time that led the practice to cheat a little with chronology using the Mac's campanile as a historic marker, although it joined its small city square as the last addition to a very ordinary noughties development with its 'faux history'. The architects imagine the basalt tower being read as an older piece of the city. 'It felt honest to us, streets change, facts become less relevant,' says Hall. In fact the aloof way it sits in its square, despite being butted up to it, is one reason why it didn't quite make it past the Stirling Prize midlist in 2013. But it is no explanation for why, after completion of the Mac, Hall McKnight returned to architectural duties on house extensions. Is their location holding them back? They miss a critical culture in Belfast and the clients and architectural peers that go with it. But working in London and Dublin has not previously held the attention of the two of them. They are trying again, with McKnight spending much of his week in London, building a new office with some critical mass. After all, it was London that offered Hall McKnight its next meaty project. 'Not until King's [College London] could we look forward to working at scale again,' says McKnight.

At its simplest, the Quadrangle project at King's, awarded by a jury advised by Niall McLaughlin, reimagined the slim rectangle that sits between the college's brutalist block and Somerset House. Hall McKnight's proposals took the college further to rework the brutalist core and make a small insertion on the Strand itself, a carved solid with stone base and diminishing cornice. As we spoke it was in for planning; once through it will be all systems go in both the Belfast and London offices. Meanwhile the firm has student housing, a new town centre masterplan, 40 social flats in Derry and an ambitious design-driven residential development in the Czech Republic.

King's will not be its London calling card: that will be much smaller and sooner, in the form of a pavilion at the London Festival of Architecture this summer (though I wish the Serpentine Gallery had invited it to design its annual pavilion). Hall McKnight is representing northern Ireland for the Irish Design Year. The standard lightweight materials of a summer pavilion have been eschewed. McKnight had just picked up a carful of Belfast bricks from a demolition site - early samples for its arched brick design to be shipped over to King's Cross. Is there a London pitch to go along with for a design hungry university client? Not really: that's not how Hall and McKnight think - except that they believe they're different, the culture of the city gives them more time to work on a design, and a degree of modesty. They are appealing traits. •



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Frei Otto 1925-2015

Pritzker Prize and Royal Gold Medal recipient, influential pioneer of lightweight structures noted for his light-touch collaborations



Frei Otto's work has been described as achieving the maximum with minimum material. In that sense his pioneering work on lightweight structures was an early example of eco-architecture, following some of the dicta of Richard Buckminster Fuller. Certainly his unbuilt 1970 project for a nuclear-powered 'Arctic

City' for 40,000 people was pure Bucky, a huge inflated glazed dome covering an entire metropolis. But that was essentially space-colony thinking, the transposition of one climate zone to another. What Otto achieved more usefully was ways of changing perceptions of the everyday.

Noted for his early tent-like exhibition pavilions, he came to international prominence through his part in the German pavilion at Expo 67 in Montreal – a show dominated, of course, by Bucky's great ball. And no sports stadium since the Colosseum had boasted such an audacious lightweight roof as his Munich Olympics stadium of 1972 (designed with Günter Behnisch), with its asymmetrical mast-supported cablenet-and-acrylic covering. In its lightness and openness, its peaks recalling the surrounding mountains, along with an informal organisation, it was deliberately different from the military pomp of the previous Nazi-era Olympics of 1936 in Berlin, and also an act of repair for a bombed, rubble-heaped area.

That particular Olympics ushered in the modern era of Middle East political terrorism by proxy, with the infamous massacre of Israeli athletes taken hostage in the nearby Olympic village by the Palestinian Black September group. But over time, the Munich stadium overcame that inauspicious start, becoming a landmark in its own right and a successful multi-purpose events venue.

When Otto died on March 9 this year – a day before he was announced as winner of the 2015 Pritzker Prize, though he had been informed earlier – the world's top architects were quick to honour him. Zaha Hadid said: 'His research and exploration of tensile structures was inspirational and enlightening'. For her it was all about fluidity of form: her colleague Patrik Schumacher went further and claimed Otto's work as the precursor to parametricism. Shigeru Ban, quoting Louis Kahn's famous 'What do you want to become, brick?' said that Otto was asking the same question of air. Renzo Piano described his approach as 'celebrating lightness and fighting against gravity' while Norman Foster added that he was a pioneer in another field too: light-touch architectural collaboration.

This is the key to Otto's influence, and partly explains why he received the RIBA's Royal Gold Medal in 2005. Always an academic and researcher as well as designer, his authorship was mostly shared: he not only worked with but acted as a consultant for others. Thus his sprouting umbrella stage sunshades for Pink Floyd's 1977 tour of the United States - a practical response to the need for some kind of canopy while still allowing huge inflatables to be released - were commissioned by the British architecture/engineering team Fisher Park which designed the stage show and had seen Otto use this device elsewhere. British engineer Ted Happold, another collaborator along with Arup's Peter Rice, was one of those who bought into Otto's ideas and worked with him to develop them. The whole lightweight-structures tendency of British architecture from the 1960s owes much to him. He was, as part of all this, also an early exponent of biomorphism - learning from the structures of nature. The Pritzker citation notes that it is not so much his built forms that are copied as his inquiring approach, 'the paths that have been opened by his research and discoveries'.

It helped that he looked the part of the genial professor later in life, with his shock of silvery Karajan-like hair. He was a Utopianist in the sense that he believed and demonstrated how architecture and engineering could create a better world for people. As Pritzker jury chair Lord Palumbo put it: 'Frei stands for freedom, as free and as liberating as a bird in flight.'

Hugh Pearman

In Memoriam

VERNON JOHN MORGAN

DESMOND JOHN S GENTLE

ELECTED 1959, HUNTINGDON

JOHN ERIC ALBERT FENNER FLECTED 1959, SHEPPERTON

ROBERT FULTON

ELECTED 1964, EDINBURGH

DAVID GEORGE TAYLOR

ELECTED 1971, LEICESTER

DOUGLAS WILLIAM ROBERT

FLECTED 1972, GUIL DEORD

ANDREW BICHARD

FLECTED 1976, LONDON

ARTHUR STANLEY QUINTON ELECTED 1974, CAPE TOWN, SOUTH AFRICA

DAVID ADRIAN WARNE ELECTED 1985, CAMBRIDGE

PAUL JAMES HINKIN

ELECTED 1992, LONDON

GEOFFREY C MACKENZIE ELECTED 1941, WHITLEY BAY

HILDA GWYNDOLEN HARVEY

MICHAEL NZERU LWANDA

IAN DEVON FAIRLIE PICKEN

ELECTED 1938, LONDON

HAROLD ALFRED DUTTON FLECTED 1953 GODAL MING

VERNON GILBERT KINCH

RICHARD ERIC THORNTON

ELECTED 1950, BIRMINGHAM

RONALD SAMUEL BIGGINS ELECTED 1951, TARPORLEY

ALLEN SHORT MATHESON

ELECTED 1953, GLASGOW

GERALD LAWSON ARCHERELECTED 1956, ALICANTE, SPAIN

DALIBOR VESELY

HON FRIBA, ELECTED 2015

MOIRA GEMMILL

HON FRIBA, ELECTED 2011

PHILIP GEORGE ENGLAND
FLECTED 1952 RICHMOND SURREY

STANI FYKFFN

ELECTED 1952, FORDINGBRIDGE, HAMPSHIRE

EDWARD WHITELEY ELECTED 1952, WINDSOI BERKSHIRE

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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.



The RIBAS Origin Global 'Viewpoint' competition aims to celebrate the forgotten notion of 'the view'. The yukimi-shoji (snow viewing windows) of Sapan 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, RIBAJ 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 threedimensions and elegantly capturing it in two. Send in your submissions with amateur photographs and drawings to see if the RIBAJ Origin Global can help you exchange a view for a view.

WHO CAN FNTFR?

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

JUDGES

Chaired by the RIBA Journal's Jan-Carlos Kucharek, judges include Hélène Binet, leading architectural photographer, Will Alsop of aLL Design and Jonas Lencer of dRMM.

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.



Exchange

Revered mentor remembered

I was deeply saddened on reading April's RIBA Journal (P84) to learn of the passing of Donald Wilson. I was one of those lucky enough to benefit from his architectural passion and wisdom during the six years I spent at the Bath School from the late 1980s.

As eloquently described in Alan Day's obituary, I have never forgotten Don's description of how to build the perfect fire which formed the introduction to his course. Having wanted to pursue a career in architecture since primary school, my very first days as an undergraduate initially made me wonder if I had in fact made the right decision, but any such doubts were immediately dispelled as a consequence of experiencing DW's first lecture.

From the start, he alluded to all the things I had long wanted to know and which had ignited my own early passion for architecture and from that point on I knew I was in absolutely the right place to be modelled into the sort of architect I wanted to become. Indeed, the notes I made and construction details I drew in the course of Don's lectures are the only material from university days that I have regularly consulted in my career to date and a day does not pass without my endeavouring to put into practie some subtlety of construction detailing and its correlation to the 'bigger picture' - engrained in me as a result of Don's influence.

I know I am far from alone among Bath alumni in the feelings I express and like to think he lives on in some way in the work his former students continue to realise in the spirit of his inspiring teaching, a gift for which I will be eternally grateful. I hope I am proved wrong for the sake of the future of the profession, but I think we may well not see his like again.

Tim Williamson, Exeter, Devon



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

Forward thinking

I was interested to read the reported comments of Dean Hawkes (*RIBAJ* April 2015): it seems we share a philosophy, namely the importance of looking ahead to one's accommodation needs in old age.

To exemplify: when I retired my wife and I bought a house in the town centre, close to all facilities (no need to rely on public transport when driving became a problem), and importantly among a lively community. We saw that the house, a developer-built terraced property, albeit on three floors with the living room at first floor level, could lend itself to relatively in expensive modifications as we aged. Now a widower in my mid-eighties and none too mobile, it has, with its straight flights, been simple to have stair lifts installed. In addition, the bathroom was easily altered to give disabled facilities and so I have been able to maintain my independence and life style.

In parallel to those needing or preferring sheltered accommodation (public or private) I believe developers should be encouraged to include a percentage of units designed for easy adjustment in future years for those wishing to keep their independence without the upheaval of moving away from a chosen and established base.

It behoves us all to spell out the message of looking ahead.

Peter Plumridge, Bury St Edmunds, Suffolk







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The reforms to architectural education agreed by the RIBA in March, scrapping the present three-part system as described by Harriet Harriss (P 55), caused some discussion among readers:

George Clarke @
MrGeorgeClarke
@RIBAJ architectural education is too long anyway and doesn't have anywhere near enough variation...

Tomas Klassnik @
TomasKlassnik
@MrGeorgeClarke @RIBAJ
but knowing courses at a few
schools hard to see them
integrating the legal &
contractual expertise of
current part 3

Romey Edwards @ romatronasaurus @RIBAJ so what does this mean for students already embarked on the I II III trudge?

...while Sue Dawson's piece on pastiche-free design in the Lake District (P 58) started a discussion:

Andrew Heald @andyheald

@RIBAJ but the LDNP is a pastiche of what most people

@RIBAJ but the LDNP is a pastiche of what most people think of as a National Park — it is a man made and deforested landscape.

Juliet Stibbe @JulietBlaxland @RIBAJ 'Natural beauty and modern design' much more positive than 'not pastiche', ie: pastiche can be good, eg: ALL our C18th Palladianism.

...our rhetorical question
'Why retrofit' yielded some
answers:
Juraj Mikurcik @
JurajMikurcik
Because of comfort, health
and energy security benefits?

Nick Grant @ecominimalnick @JurajMikurcik @RIBAJ energy neutrality needs to consider meeting peak demand, winter evenings



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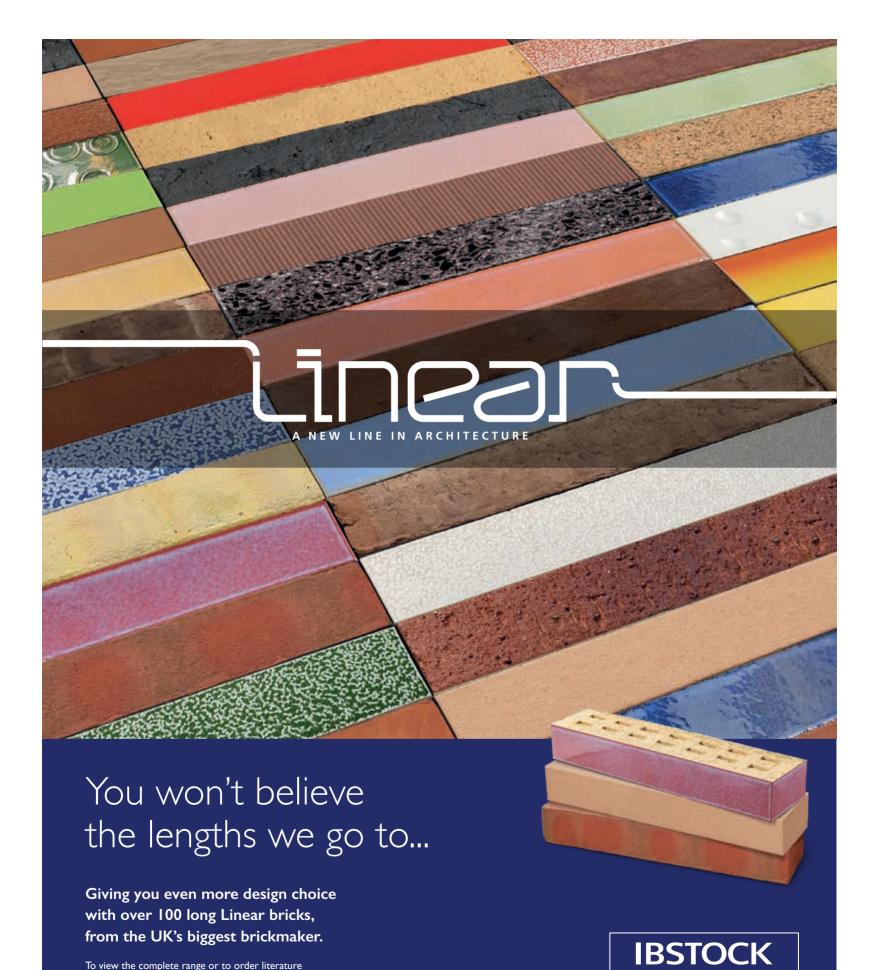
Illusion and fantasy

Subversive and inspirational use of brick in artworks by Alex Chinneck

Greatest hits

We ask a few experts to nominate their favourite bricks and brick buildings





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For tickets to the BDA's Design Day-Brick Works! on June 16, tel 020 7323 7030 or visit www.brick.org.uk

A challenge to the familiar image

Brick is such a familiar material. But I bet you've never seen it used in the way that sculptor Alex Chinneck does (p94-95), confounding our expectations of the material to produce playful illusions that amuse and intrigue.

Chinneck is taking part in an exhibition of work by artists who use brick as part of their creative practices. Organised to coincide with the Brick Development Association's Design Day – Brick Works! on June 16, the show – at The Building Centre in London – aims to stimulate ideas on the creative use of brick.

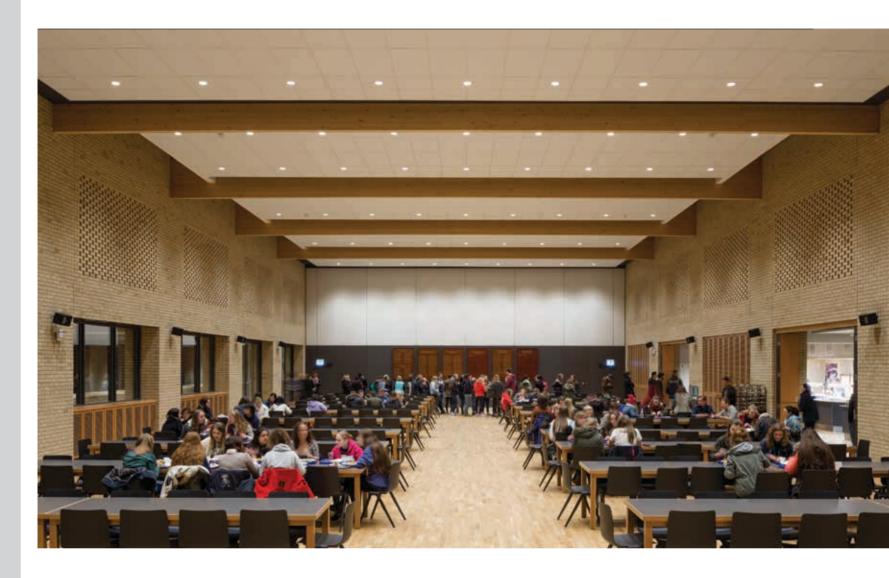
Of course architects are unlikely to be melting brick façades or flipping elevations as Chinneck has. But there is huge scope for exploiting the material's creative potential as well as its practical virtues, spurred on most notably by the recent success of O'Donnell + Tuomey's stunning perforated façade for the LSE's Saw Swee Hock student centre. And one of the most prominent new London office developments to complete last year, Turnmill, is resplendent in thousands of Roman bricks.

This supplement, published in collaboration with the Brick Development Association, should help stimulate some further creative responses. When we asked speakers at the BDA Design Day – Brick Works! to nominate their favourite bricks and brick buildings, we were inundated with enthusiastic responses (p97). Clamp-fired, heritage, glazed, everyone has a special favourite.

But choosing the right brick is just part of the story; it's what you do with it that really counts. We hope you find some inspiration in the projects featured here.

Hugh Pearman
Editor, The RIBA Journal

Cover: Housing at Brentford Lock West by Duggan Morris Architects. Photograph: Jack Hobhouse. Produced by The Riba Journal on behalf of the Brick Development Association. Edited by Pamela Buxton.



Welcome to the campus

Robustness, elegance and warmth were key reasons why Make Architects chose to use brick inside and out at its new amenities building for the University of Nottingham

Photographs Martine Hamilton Knight

Some 12 years after setting up, Make Architects has completed its first brick building. The Barn, a 4,250m² amenities building for the University of Nottingham, forms a key focal point along a newly created pedestrianised Boulevard running through the Sutton Bonington campus.

The Barn is configured with a double-height, brick-clad walkway stretching the full length of the building along the north-south axis of the Boulevard, with brick piers rising 8.1m. This key route through the three-storey building is flanked by the main

staircase, which leads up to a double-height, 600-seater dining room, again clad in brick.

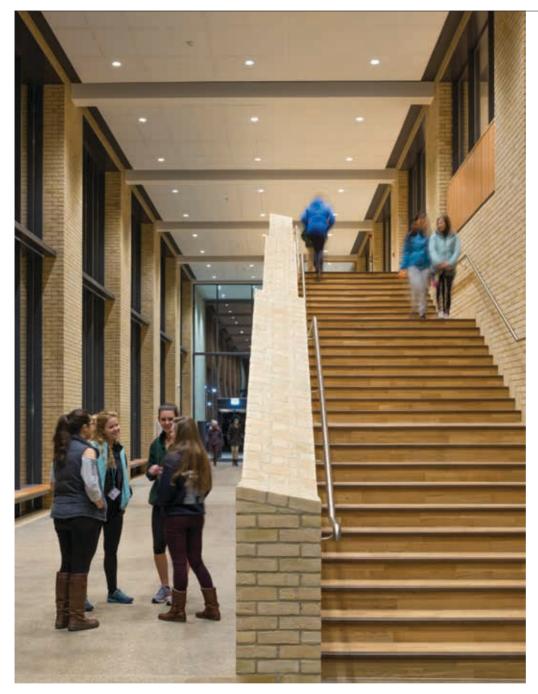
Given the need for a highly durable building, brick was the obvious choice from the start both inside and out, according to lead architect David Patterson.

'Brick is a very robust, natural material that people really respond positively to and will keep its original appeal — even if it does get knocked about this just adds to the character of it,' he says, adding that brick also fulfils the aspiration for a very calm, elegant and welcoming interior.

'From day one I knew it would be brick so could set out everything to standard brick dimensions to minimise cut bricks and wastage,' he says.

After experimenting with samples on site, Make chose Leicester Multi Cream Stock in preference to the redder tones of more local brick used elsewhere on the campus, in order to achieve the very light interior they wanted.

'We wanted to create a warm interior and maintain a real connection to the landscape by blurring the transition from the inside to







Opposite English bond without headers forms a high-level peforated screen in the dining hall (see detail above).

Above top Make chose a creamier brick than the red local stock elsewhere on the campus to create a warm interior and blur the transition from inside to out.

Left A carefully angled brick balustrade is a feature of the main staircase.

the outside,' Patterson says.

In the dining hall, the top lighting accentuates the materiality of the walls and gives fantastic changes in appearance throughout the day, he adds.

As well as its aesthetic qualities, the brick helps provide a thermal buffer in the entrance areas and concourse to cope with the sudden arrival of large groups of people.

In the dining hall, the brick is laid in an English bond without headers to achieve a perforated screen at high levels.

This void provides acoustic treatment

and ventilation, with air drawn out through the screen. The latter, Patterson says, is also reminiscent of the venting in some farm buildings – appropriate given that students on this campus study agriculture.

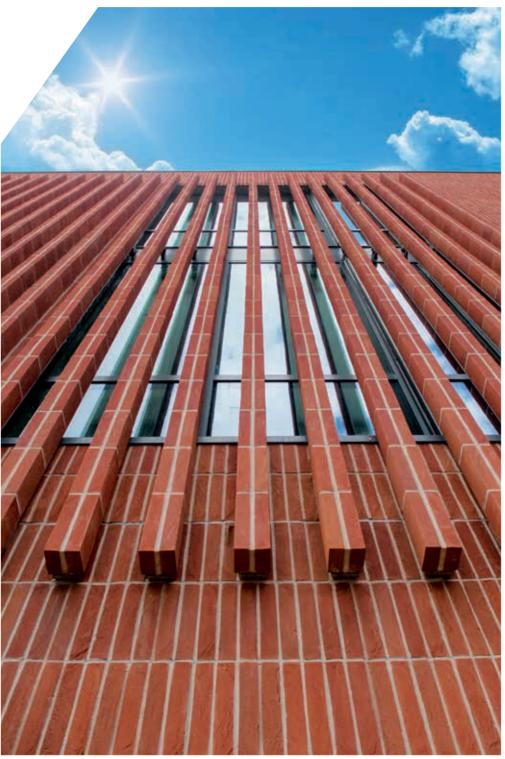
The wide main staircase also required special brick treatment, with the design of a carefully angled brick balustrade and soldier coursing around the treads creating subtle variation.

'We could really take the material, understand the module and work with it,' Patterson says. The brick is combined with a limited interior palette of timber and painted metalwork.

The Barn incorporates social and gathering spaces as well as a faith room, staff common room and study facilities. Its brick form is supplemented by a brick covered link adjoining one corner and running parallel to the Boulevard.

Completed for £5.84m, The Barn is the second building that Make has designed on the campus and its fifth for the university overall. ●

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Britain's Brick Specialists











Heritage values Low-cost housing in west London pays tribute to the area's history with its elegant deployment of clamp-fired bricks

Duggan Morris is particularly fond of clamp-fired bricks. The architect used these to great effect on its multi-award winning Ortus building in south London, and has now done the same on new housing at Brentford Lock West.

The project is the first completion in the 150-home initial phase of the development, which is part of a masterplan for the former industrial site by Swedish urban designers Tovatt Architects and Planners, Klas Tham and Urbed. Further elements of this phase are being designed by Riches Hawley Mikhail and Karakusevic Carson.

The site adjoins the Grand Union canal and the river Thames in the heart of the Brentford in west London. Duggan Morris's development provides 45 units of low-cost (£1,972/m²) mixed-tenure housing in two cranked canal-side blocks.

Denser and higher than the other housing units, the blocks have a distinctive roof form that picks up on the inverted pitched roofs of nearby waterside sheds.

According to director Joe Morris, the choice of brick emerged through the design process as the practice explored heavy and light materials.



Left The distinctive roof form of the apartment blocks echoes the historic warehouses that once lined the Grand Union canal here.

Above Two courses of soldier bond are used to emphasise each level.

'In the end the brick was a natural choice, somehow capturing a sense of the Georgian streetscapes of the nearby conservation area (The Butts) and the historic industrial warehouses which once clung to the side of the watercourse,' he says, adding that the brick expressed the shape of the waterside sheds in a contrastingly heavy sculptural form.

Duggan Morris specified clamp-fired handmade bricks used in stretcher bond with two courses of soldier bond to emphasise each level. Morris likes the 'timelessly authentic' nature of these bricks, achieved through a combination of traditional manufacturing methods and the latest technology.

The façade composition combines the clamp-fired bricks with staggered cantilevered balconies and, on the ground-floor communal spaces, perforated mesh to match the balcony balustrading.

Both blocks, for ISIS Waterside Regeneration, contain a mix of one, two and three-bedroom apartments.

The developer recently secured planning permission for a second phase of 141 townhouses and apartments, designed by Mæ Architects. The overall scheme consists of 520 homes, 20% affordable, and 7,000m² of commercial space. ●

Slip sliding away

Sculptor Alex Chinneck makes bricks melt, slip and flip

Alex Chinneck is an artist who uses buildings as raw materials, creating fantastically playful illusions that both puzzle and amuse – buildings that melt, buildings that slip, buildings that float, buildings turned upside down.

What makes this work all the more successful is his use of ordinary, familiar materials to do something extraordinary, as in his current installation in Margate where the entire brick façade of a house slumps as if it is being pulled down.

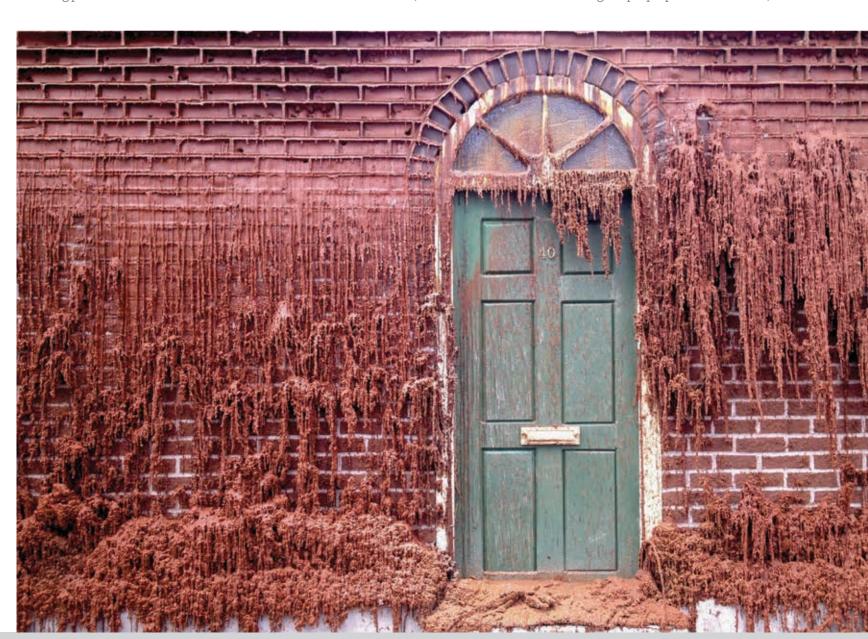
'My work tends to take familiar materials and blend them with fantasy,' says Chinneck, who is taking part in the Brick Works! exhibition, organised by the Brick Development Association, which opens on June 16 at The Building Centre in London.

'Brick is a brilliant material for creative exploration. We've become so familiar with brick that it has slipped into our subconscious. As an artist, I like to bring it back to our consciousness.'

Based in East London, Chinneck studied

painting but gradually became drawn to sculpture and began working first in a gallery context and then with technical collaborators such as structural engineers to realise his artistic ambitions on an architectural scale. It's not surprising to learn that Rachel Whiteread's cast concrete House was a great inspiration, as well as the artist Richard Wilson, who also manipulates architecture in his work.

The last couple of years have been something of a purple patch for Chinneck,



with work including Take My Lightning but Don't Steal My Thunder, which appeared to levitate part of Covent Garden market, and a curving road, complete with upside down car, on London's South Bank. All use illusion and humour to subvert the key characteristics of the building components.

For his slipping house, officially titled From the Knees of my Nose to the Belly of my Toes and created for the Merge festival, Chinneck worked with a brick manufacturer to install a new façade on a derelict house. Initially appearing pristine in prefabricated panels of brick slips, it slides down into the front garden to reveal the ruined upper floor. Although Chinneck himself says he tries not to 'get hung up on social meaning', it could be read as a reference to the faded glory of the Kent seaside town.

In his 2014 Brick Awards-shortlisted project Miner on the Moon, a building façade in London's Blackfriars is turned upside down, TV aerial, for sale sign and all.

Chinneck enjoys the creativity afforded by the fleeting nature of his temporary pieces, especially when this becomes part of the narrative, as in his amazing melting brick house created last year. For this he used 7,500 wax bricks to build a conventional-looking two-storey house, complete with wax doors and windows.

This was blasted with hot air each evening to gradually melt the structure, with the dripping and warped bricks creating an extraordinary texture. After repeated heating over a month the structure collapsed, with only the roof left on top of a surreal heap of melted wax.

Chinneck is hoping to use the opportunity offered by the Brick Works! exhibition to research some new processes and sculptural possibilities. He is interested, for example, in exploring the potential for digitally distorting a brick wall and then building the resulting wobbly form in real bricks.

He really seems to be just getting into his stride, with plans for another two (as yet confidential) high-profile architecture-related projects in London in the pipeline this year, as well as smaller 'pop-up' pieces and a possible TV programme. •

Brick Works!, an exhibition with Alex Chinneck, Fernando Casasempre, Iain Howlett, Demelza Watts and Maki Suzuki, runs from June 16 to July 10 at The Building Centre, Store Street, London. www.buildingcentre.co.uk, www.brick.org.uk



Opposite Wax bricks begin to feel the heat on the melting house. Right Slipping façade created for Margate's Merge festival. Below Alex Chinneck says he is trying to reclaim brick from our subconscious.

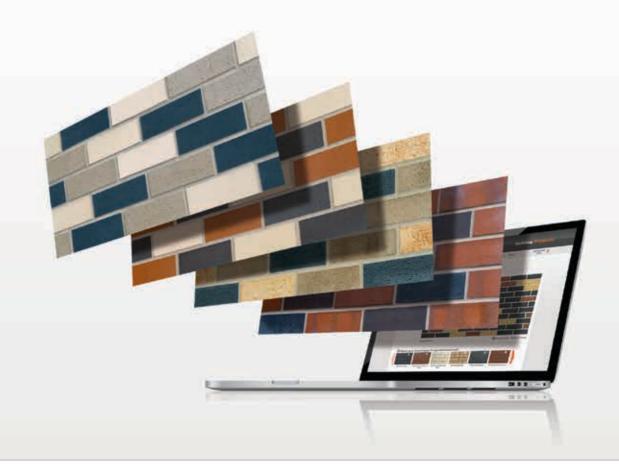


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Beauty parade

Speakers from the BDA's Design Day – Brick Works! on June 16 detail their brick greatest hits

What is your favourite type of brick/brickworks?

French Terca perforated Terre Doree (golden earth) as it closely resembles clay tile walls in Italian barns I admire.

Alfred Munkenbeck, founding senior partner, Munkenbeck+Partners Architects

I particularly love clamp-fired bricks — a traditional method whereby bricks are stacked out of doors and burned over a bed of coal, or with timber. The colour varies depending on how windy the firing conditions are at the time, so the bricks come out in a rainbow of colours and textures.

Alexis Harrison, associate, Arup

I really like the use of red stocks in Flemish bond with burnt headers. The diamond patterns and the flow of the bond into windows and doors show the intricacy that can otherwise be lost in a stretcher brick wall.

Pete Croney, project manager, Swift Brickwork Contractors

We have been working a lot with Heritage Red Blend on a series of buildings at Brentwood School. I like the tonal variation and roughness of the brick which gives depth and also an informal, tactile quality — unlike some other factory-made bricks.

Jonathan Dawes, associate architect, Cottrell & Vermeulen Architecture

What's your most creative use of brick?

Piercy & Co's Turnmill building in Clerkenwell, London (top right). I helped them with the technical aspects but their concept is pure genius: creamyyellow ribbons of brickwork wrapping around the building's sumptuous curves!

Alexis Harrison, associate, Arup

At West Hampstead station we used a saw-tooth profile, glazed brick with deliberate echoes of the wonderful glazed façades of the Leslie Green tube stations in north-west London. We drew textures and colours from the plane trees 'rescued' from alongside the railway to form the key component in the new public space in front of the station.

Adam Brown, director, Landolt + Brown

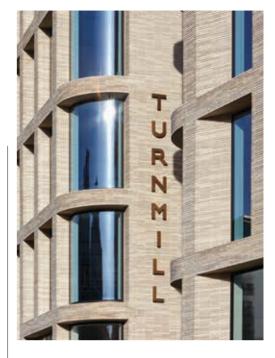
Ortus is a 1,500m² learning centre in the field of mental health and wellbeing. The brick, from Freshfield Lane, changes tone subtly from a deep red to a blue/grey as it ascends. The brickwork panelling and hue change is repeated internally and is intended to represent the notion of the collective and the individual while corresponding with the richness of the surrounding Georgian streetscapes. Joe Morris, director, Duggan Morris Architects

What brick building inspires you the most?

William Butterfield's All Saints Church [Margaret Street, London, 1859]. The polychrome patterning externally is incredibly rich — with every facet, return, volume, level comes a differing pattern or bond, all compressed within a very tight site where the effects are folded in upon one another and continue to the increasingly ornate interior. Jonathan Dawes, associate architect, Cottrell & Vermeulen Architecture

Gillespie Kidd and Coia's St Bride's in East Kilbride. The fortress-like depth, density and poetry of the brick walls are truly breathtaking as you walk up the hill and enter the Kirk. But at a more intimate scale, the velvet softness of the hand-thrown bricks and the crafted delicacy of the detailing humanises its monumentality.

Adam Brown, director, Landolt + Brown



A tie between the church of St Peter, Klippan by Sigurd Lewerentz and the Exeter Academy library by Louis I Kahn. Both architects have huge respect for the weight of bricks and would never suspend them with glue from soffits or use hidden brick angle support.

Alfred Munkenbeck, founding senior partner, Munkenbeck+Partners Architects

Last year I accidentally stumbled upon Eero Saarinen's MIT chapel in Cambridge, Massachusetts. I'd seen it in books but nothing prepares you for the simplicity and beauty of that perfect little building with its rich, gnarly bricks. Alexis Harrison, associate. Aruo

Frank Gehry's Australian Business School is my current favourite. It challenges all the uniformity, solidity and scale that brick normally conveys.

Pete Croney, project manager, Swift Brickwork Contractors

Peder Vilhelm Jensen-Klint's Grundvig's Church in Copenhagen is a tour de force in design, detail and expression of brick as a malleable building product. It is a continuous, fluted and crafted surface culminating in the most impressive and awe-inspiring groined vaults in memory.

Joe Morris, director, Duggan Morris Architects



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Title: 'Why WRAS'

Hansgrohe has a new RIBA approved core curriculum CPD about WRAS (Water Regulations Advisory Scheme) called 'Why WRAS'. Content discusses the importance of compliance to ensure successful project specifications and explores the risk of noncompliance which can have far reaching implications across all the stakeholders. The Regulations apply to all commercial buildings such as hotels, large housing projects and offices. Hansgrohe has over 800 WRAS approved products across a wide range of collections, award-winning designs and price-points.



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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, it's 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.



C: Sean Parr T: 01543 443000 E: cpd@geze.com W: www.geze.co.uk

Title: 1 Removing Barriers to Access

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Content looks at the many benefits that can be derived from the expansion of wood-based products in construction and how this development can grow the UK's low-carbon economy. The article considers the source and future of sustainable jobs and growth within the sector and the important role timber has to play in building more homes with zero carbon solutions.



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- Understand the life cycle costs and cost analysis of seamless resin terrazzo flooring

100 Product update



Hunter Douglas showcases innovation at world class CEMAST development

A key element of the regeneration project at the Daedalus airfield in Hampshire is CEMAST Fareham. The state-of-the-art centre, designed by Perkins Ogden, features 670m² of the Hunter Douglas solid wood linear open ceiling system in fire treated Siberian Larch. It was installed by contractor Broadsword Projects in three different widths - 70mm, 92mm and 114mm, A solid wood linear open system in Siberian Larch was also installed under the striking canopy. e: info@hunterdouglas.co.uk w: www.hunterdouglas.co.uk



Bushboard Nuance bathroom wall

Bushboard's Nuance range of bathroom laminate wall panels are lightweight to handle, easy to install, provide a 100% water-impervious surface and are a perfect solution for hiding messy walls stripped of tiles. This makes them the perfect choice for bathroom refurbishment projects that aim to create the luxurious look of granite and stone designs. There are no extrusions and its patented polyurethane core board is 100% water impervious.

w: www.bushboard.co.uk



New glazing for Cheltenham Racecourse grandstand.

The £45m project will feature Kawneer's AA®100 zone-drained fully-capped and mullion-drained SSG (Structurally Silicone Glazed) curtain walling systems with inset AA®3572 lift/slide doors, AA®541 top-hung casement windows, AA®3720 bifold doors and series 190 heavy duty commercial entrance doors. They are being installed over an expected three months for main contractor Kier Construction by specialist sub-contractor and Kawneer-approved installer Aluminium Sashes on all levels of the grandstand. w. www.kawneer.com



Clever cornering

Architectural Profiles Limited has provided a range of envelope cladding products and systems to the Nuclear Advanced Manufacturing and Research Centre (NAMRC) in Sheffield.

This includes the corner detail surrounding the high level balcony across the front of the main building. Initially Architects were very doubtful that this feature could be fabricated to the very high levels of precision demanded. APL produced the detail using an Alucobond™ ACM aluminium composite.

w: www.archprof.co.uk



Mapei Keracolour SF joins Grout range

Mapei has introduced 5 new colours to its super-fine cementitious grout, suitable for grout joint widths from 1-4mm. Keracolor SF is a low VOC product available in six shades and it can be used with a wide range of surface finishes, including ceramic, porcelain, natural stone, glass and marble mosaics – both internally and externally. Its super-fine composition makes it suitable for grouting metallic mosaics.



Comar 5P.i Advanced Window System

Integration is the key factor which underpins the latest new product launch from Comar Architectural Aluminium Systems. Their Comar 9P.i Framing system offers fast-track semi unitised construction for floor to ceiling glazing, allowing tilt/turn or casement windows to hang direct from the Comar 9P.i Frame as well as rebated doors. With the addition of thermal foam and triple glazing Comar 9P.i offers U-values down to 0.77, creating a future proof solution for their architectural, contractor and fabricator partners.

w: www.comar-alu.co.uk



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w: www.mapei.co.uk

A prestigious headquarters building has been created within the Harley Street Conservation Area in London with the help of Crittall Corporate W20 windows both inside and out. Crittall Corporate W20 was selected to re-create the slim lines of the original 1930s glazing whilst dramatically improving the thermal performance by incorporating double glazed units. The units were installed front and rear in the refurbishment and the front elevation at ground floor level was reconfigured to reflect the original architectural drawings. w: www.crittall-windows.co.uk



Kawneer at the Alconbury Incubator

The landmark anchor building, designed by AHMM, has achieved a BREEAM "Very good" rating with help from architectural aluminium systems supplier Kawneer, Kawneer's AA®100 curtain walling and series 190 doors feature on the £2.5m Incubator. The zone-drained curtain walling has been used on an enclosed but unheated double-height glazed gallery and as the external fabric to a four-storey tower containing meeting rooms. The Kawneer curtain walling is complemented by the manufacturer's heavy-duty commercial entrance doors throughout.





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Lend Lease residential development

Lease is using Urmet's IP video door entry and access control system at a new-build apartment complex in south London. Cobalt Place, an eco-friendly project in the heart of Battersea Village, will use the Urmet IPervoice solution which requires only one Virtual LAN for the whole location. IPervoice meets Lend Lease's aim of singleplatform control by operating from the site's main managed fibre network.

w: www.urmet.co.uk



Kingspan Insulation helps School become BREEAM Outstanding

Over 1150m² of high performance products from Kingspan Insulation have helped Coleg Cymunedol Y Dderwen School in Bridgend to become the UK's first BREEAM 'Outstanding' rated high school of its kind. Kooltherm K15 Rainscreen Board was specified to limit heat loss and insulate the rainscreen sections of the facade, while Thermaroof TR26 LPC/FM was installed on the roof.

w: www.kingspaninsulation.co.uk



Safety and comfort comes first for Brent Council

Gerflor's TarasafeTM Ultra H²O vinyl safety flooring has recently been specified by Chelmer Group for the fit-out of a care home facility in Wembley. The project required 400m2 of new flooring throughout en-suites, shower rooms & bathrooms. Safety was paramount as the requirement was for both wet and dry areas. TarasafeTM Ultra H²O is a popular choice in the education, healthcare, leisure, hospitality, housing markets and any applications where slip resistance needs to be maintained.

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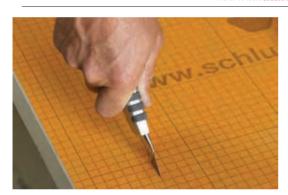
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New appointment at GEZE UK

GEZE UK has appointed Robert Workman as Specification Sales Manager for London and the South East, demonstrating its commitment to supporting customers with technical advice and specification guidance. In his new role, Robert will draw on his experience to provide specification sales and technical support to architects and specifiers across all GEZE's automatic and manual door and window technology ranges. He will be responsible for generating new business, and delivering both product training and the company's RIBA-approved CPD Seminars.

w: www.geze.co.uk



World renowned hotel gets the Schlüter-Systems treatment

One of London's most exclusive and luxurious hotels has used Schlüter-Systems products as part of its grand refurbishment. The Lanesborough Hotel, in Hyde Park Corner, is in the process of extensive renovations which are being carried out by the late world renowned interior designer Alberto Pinto.

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for easy anchoring in thin-bed mortar. The new and improved Lanesborough guest rooms also boast a second-to-none under floor heating system, provided by Schlüter-DITRA-HEAT-E.

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w: www.contourcasings.co.uk



Visqueen at the Battle of Britain Memorial Trust 'The Wing'

Visqueen Building Products have supplied products to the stunning Battle of Britain Memorial Trust project 'The Wing'. Officially opened by the Queen, The Wing Memorial site is dedicated to Churchill's "Few" who fought in the skies during WW2. Visqueen provided technical knowledge and expertise in specifying the correct damp protection system in accordance with building regulations. Visqueen supplied a number of products including Visqueen Self Adhesive Membrane and Zedex CPT High Performance DPC..

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Glazing systems by Kawneer on pioneering Liverpool schoo.

Kawneer's architectural aluminium systems were used on the first school to benefit from Liverpool City Council's BSF (Building Schools for the Future) bailout. Kawneer's AA®100 zone-drained curtain walling and series 190 heavy-duty commercial entrance doors feature on the ground floor of the new state-of-the-art Notre Dame Catholic College in Everton, with AA®541 top-hung casement windows and AA®100 rooflights at high level.

w: www.kawneer.co.uk



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Cumbernauld Scotland, 1955

In 1945 the reformist new Labour government launched the New Towns Act, a planning solution aimed at relieving the squalid housing conditions prevalent in Britain's cities after WWII and a first step towards its ideal Welfare State.

Cumbernauld was designated in 1955, the only New Town created by a Conservative government whose hand had been forced by the chronic housing shortage in Glasgow. The planners devised a multi-purpose town centre contained in a single building half a mile long and raised on Corbusian pilotis. This was surrounded by individual high-density neighbourhoods connected by walkways. An immense motorway system inspired by Le Cor-

busier's Radiant City separated cars from pedestrians.

Despite its creator's grand ideals, Cumbernauld has since been held up as one of the worst examples of mid-century city planning and twice voted carbuncle of the year by Scottish magazine Urban Realm. The visionary footpaths became in reality threatening wind tunnels where danger lurked and the aging concrete contributed to a bleak reputation.

Yet many remember Cumbernauld rosily as the backdrop to teenage romance in the 1981 film Gregory's Girl and 60 years after its completion, visitors still come to admire this audacious experiment in modern living. • Justine Sambrook

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