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The awards 2015



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Awards 2015

RIBA recognition of excellence starts in its regions. Our special issue presents all 112 winners, each region introduced by an architect from the area

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Photograph
Flanagan Lawrence



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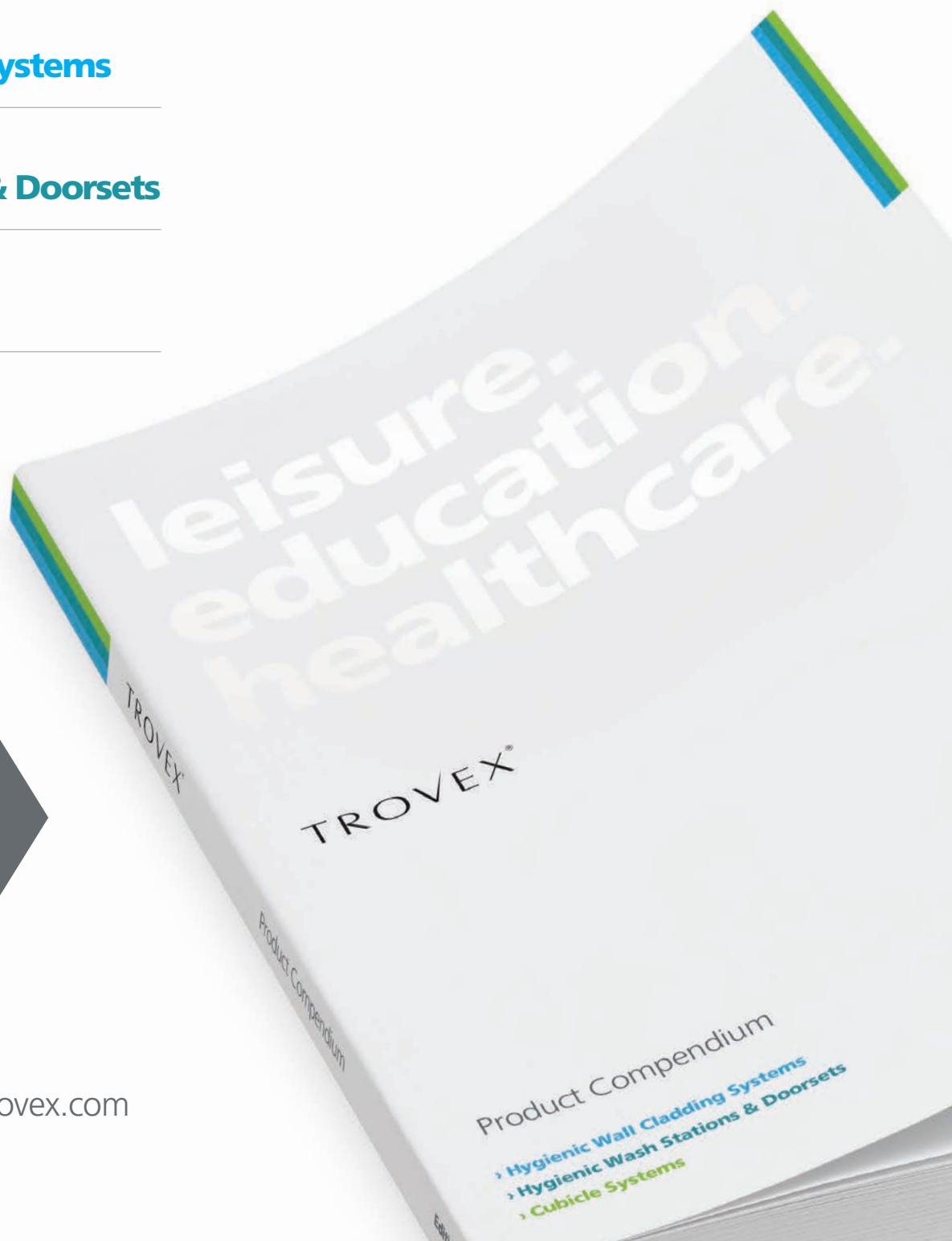


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1: Buildings

We did it! It is what those poses say, awards clutched, faces flushed, arms draped, flash exploding. The relief of practical completion has no such the pleasure: handover to clients is fraught with potential habitation. But the projection of lovely photos and a slim summation, enjoyed glass-of-wine-in-hand before

dashing to the stage, is some pay back for long hours and prickly discussions. Here we have the 112 awards across England, Wales and Northern Ireland that have made it through the intensive, highly critical process of peer review that is the RIBA Awards. The revival of new architecture in Wales is palpable

while the scars of hard economic times in the North East are revealed in an absence of contenders. There are fewer grand projects but a wealth of smaller ones have been rewarded. Knocking in a new nail to hang the award certificate reflects on the reward and record of your achievement. Job done – you did good. ●

Alfriston School swimming pool, winner
in the South Regional Awards, page 42



JACK HOBHOUSE



East

Jon Greenfield: By area, this is the largest of the RIBA's regions. Size means that its unifying distinctiveness is tempered by diversity: of landscape, both urban and rural, geology, and economics. The result is a corresponding 'interlinked-diversity' in architecture, which was similarly reflected in this year's awards submissions.

The two great economic magnets in the region are London in the south and the major north-south road and rail transport arteries in the west; transport conduits that allow traffic to fly past on their way to the industrial north and Scotland. There should be a third economic magnet – the long coastline. The sea doesn't bring the wealth it once did,

and many coastal towns are in almost irreversible decline. As a result the region is oddly hidden away; even the cities have a village-like/market town feel. Then there is the knowledge economy, with the power-houses of learning, Cambridge, Essex and UEA.

Of course being off the beaten track is also the region's charm. Its remoter corners engender a fiercely independent local spirit, which blends with a contrasting desire across the region to look outwards and be at the forefront of new industries such as the low carbon economy. This duality generates a cultural tension that is a useful source for architects.

This creative tension is reflected in the shortlisted projects: architects have worked

Special Awards

Building of the Year: Abode

Architect of the Year, sponsored by

Lafarge Tarmac: Proctor and Matthews Architects

Client of the Year: Ian and Jane McClintock

Sustainability Award, sponsored by

Sika: Stackyard House

Small Project of the Year: Old Barn

Conservation Award: EF Language School

See more images and reviews at ribaj.com

with cultural sophistication in the university towns, particularly on campus, and in rural projects for private clients that are finely calibrated to their settings and to the owners' particular needs. Architects from and working in the East are enjoying the region's complexity and contradiction, producing some beautifully tuned modern works. The building of the year, Proctor and Matthews' Abode in Great Kneighton, drew together all aspects: it is urbane, urban and modern while achieving a humanity that captures the texture of the place. It is a worthy exemplar of architecture of the East.

Jon Greenfield, Barron and Smith Architects, Norwich, and chairman of RIBA East

The Studios, Aldeburgh
SOUP Architects for private client
Contract value: Undisclosed.
GIA: 100m²

Utilitarian outbuilding architecture inspired these two multi-functional studio spaces set in a mature landscape. These artists' 'retreats' are formed from a geometric and efficient timber and steel framed construction with

corrugated fibre cement board on the outside and simple painted chipboard linings internally, with insulation levels and low-energy lighting ensuring low operational costs. Key to the design was counterpointing this robustness with the large picture windows giving panoramic views. This juxtaposition of low and high tech materials, solidity and void, man-made and natural created a design that was resolved and engaging.



TIM CROCKER

Abode, Great Kneighton, Cambridge
Proctor and Matthews Architects for Countryside Properties

Contract value: £45m. GIA: 24,350m²

Great Kneighton is part of a major new housing and mixed-use community. Proctor and Matthews naturally took the traditional urban spaces of the university city as a model to generate a hierarchy of scales, spaces and housing types. It has executed the greater aspirations of the scheme with consideration and care. The creation of the 'Great Court', a centrepiece of medium density housing around a potentially compromising roundabout, creates a robust and welcoming focus to the scheme. Beyond this, the green landscaped alleyways that run from it between slim and slightly staggered homes provide meandering intrigue.

Although design and build, attention to detail in the brick and timber detailing has been high, with the project's complexities and requirements carried out with great resolve.



PETER COOK

STALE ERICKSSON



Addenbrooke's multi-storey car park
Allies and Morrison with Devereux Architects for Cambridge University Hospitals NHS Foundation Trust
 Contract value: Undisclosed. GIA: 28,080m²

Allies and Morrison and Devereux Architects, commissioned by Addenbrooke's to design a car park for the expanded Rosie Maternity Hospital's campus, lavished playfulness and delight on their D&B proposal. A twisted yellow-painted aluminium facade running the full length and height of the building draws its inspiration from the rapeseed fields that used to occupy the site, the twist creating a weaving modulation that is imposing as it dematerialises the mass.

The judges pronounced the design vision and detailing excellent throughout, along with rigorous and clear approaches to accessibility and way-finding – all-important in this medical environment.

EF Language School, Cambridge
NRAP Architects for EF Education First

Contract value: £3.35m. GIA 1500m²

NRAP Architects was charged with refurbishing and extending the client's turn of the century villa, to connect 13 spaces via a dramatic new top-lit circulation space. The marked invention, innovation and originality was especially evident in the internal and external detailing of old materials with new ones.

Accessibility requirements were well resolved and well integrated.



RANALD LAWRENCE



MICHAEL WILSON

University of Hertfordshire Prince Edward Hall
Vincent and Goring for University of Hertfordshire
 Contract value: £5m. GIA: 1990m²

It's not often architects get recognised for demolition works but Vincent and Goring needed to clear some single-storey additions tacked on to its Prince Edward Hall to realise a whole new campus reception area, learning zone and cafe. The firm moved the reception from first to ground floor and cleverly inserted a new granite box, whose deep recessed, cantilevered porch brings visual drama to a formerly prosaic entrance.

The judges recognised the skill of the architect in accommodating spaces deep in the existing building, creating visual excitement through a limited palette of materials and their clever juxtaposition.

Old Barn, Melton Constable, Norfolk
Rural Office for Architecture for private client

Contract value: Undisclosed. GIA: 99m²

For this sensitive renovation and extension the architect did a lot of preliminary work to analyse programme demands and bed them into the landscape using local materials and techniques, producing a highly resolved design. The judges felt this made well-considered spaces and a landscaping proposal that worked with the needs of the client while creating a positive and contextual relationship to its surroundings. Meticulous attention to detail and a limited budget used prudently made it confident, inspirational and highly commendable.

IOANA MARINESCU



DAVID BUTLER



Stackyard House, Suffolk
Mole Architects for Ian and Jane McClintock
 Contract value: Undisclosed. GIA: 225m²

Manser Medal winner Mole Architects has proved its understanding of the Norfolk vernacular, and here worked closely with the client to create a house that not only met functional needs, but used local

materials that elegantly fixed it into its farmyard location.

This bold and contemporary timber and concrete primary structure is adapted to the sloping site and views. It's also built to Passivhaus principles with high levels of airtightness, solar thermal collectors, PVs and rainwater harvesting, making it an exemplary, as well as highly comfortable and efficient, modern home.



TIMOTHY SOAR

Alconbury Incubator Building
Allford Hall Monaghan Morris for Urban and Civic
 Contract value: £2.54m. GIA: 15,240m²

Having previously designed three new gatehouse buildings for the client, AHMM has now produced the Alconbury Incubator, a core building of an emerging enterprise campus, based on a former airfield in Huntingdon, to catalyse the masterplan of this new mixed-use development.

A transparent two-storey volume kicks up to four storeys at one end to act as a beacon for the scheme – a larch-clad black box of flexible working spaces at the other. The timber structure contains offices, marketing rooms and break-out balconies around a glazed gallery, animating the public facade of the building.

The judges thought it 'a unique and brilliant solution' with clever use of materials and specification combined with careful consideration of spatial requirements and connectivity with the wider landscape. They viewed the design response as 'delightful', significantly improving the quality of the immediate environment.



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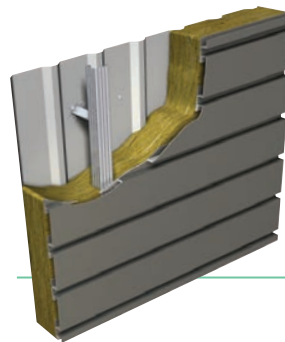
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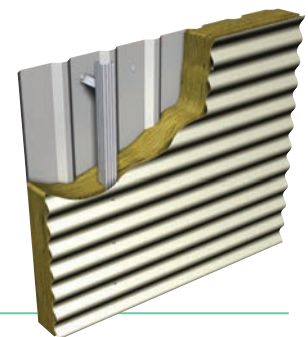
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East Midlands

Special Awards

Building of the Year: Uppingham School Science Centre

Small Project of the Year: Knighton Drive

Sustainability Award, sponsored by Sika: The Barn
Client of the Year: Uppingham School

Project Architect of the Year sponsored by Lafarge Tarmac: Colin McColl, Orms

See more images and reviews at ribaj.com

Robert Evans: The simplistic media concept of 'the north-south divide' can make the East Midlands seem 'nowhere in particular'. Historically, its competing medium-sized industrial cities mean East Midlanders don't like being lumped together. A 1994 administrative construct by the Major government, the East Midlands stretches from moorland Glossop via Skegness to Milton Keynes. Its lack of cohesiveness was exemplified by a recent flaccid debate on possible devolution, with cities bickering; the airport was briefly appropriated by Nottingham, before being re-designated 'East Midlands'.

If there is a defining characteristic it might be its rich industrial heritage, which

is still the source of much architectural work in the region. Protected former industrial buildings need new purposes, so imaginative reuse is an important aspect of practice.

As in other regions, East Midlands architecture schools experience a brain-drain of talent to London. Fortunately, local practices have good links to those schools, with many teaching to supplement income. This is crucial in generating some osmosis of ideas from metropolitan visitors and overseas academics.

Possibly the most significant recent public building is the Derby Arena, an out-of-town multi-purpose velodrome. It is hoped this will partially fill the cultural void left by Casson Conder's brutalist set piece, the As-

sembly Rooms, abandoned after a fire.

The regional branch of the RIBA recently moved back from Lincoln to Nottingham. Great credit is due to the commitment of RIBA members from distant corners who attend its events. The move is already showing signs of increased participation and an emerging architectural culture. An example of this is the forthcoming 'Nott Forgotten' Design Challenge, a series of forgotten spaces in Nottingham: the winning entry will be constructed. Young architects are getting together and beginning to help establish some sense of that elusive quality, a regional identity.●

Robert Evans is practice director of Evans Vettori Architects, Matlock

The Barn, Sutton Bonington, Nottinghamshire **Make for The University of Nottingham** Contract value: £5.85m. GIA: 4250m²

The Barn is a grand addition to the Sutton Bonington Campus of the University of Nottingham and part of a greater masterplan for the university grounds. It provides a new centre for student and staff facilities and starts a process of reintegrating the campus.

A new welcoming two-storey entrance concourse is clear and calm, while well-detailed local buff brick gives the architecture a robust and tactile quality. A grand stair leads up to the first floor and the stunning main dining hall. This large room has a personal scale, while simple handling of the space and form allows the richness of the view out to enter and invigorate the hall.

The Barn sets a bar for the masterplan. It is a thoughtful design that responds well to its users and brief, but also celebrates its location and will become the focal point in the campus' day-to-day life.



MAKE ARCHITECTS



KILIAN OSULLIVAN

Uppingham School Science Centre, Rutland **Orms for Uppingham School** Contract value: £14m. GIA: 4180m²

The new Science Centre at Uppingham School is a celebration of science that cannot help but excite and invigorate the pupils and staff who work within its walls.

Externally the new building has a presence of calm order, a civic and open face that responds well to its location at the edge of the school grounds and continuing the seamless transition between school and town. The 'school side' of the building continues this with a simple but carefully considered palette of

materials. With the new courtyard space in front, these give the Science Centre an overall collegiate feel, invigorated with a sense of fun and animation.

Internally the layout has been carefully considered to ensure that the building is always engaging, tempting you to explore. The wide open corridors give cross views of the glazed classrooms so the activity and function of the building can be read and understood. The quality of material, detailing and craft never falters. The Science Centre demonstrates what education architecture should always embrace: an atmosphere of drama and the significance in what is being achieved within its walls, with a sense of wonderment and joy.



TRISTAN POYSER

Richard III Visitor Centre, Leicester
Maber for Leicester City Council
 Contract value: £4m. GIA: 1231m²

This was a once in a lifetime brief – to design the building that respectfully celebrates the burial place of a 500 year old king found in a Leicester car park.

The building tells a story, which has to weave around the existing site, well. Its entrance is subtle and simple in form and yet rich in both its use of materials and its connection between the school and the new Ancaster stone wall that links and screens the entrance with the burial site.

Controlled handling of materials, visual invitations to sit, the focus of the sculptural ceiling of the burial site and discreet views out are enough to guide viewers and help them to understand the space and the archaeology.

With a limited palette of local materials, the Richard III Visitor Centre is a high quality and sensitive addition to the fabric of Leicester, linking its past with its future.



JEREMY PHILIPS

Knighton Drive, Leicester
Feldmann Architects for a private client
 Contract value: Undisclosed. GIA: 363m²

This is a wonderful example of how a new family home can come from a perfect understanding of how a family wants to live, and of how a house wants to be lived in.

The handsome old building now has a visual clarity appropriate for its conservation area, so the new black box extensions to the side and rear are seen as bold understatements from the street. They come to life from the garden, opening out and flowing into the lawn, giving a new permeability to this facade. The second extension on the other side of the house is visually similar, calmer, more strongly connected to the garden on two sides. This is a house that cannot wait to be lived in and continue to grow.

Hope Valley Yoga Studio, Hathersage, Derbyshire
Studio Gedye for Cath Morgan/Hope Valley Yoga
 Contract value: £100,000. GIA: 75m²

This modest building arose from a brief for a simple yoga studio and garage on the site of an existing garage at the rear of a residential garden. The result is a delightful addition that responds fully to its locality and provides an internal space with charm and peace.

Externally the studio is faced with stone reclaimed from nearby land. To the rear the external wall forms a convex curve along a footpath, while on the other side the curve embraces the garden and addresses the view beyond.

Inside, the lofty space gently follows the curve of the building and is finished simply in warm colours and locally sourced oak. But then the eye is drawn to the view framed by a wall of glazing. This is an uplifting space.

The local planning authority had recommended the design for refusal. Working together, the client and architect successfully campaigned for it with the local community.



MARTIN BOUCHIER



TRISTAN POYSER

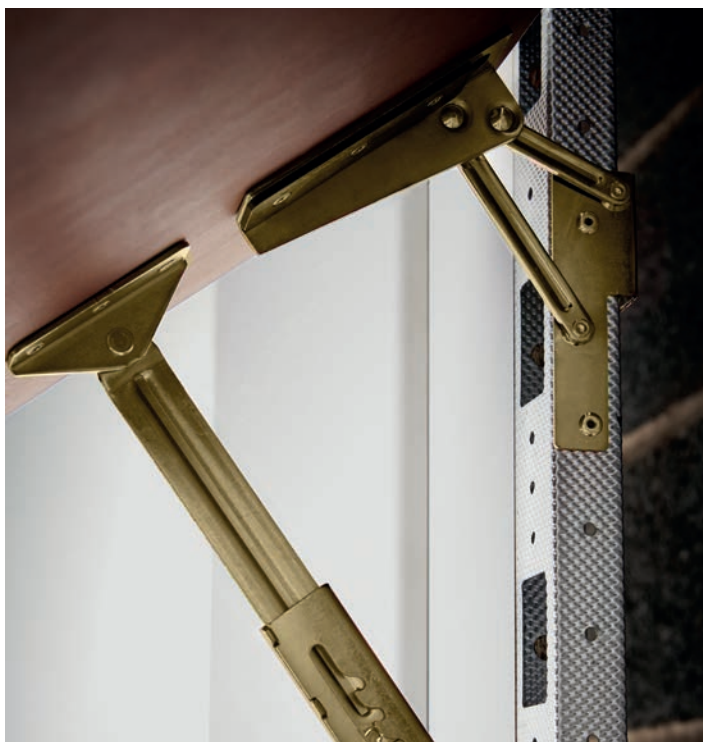
Parkside apartments and retail, Matlock
Evans Vettori Architects for Barncroft Homes
 Contract value: £1.8m. GIA: 1180m²

This is important civic architecture with the lightest touch. The new stone-clad building has commercial units at its base with three residential floors above. Built on a former car park overlooking a park, it fills the missing link in the surrounding urban fabric. A sense of place is made of the former tarmac wilderness.

The site responds to Matlock's conservation area intelligently, subtly and with a craftsman's skill. But the real joy is the richness of the detailing. The architect and client must be applauded for their beautifully textured dressed stonework offset with the smoothness of the large glazed openings and gentle handling of copper oriel windows and a penthouse storey.

The design is utterly of its place. Its appearance is strong and bold, yet it has the maturity, creativity and layering of a piece of classical music that becomes more pleasing with every listen.

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London

Special Awards

Building of the Year, supported by BLP Insurance: **The Foundry**

Client of the Year: **Foyles**

Small Project of the Year: **Courtyard House**

Historic England Award for Constructive Conservation: **Employment Academy**

Sustainability Award, supported by Sika: **5 Pancras Square**

Project Architect of the Year, supported by Lafarge Tarmac: **Rob Naybour,**

Weston Williamson+Partners

Emerging Architect of the Year: **vPPR**

Architect of the Year: **Lifschutz Davidson Sandilands**

See more images and reviews at ribaj.com

Deborah Saunt: It is hard to believe that a principal concern of Londoners less than 20 years ago was London's position as the centre of global finance in Europe being usurped by Frankfurt. Frankfurt? Such was London's place in the world: its centre hollowing out, grand fading streets teetering on the brink of decline, that urban entropy prevailed - despite new towers rising at Canary Wharf.

Today it could not feel more different. It claims its status at the top table of world cities: brash, bold and blessed with the unsettling prosperity of a city-state. Now, London is on the point of another seismic shift that will change our understanding of it as a place of opportunity and encounter - a change less

to do with the physical fabric of architecture, public spaces or buildings, but with the social dynamics of the city as a living organism.

London awaits a huge, daily, persistent population surge, as super-commuters arrive courtesy of new infrastructures. They will walk alongside new and existing permanent residents. Perhaps unparalleled since the first railways, Crossrail will do more than create diurnal fluctuations on the ground.

Every day a huge outpouring of visitors, will tramp the narrow historic pavements of the West End, equivalent to picking up Heathrow Airport each day and pouring out around 200,000 passengers into the centre. Estimated figures keep climbing, anticipat-

ing a likely shift in personal behaviours.

Should we feel fearful for London or energised? How will public services and revenue generation for civic works cope? Will mass-commuting from Birmingham to London help re-balance the national economy, or be a miserable by-product of the increasing disparities in access to opportunity? Will ever greater distances between home and work disrupt lives or open doors to new entrepreneurship?

Caught in this maelstrom of London's mobility, architecture will be on the move too - responding to evolving society and infrastructure, new climates and new realities. ●

Deborah Saunt, DSDHA Studio, London

Kew House

Piercy Connor for Tim and Jo Lucas

Contract value: £960,000. GIA 368m²

This four-bed house in a Kew Conservation Area is the product of a close working relationship between the client, a structural engineer and boat restorer, and the architect; their shared interest in prefabrication and materials yielding a project that's both inventive and challenging.

The brief to separate children and adult bedrooms saw the house split into two pitched roof forms of continuously welded weathering steel sheets that echo the profile of the neighbouring church and an earlier shed. A two storey glazed link contains the stair and bridge connection and screens an internal courtyard.

Rooms look into the courtyard, open to the sky or are semi-sunken, each a cabinet of curiosities with built-in elements and doors that hide and reveal. Below this domestic world, a vast basement serves as a playground, timber workshop and builder's yard.

The judges were impressed with the ambition and fearlessness of the house with a look that avoids referencing architectural convention. Tailored to the client's lifestyle, this project creates a new streetscape and is at ease with its eccentricity.



JACK HOBHOUSE

HUFTON+GROW



Bonhams HQ
Lifschutz Davidson Sandilands
for Bonhams
 Contract value: £30m.
 GIA: 4846m²

This scheme for a new international HQ for one of the world's largest and oldest auction houses gives the client three double height sales rooms, preview galleries, offices and a restaurant, all inserted into

the centre of a Bond St urban block. The original frontage now acts as a relic and great urban lantern for the new spaces behind. All the high-specification show spaces have been designed to technically advanced exhibition standards and can be re-configured, upholstered and re-lit in hours.

Attention to detail is everything. From door hinges to lift buttons, stair nosings to extract grilles – all

have been mastered and finessed to give a sense of timeless quality. As a result sales and auction spaces carry an aura of hushed contemplation, even tranquillity – and all delivered within a tight 13-month programme. The scheme serves as an example for architects to learn the lessons of masterful detailing and the potential of near-invisible places to offer a great experience.

Brentford Lock West
Duggan Morris for ISIS Waterside Regeneration
 Contract value: £70m. GIA: 1972m²

This is the first section to be completed in Urbed's Brentford Lock West masterplan. Each block in this 45-unit scheme has been articulated with occasional cuts and projections that tune the warehouse-like massing to specific relationships and adjacencies.

Full height windows and 2.5m deep thin projecting balconies add a further layer of patterning and shadow within a simple palette of brick, champagne-coloured metalwork and window frames, with perforate metal screens to sub-ground cycle storage enlivening the elevation. The jury felt the project had exceptional finesse and restraint – a building of urban solemnity, a distinctive waterfront presence, and a solid precedent for the greater aspirations of the masterplan.



JACK HOBHOUSE

NICK GUTTRIDGE



Paddington Integrated Project
Weston Williamson for Crossrail/
London Underground
 Contract value: £120m
 GIA: 5260m²

This major infrastructure project is part of the longer-term transformational change of Brunel's Paddington station as one of London's major transport hubs. The architect was responsible for the creation of a new concourse for

the Underground, a new taxi drop-off point and canal-side entrance. The next and most significant phase will be a new deep Crossrail station.

For now, the main visible component is the taxi drop-off point running alongside the concourse, whose cladding patterns echo the sweeping metalwork forms of the original station. Tree-like columns with pin-jointed bases are precisely located to bring their new load down

through existing sub-structures. These support a generous glazed canopy, creating a threshold to the station. On the canal side a new entrance leads to a new pedestrian link and landscaped public space.

The project is a major example of how a skilled architectural and engineering team can overcome challenges to deliver a significant work of architectural infrastructure. This is a showcase for British design in the service of the public.

Ravenor Primary School Extension
Seymour Harris Architecture for Ravenor Primary
 Contract value: £3.5m. GIA: 1083m²

This scheme is a one form entry expansion of a two form entry school. Conceived as a distinct pavilion, it contains classrooms, drama studio, staff room and hub space. Most striking is its two-storey timber colonnade screening a series of 'objects' that contain the various elements of the programme, each of which is clad in a different material; stainless steel tiles, corrugated metal, battened composite panels and glass. The colonnade provides a sense of civic grandeur and domestic warmth.

Inside, the building is filled with light and colour. Signage and graphics are cleverly integrated into the hard-working and robust design.

The school is exemplary in creating the distinctive and joyful environment that a dedicated architect can bring to a new generation of schools.



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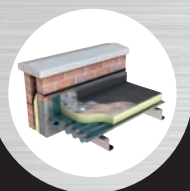
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INSULATION **EXCELLENCE**



JIM STEPHENSON

William Perkin Church of England High School
FCB Studios for Twyford Church of England
Academies Trust
Contract value: £15m. GIA: 11,279m²

This is a school of great quality achieved within a relatively modest budget. A good example of cross-laminated timber construction, the material comes to life in the school's circulation areas which themselves create dramatic spaces and unexpected views. The school spoke of the importance of these spaces at an early stage to reflect the interconnectedness of its teaching methods.

It is a challenging site bordering the A40, but the building achieves a sense of calm inside and out. This is enhanced by a simple palette of materials including brick, and the restrained use of colour.

Spatial drama throughout provides an uplifting environment for all its users. That this was achieved on an extremely tight budget demonstrates the skill and experience of the design team working beyond all normal expectations — and should serve as an inspiration to politicians and the public in its demonstration of the value of truly inventive education architecture.



Donmar Warehouse
Haworth Tompkins for Donmar Warehouse
Contract value £3.1m. GIA: 1171m²

This conversion of a five-storey warehouse is the new administrative home for the Donmar, comprising a range of education spaces, library, offices, rehearsal, casting studios and practice rooms plus informal break-out areas. In typical form, the architect has stripped the building back to its raw materials revealing original brick, timber and the occasional rusting lintel, giving an informal 'work-in-progress' feel.

Two major new insertions — the stair and rehearsal studio — are made entirely of timber. The former, a colour-soaked collaboration with artist Antoni Malinowski, is dramatically lit and gives a strong sense of theatricality, while the rehearsal room is a fully equipped, double-height space. Interiors were designed with the set designers for the Donmar and are a symphony of urban retro. This project is a fantastic addition to Covent Garden's cultural and architectural treasures.



Netherhall Gardens
Woollacott Gilmartin Architects
Contract value: Undisclosed. GIA: 346m²

This home's irregular geometry — a result of the site's rights to light and planning constraints — is expressed by fracturing the planes of its hung tile cladding to give the elevations a slightly restless, shifting quality. Inside, it is a highly idiosyncratic, thoughtful essay on domestic architecture realised through the exceptional craftsmanship of a master builder. Virtually every moment reveals the architect's persistent and careful exploration of light and the haptic qualities of architecture, of craft and emotive surfaces. This house is a refreshing reading of London vernacular and is testament to a highly creative relationship between architect and MH Costa Construction — a very special contractor.



Vaulted House
vPPR for private client
Contract value: £1m. GIA: 267m²

Sited on a former taxi garage and almost entirely hidden in the middle of a Victorian block in Chiswick, a chamfered entrance hints at the highly geometric language of this modern, split-level family home, a walled enclosure beneath six enigmatic hovering hipped roofs.

Each topped by a skylight, the roofs' sloping planes join precisely to form a series of 'vaults'. These vaults define and illuminate the open plan kitchen, dining and living areas, opening up to the air at two points to create garden courtyards.

This house is a sophisticated example of urban infill bursting with clever details; its collection of roofs powerfully articulating the relationship between dwelling, light and sky.

PHILIP VILE

TOM SCOTT

IOANA MARINESCU



St Paul's School Science Building
Nicholas Hare Architects for St Paul's School
Contract value: £16.5m. GIA: 4500m²

This is a building of great precision and care that will last for a very long time. The judges were struck by the impressive use of traditional materials and the robust and well-considered arrangement of laboratories.

Lab spaces are designed to let teaching and practical work happen apart. Necessary services are dealt with discreetly and allow the spaces to remain uncluttered so that pupils can focus on work. Generosity of spaces is evident in the breakout corridors of the south wing, with lofty spaces overlooking the quadrangle. This block is the mature work of an architect who knows his craft well and a client keen to set high standards.

10 New Burlington Street
AHMM for the Crown Estate and Exemplar
Contract value: £46m. GIA: 17,700m²

This is a creative reconfiguration of a series of existing buildings on Regent Street and New Burlington Street to form one new office building for the Crown Estate. The project retains four listed facades, while marrying the new floor levels, and their varying fenestration heights, with a three-bay frontage to create a contemporary entrance to the development.

The building's new nature is expressed on the side and rear facades as a curved volume with a triple-glazed skin, which pulls in light and creates a small secret garden space in Burlington Mews. Composite cladding brings the warmth of timber to both the foyer and office spaces while its five-storey atrium sports profiled green terracotta tiles.

The project is exemplary in its bold use of unconventional materials for the typology, fine detailing and finishes and sustainability credentials. It displays a quiet confidence that's certain to enrich Regent Street's heritage streetscape and London's commercial building tradition.



Queen's Apartments
Stiff+Trevillion for Derwent London
Contract value: £9m. GIA: 2729m²

This restoration and adaptive re-use of a 1930s Art Deco former cinema transforms Queensway's dowdy edge into a glamorous mixed-use development of 16 apartments. The facade has been restored, including its original stained glass windows. Former solid brick walls have made way for horizontal bands delineating new cantilevered and curved balconies that fully respect the spirit of Art Deco. Inside, the entrance lobby exhibits an extraordinary quality of detail with its riot of marble, travertine, mirror stainless steel and etched mirrors. Flats are well-proportioned but not extravagant and even the internal fire escape, with lovely handrails, is robust and well-detailed.

The developer client's confidence to invest in artfulness and long term quality has produced a classic building reinvented with wit and virtuosity.



Foyles Bookshop
Lifschutz Davidson Sandilands for Foyles
Contract value: £9m. GIA: 4963m²

Located on the site of the former Central Saint Martin's College of Art and Design, this new flagship store for a Soho institution is a triumphant resurrection of a stuffy and declining bookstore into a dynamic, welcoming and accessible literary emporium. Driven by the client's passion for books but limited by a tight budget, the scheme strips away the former art school's interior to reveal its concrete frame. With all services exposed, its 6.5km of shelves have been made easily navigable with a central light well around which the staircase spirals from street level to a top floor café, gallery and events space. The concept is brilliant in its simplicity and execution.

Double height spaces and mezzanines create a variety of atmospheres in the shop; some full of light and movement and some quiet nooks offering a sense of retreat. With lighting and shelving designed with the client, it all comes together to create a truly spectacular space for book browsing and buying.

Mint Street, Bethnal Green

Pitman Tozer Architects for Peabody
Contract value: £10.9m. GIA: 6430m²

This mixed-tenure housing follows the curve of the viaduct and boldly faces out over the railway to the views beyond.

The flats are arranged four to a core, with two single-aspect one bedroom units and two dual aspect two bedroom units. On the facade facing over the railway, bedrooms and sitting rooms to the larger units are provided with winter gardens which allow a sense of external amenity space and provide insulation from the sound of the trains. There is a simple harmony to this elevation.

The curved form of the development creates a new public street between the housing and the railway viaduct, populated with tough but appropriate entrances. Overall the jury felt the development provided good quality mixed-tenure residential accommodation on a challenging site.

KILIAN OSULLIVAN



House in Wapping

Chris Dyson Architects
Contract value: £442,000. GIA: 248m²

This simple, elegant extension to a grade II-listed building creates a seamless addition to the urban fabric. The new elevations draw strongly on the character and construction of existing buildings: a restrained sheer facade evolves into a sweeping semi-circle at the rear, referencing the language at the entrance to the historic dock.

Elevations are fine, bronze-framed windows elegantly proportioned with delicate stone cills and attention has been paid to the pointing. Window openings have four brick arches in a traditionally-bonded 225mm thick brick wall – all reinforcing the connection to the original Georgian building.

With new spaces integrated well into the existing home, this lovely extension brings a period home discreetly into the modern day.



NICK KANE

Darbshire Place

Niall McLaughlin Architects for Peabody
Contract value: £23m. GIA: 1084m²

This five-storey affordable housing completes a group of six housing blocks in east London surrounding an internal courtyard, and is an effortless reinterpretation of the traditional mansion block form. Most of the flats are triple aspect with balcony spaces at either end of the floorplate.

The central core has an open staircase, unusually arranged to make circulating up through the building particularly enjoyable, with the resulting fire lobbies ending up as a handy location for service cupboards and storage for buggies. Flats are simply planned around a central corridor, with internal spaces generous and well-lit; balconies too are spacious.

The judges enjoyed how comfortably the new block sat with the old and how well its variegated pale brickwork sat with the gault bricks of the original buildings. Its deep white window reveals are distinctive yet complementary.

In all, this is an extremely elegant design reinterpreting the essence of the original for the modern day.

HULT International Business School

Sergison Bates Architects for HULT International Business School
Contract value: £3.7m. GIA: 4300m²

Conversion of a grade II-listed brewery and a concrete framed extension provides a new undergraduate campus for this business school. The main move is the insertion of a bold and generous open timber staircase in a previously uninhabited atrium space, creating a new focus of interaction and movement in the building.

The design's strength is that the existing building is left free to express itself. High ceilings, existing timber and concrete floors and elegant free-standing columns are treated with a light touch. All the new insertions are constructed from lime-washed timber, which provided a clarity and harmony in the expression of the new and existing elements of the design. The result combines rigorous discipline with a sureness of architectural touch – the work of truly skilled hands.



KRISTEN DAEM

Stockwell Street Building, Greenwich

Heneghan Peng Architects for University of Greenwich,

Contract value: Undisclosed. GIA: 15,200m²

In the UNESCO World Heritage Site at Maritime Greenwich, this building provides the main university library and the departments of Architecture, Landscape and Arts. Its facade is broken into smaller elements separated by courtyards and staircases, and articulated at the street level as a series of retail units. The jury admired the simple elegance of the elevations. The graphic qualities of the diagonal form of the dark-clad linking staircase provide orientation. The jury generally admired the architects' handling of a building of this scale in such a sensitive location.



John Roan School

John McAslan and Partners for London Borough of Greenwich

Contract value: £30m. GIA: 12,700m²

This project included remodelling the school and constructing a new 7600m² building nearby, planned as two blocks responding to the geometry of two adjoining streets. The layout is admirably clear, and transparent classrooms and open washrooms minimise opportunities for bullying. The brick elevations respond to the scale and materials of the area, with windows having simple, elegant vertical proportions. Further detail is added by incorporating a softly textured lighter coloured brick running in a diamond pattern across the facade. The scheme is a good response to the brief – a large volume nestling well into its locality.

St Mary of Eton Church, Eastway

Matthew Lloyd Architects for Thornsett Group

Contract value: £6m. GIA: 3517m²

Value created by residential development allowed the refurbishment and regeneration of this grade II*-listed church and the provision of community and retail spaces. The original mission hall was converted, and the project includes a new vicarage and a redivision of the nave of the church. To remain within church-owned land the housing sits close to the listed building, reinforcing the street and complementing the form of the church buildings. The three new buildings are red brick, in response to the original church, and brought together by a diamond pattern in the brickwork of the new elevations. The architect remained involved through different iterations and ownerships and the scheme has had a significant regeneration effect.



Tabernacle Street, Shoreditch

Piercy & Company for Durley Investment Company

Contract value: £3.6m. GIA: 1446m²

This new office replaces a Victorian structure. The original street elevation is re-worked to allow greater ceiling heights but otherwise elegantly replicates the original composition and details. Principal challenges were getting light to the larger rear floor-plate which is enclosed on all sides, and accommodating rights-of-light. Complex constraints led to the rich architectural form of the rear building, and its intriguing character. The rear building roof and facade is clad in brass with standing seams. Where possible, generous windows and quirkily-angled and inserted roof-lights make for light and airy spaces. A timber clad core and suspended lighting, set at angles, complete an elegant and harmonious design.



William Street Quarter, Barking

AHMM for Borough of Barking and Dagenham

Contract value: £35m. GIA: 24024m²

This clear, simple masterplan creates a series of streets and spaces which makes a new place where previously the soulless Lintons Estate cut a hole in the urban fabric. This scheme is the first totally privately funded affordable social housing scheme in the UK, and provides a generous family friendly mix of mews houses clad in variegated brickwork and smaller units in apartment buildings.

With slightly fewer units than the original housing estate, it provides significantly more habitable rooms, demonstrating a strong commitment to family housing. The houses and ground floor duplex apartments have back gardens, reflecting a traditional London street pattern and creating opportunities for social interaction.

The jury believes the overriding achievement of this scheme is the delivery of privately funded social housing in a high-density, low-rise set of streets and gardens, replacing a deteriorating estate with a new urban fabric meaningfully connected to its neighbourhood.



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Burntwood School, Wandsworth
AHMM Architects for Wandsworth Borough Council
Construction cost: £40.9m.
GIA: 21,405m²

Along with the absence of intrusive security, the large grounds and architectural composition make this school feel more like a campus, where students are treated like adults and expected to behave as such. The retained hall of the much-loved 1950s former school, with its concrete elements and detailing, has clearly informed the architectural and graphic response.

Modular precast concrete cladding with canted edges and different sized glazing panels creates surprising interior spaces. The landscape is a carefully orchestrated sequence of distinct new gardens. Double-height volumes and open plan break-out areas give fantastic light and views of the circulation spaces.



TIMOTHY SOAR



Courtyard House, London E7
Dallas Pierce Quintero for private client
Contract value: £232,000.
GIA: 95m²

This ingenious two-storey timber-framed house cleverly exploits a small infill site. The first space is a modest yard with a utility/workshop area. A small study separates the yard from a garden articulated by a diagonal path to the main building. Two further spaces allow light to the open plan ground floor, part of which can act as dining area or second bedroom. Upstairs, the principal bedroom has a view over the rear gardens of adjoining houses. The simple materials combine with white rendered walls to give a playfulness and clarity to the design. Detailing of sills, windows and cement sheet cladding are executed elegantly and effortlessly.

TOM GILDON



PHILIP VILE

NT Future project, London Southbank
Haworth Tompkins for The National Theatre
Construction cost: £48.5m.
GIA: 16,309m²

At first glance it is hard to see what the architects have done to the main public spaces of the National Theatre, but this is testament to the success of the project and their skill and restraint. The foyer remodelling represents a particularly successful celebration of Lasdun's original: stripping away later additions, and increasing functionality and legibility.

The key moves neatly address the changing character of the surrounding city, activating previously inaccessible elevations. The ubiquitous retail and food opportunities are sensitively handled and jar less here than elsewhere on the South Bank.

Most new construction is in the theatre and foyer of the Cottesloe (now the Dorfman) and the reordering of elements dedicated to education and manufacture (a new building for scenery design and making occupies a simple box on Upper Ground, the road behind the theatre). Large windows externally and a new public gallery internally have made this a theatre in itself.



MORLEY VON STERNBERG

Employment Academy Peckham
Peter Barber Architects for Thames Reach
Contract value: £3.03m.
GIA: 1979m²

The jury was delighted with this joyful scheme. A new courtyard is at the heart of these facilities for the homeless to find employment, with old and new elements positioned around it. The idiosyncratic elevational treatment of the additions makes sense in relation to the quirky late arts and crafts building, now restored. It is great to see such a building returned to a civic use where others have been converted to housing.

Old and new mesh together around the courtyard with a clear material language, overlaid with an occasional false historical detail playfully blurring the seemingly clear delineation. The architect worked closely with English Heritage, which supported the scheme.

A similar approach has been taken on the side street elevation where a playful yet contemporary response successfully relates new and old building elements and signals the building's regeneration in an appropriately modest way.



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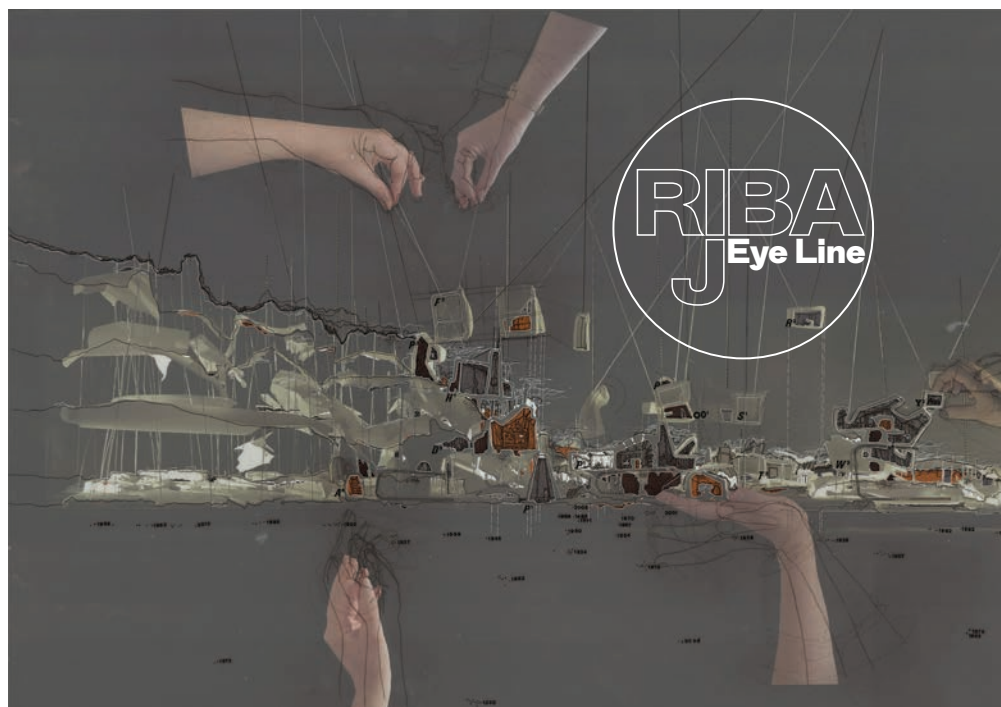
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Now in its third year, our acclaimed Eye Line drawings competition has come of age. We are delighted to welcome Selo as our principal sponsor for this prestigious award, which now comes with a £1,000 prize for the first winner and £200 for second –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

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

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

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

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

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

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

RULES

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

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

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

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

Information required:

Title of work (if applicable)

A short description of the work

Size of the original work

Date it was done

Organisation where you work or study

Email and postal address and phone number.

Deadline for submissions:

Monday June 8

Late June: judging and shortlisting.

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

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

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





Pear Tree House, East Dulwich
Edgley Design for private client
Contract value: £975,000.
GIA: 425m²

It is hard to believe this is a self-build project developed on-site with friends' help. The construction is immaculate and details carefully considered. A planning requirement for a single dwelling on this large back-land site freed the architect/client/developer to build this extraordinary family home wrapped around an old pear tree that was dug free from the rubbish-strewn site to form the primary generator for the plan.

It feels as if the building is the result of sculpting out a sequence of spaces. First-floor rooms are sky-lit timber boxes with controlled views out. Externally, simple black cladding panels with aluminium mullions break up the upper volumes and organise windows.



The Foundry, London SE11
**Architecture 00 for the Ethical Property Company/
Social Justice & Human Rights Centre**
Construction cost: £5.18m.
GIA: 5010m²

What began as the refurb of a former shoe polish factory became much more thanks to the ambition of the architect and its relationship with the client.

The old factory is stripped back and encased in a new concrete framed building with a large central light well. The ground floor entrance and central stair is generous but with enough intimacy for private meetings. The interior achieves a balance of control and informality, friendly and comfortable but also purposeful. A sawtooth zinc upper pavilion mirrors the former factory roof and provides a highly visible new identity for the centre.

At £1100/m² and with a BREEAM excellent rating this project is extraordinary value for money, without any loss in quality.

St Thomas the Apostle College, London SE15
Allies and Morrison for Balfour Beatty Construction with 4futures for the London Borough of Southwark
Contract value: £14.5m.
GIA: 72,000m²

A series of new school buildings on a former car park form a quad with an existing church and school hall on one side. The skill of the architect in response to significant government budgetary cuts was a design that results in bright dual-aspect classrooms, more active children and exceptional value for money.

By removing almost all internal circulation, spend is concentrated on classrooms. Large access decks wrap around the new landscaped courtyard. With pupils thus regularly outdoors, concentration levels have improved.

The access decks are behind a brick colonnade, giving a collegiate feel while masking cheaper materials beyond. Intelligent design and close working with the school has achieved an enormous amount for relatively little: a real exemplar of what good architecture can bring to school design.



NEO Bankside, London SE1
Rogers Stirk Harbour + Partners for GC Bankside LLP
Construction cost: £132m.
GIA: 42,000m²

This is a high-density private housing development on prime real estate, but standing in the beautifully landscaped gardens at the base of these four towers it is hard to believe you are surrounded by 120 flats. The awkward triangular site has been opened up with a series of views and ground-level routes through a semi-public garden.

There are very few overlooking problems while the exoskeletal structure allows an extraordinary variety of floor plans. The urban design solution and massing is ingenious, both in meeting the myriad statutory and performance requirements, and in how the impact of such density is skilfully concealed: the buildings retain a human scale close up at ground level.

These buildings are successful across the scales; single glazed large triangular winter gardens dematerialise the ends of the blocks from a distance, while the triple-height structural module reduces their perceived height. The jury was struck by the quality of the detailing and construction on this design-build project.



Waddington Studios, Newington Green

Featherstone Young Architects for Glendalough Associated SA

Contract value: £1.6m. GIA: 720m²

This mixed-use development is on a former industrial site surrounded by residential properties. The design manipulates form and materials to reflect this changing history. It provides photography studios, an artist's studio and two flats, with a two-storey house for the owner to the rear, tucked under a folded green roof and built around an enchanting courtyard.

The studios are faced in oxidised steel panels cut with the perforated pattern found on the back of Waddington's playing cards, once made on the site. The project has made the absolute maximum out of a confined site with a building that is robust and flexible, light and charming, showing how excellent architecture is often crafted out of the most unpromising context.



White on White, Camden

Gianni Botsford Architects for undisclosed client

Contract value: £65,000. GIA: 10m²

White on White is an essay in holistic design, creating a tiny study extension to a family home within a glass cube semi-buried in a delightfully re-wrought canal-side garden.

The brief called for a room with a strong visual connection to the garden but which did not draw attention to itself when seen from the opposite bank of the Regent's Canal. The design dematerialises the 2.3 x 2.7m room when seen against the white stucco of the house, through the use of unframed ultra clear low-iron glass. The study is reached via a concealed door set into the kitchen wall. The sense of purity achieved with the white Corian walls, floors and furniture is sublime.



King's Cross Square, Camden

Stanton Williams for Network Rail

Contract value: £20m.

GIA: 8200m²

The square provides a gateway to the refurbished stations of King's Cross and St Pancras and the King's Cross development. The design needed to resolve a series of complex technical challenges whilst reflecting the history of the site and creating a foreground to the 1851 grade I listed station.

Every day 140,000 people pass through the

square. The layout had to ease circulation as well as provide a suitably civic space. The ground surface is finished in alternating bands of dark and light granite, alluding to the railway tracks. Granite is also used for seating and as cladding to protruding structures, which are detailed with sophistication and refinement. Despite the constant traffic nearby one of the great attributes of the square is the sense of calm which pervades the space.

This part of London is undergoing radical and positive transformation. King's Cross Square makes a significant contribution to its integration with the city.

Levring House, Bloomsbury

Jamie Fobert Architects for private client

Contract value: £2.8m.

GIA: 451m²

The spacious and luxurious house fills a corner plot of a typical London mews in Bloomsbury with a heady mix of free-flowing space, light-filled voids, fastidious detailing and a brilliant regard for the context.

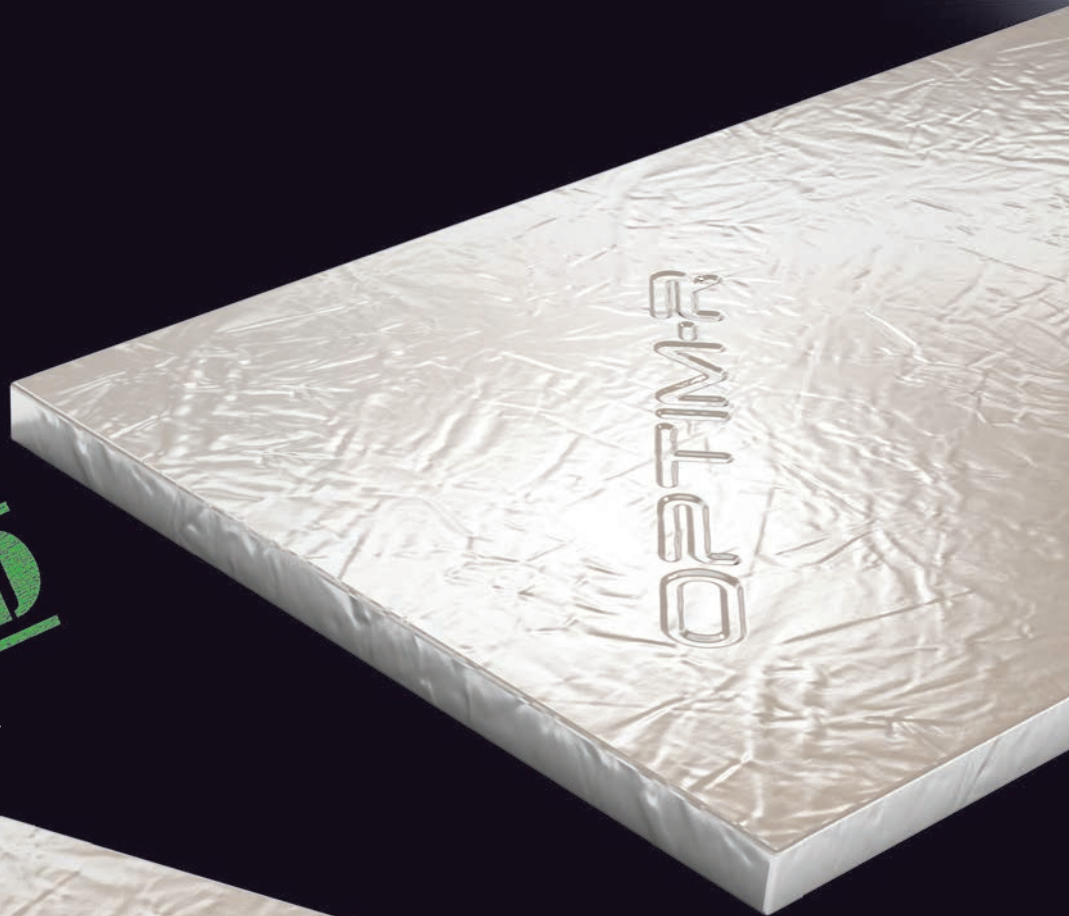
Externally the building is finished with an elegant palette of Danish hand-made bricks, bronze panels and plenty of glazing. A combination of alignments and set-backs belie the true volume of the house, which includes a garage, extensive plant rooms, ground source heat pump machinery and a delightful 14m long marble-lined lap pool in the basement. A series of volumes step around a central lightwell from the basement which is surrounded by full-height sliding glazing. Internally the architecture is imbued with high-quality materials and elegant detailing, which absorb light, are sensuous to the touch and beguiling to the eye.

This is architecture of sophistication and delight, crafted out of a tight and complex urban site with skill and panache.



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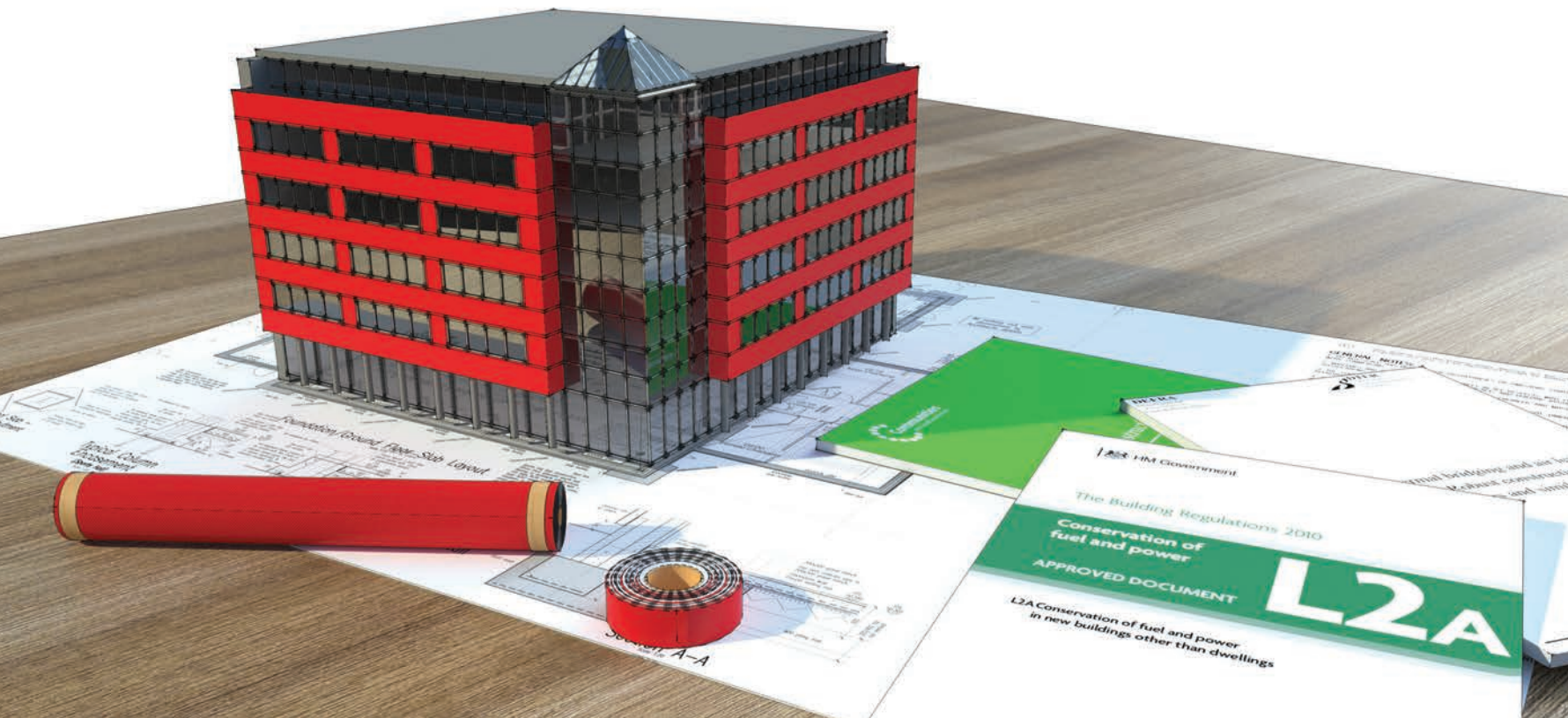
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5 Pancras Square, Camden
Bennetts Associates for The London Borough of Camden
Contract value: £68m.
GIA: 22699m²

This 14-storey city block is the new head office for Camden Council and demonstrates its commitment to the giant King's Cross development. On lower levels it provides four floors of public space, including a gym, swimming pools, library and café. On the upper floors offices are arranged around a light and airy atrium.

Public and administrative functions are separated by a giant transfer structure, expressed in the elevations with a robust arcaded plinth. The structure creates the clear-span space necessary for the pools beneath. Open plan office floors for 2300 hot desks are connected by an elegant stair, fostering collaboration.

Sustainability is a key feature. The project achieved a BREEAM Outstanding score and incorporates an intelligent mix of passive and active approaches to cooling. This is a confident, efficient office building, which provides an exciting template for mixed use, harmonizing public and administrative functions in a contemporary and highly sustainable manner with simplicity, elegance and pragmatism.



Friends House, Camden
John McAslan and Partners for Religious Society of Friends
Contract value: £3.3m.
GIA: 1720m²

Friends House is the home of the Religious Society of Friends (Quakers) in the UK. It is grade II listed and won the RIBA Bronze Medal in 1927. At its heart is the Large Meeting House, which provides 1200 seats for the annual gathering of Quakers – and for lettings. A huge volume above the suspended ceiling was removed to allow the creation of a dramatic funnel-like ceiling lined with bands of perforated white aluminium. Beneath this dramatic insertion, floor levels were rationalised to create an area for exhibitions, dance and theatre. Elegant oak and upholstered tiered seating incorporates retractable bleachers.

HUFTON+CROW

Ashmount Primary School and Bowlers Nursery, Crouch Hill
Penoyre and Prasad for Islington Borough Council
Contract value: £7.9m. GIA: 4445m²

The Zero-Carbon in-use BREEAM Outstanding school and nursery carefully manipulates its plan and cross-section to draw light inside and reveal woodland views. Burying the nursery under a grass bank and designing the school over four floors ensured the building would not exceed the footprint of the derelict community centre and nursery they replaced on this Metropolitan Open Land.

At the lower level of the school, a double-height multi-purpose room opens onto the playground and is flooded with natural light. Higher up, three wings of classrooms radiate out from the circulation spine, which contains a top-lit open-stepped auditorium. External stairs allow children to reach their classrooms at busy times without overcrowding the central circulation spine.



MORLEY VON STERNBERG



Fitzroy Park House, Highgate
Stanton Williams for private client
Contract value: £2.7m. GIA: 566m²

This elegant four-bedroom home takes advantage of a sloping site in the Highgate Conservation Area to create a large footprint with an enticing mix of interlocking volumes and external terraces expertly embedded into the hillside.

The house has been carefully placed to preserve mature trees, complemented with a lush new landscape of lawns and water gardens. The house is approached across a bridge traversing a cascading stream that leads to the heart of the house, which overlooks the double-height living space and kitchen below.

Large sliding glass doors open onto the garden at the lower level, blurring boundaries between inside and outside. The material palette reflects the natural setting and combines precisely detailed Accoya, cross-cut limestone and glass within elevations which help to embed the building into its site. It is both highly controlled and pleasantly human in scale.

HUFTON+CROW



North East

Special Awards

Client of the Year: Northumberland, Tyne and Wear NHS Foundation Trust

Project Architect of the Year sponsored by Lafarge Tarmac: Mike Lawless, LA Architects

See more images and reviews at ribaj.com

Tim Mosedale: Newcastle is big enough to be something, yet small enough to feel it's possible to make something happen; I think that's the essence of why I've chosen to be here.

Everyone knows of the impressive regeneration of Newcastle and Gateshead's quayside or the dramatic open landscape of Hadrian's Wall. But it is also a good place to think and develop ideas; to be part of the city or to be set apart. There's the intriguing sense of being on the edge, being near a border. But as my Dad always says, 'it's people that make places'. Perhaps it is this, rather than the spaces, that really keep me here. It has become a region where people are in-

dividually and collectively making places, launching events and discussing ideas with a sense of duty, involvement and determination that stretch far beyond the realms of the city or region.

Co-director Jenny Gillatt and I started our practice on leaving Newcastle University in the depths of the last recession. For us it was an immense feeling that we could make something happen; that there was potential and we could be part of it. And 20 years on, and another recession under our belt, we still feel the same way.

Earlier this year I attended an event organised by Northern Correspondent (an ex-

cellent new publication based in the North East) about reinventing north east cities and towns. A conversation with people that care for this region but don't have a sentimental outlook was truly motivating. Rachel Armstrong, head of experimental architecture at Newcastle University, reminded us that an outside perspective can be an excellent thing for the region, that we should not always equate wealth with money – and why not consider digging a tunnel to Scandinavia?

Newcastle is still the perfect place to make things happen. ●

Tim Mosedale, director, Mosedale Gillatt Architects



Haven Point Leisure Centre, South Shields
LA Architects for South Tyneside Council
Contract value: £16.9m
GIA: 6900m²

Haven Point forms part of the wider regeneration of the South Shields seafront, and was intended to achieve high design standards – a requirement the judges felt was met. Design quality is consistent, from the challenging external

environment to the visibly inventive interior and the visual inter-relationship of the two.

In orientation the building relates more to the adjacent park and main street than, it seems, the seafront, but its successful connection with them was felt to be a positive design move. Given the building's programme, it could not do both, and the more sheltered landward side spares the public the worst gusts of north wind.

The scheme is well planned,

with the building's entrance and circulation areas feeling light and generous. It also has a tourist information centre, spaces for external performance, public art, meetings and conferences, and a central café bringing it all together.

Detailing was simple and well-executed, with the external ceramic tile cladding bouncing light in a satisfying way, bringing a unique quality to the building and reinforcing its contribution to a much-enhanced civic realm.

Hopewood Park, Ryhope, Sunderland
Medical Architecture Ltd for Northumberland Tyne and Wear NHS Foundation Trust
Contract value: £50m. GIA: 10,828m²

Hopewood Park is the architect's latest mental health facility for this client – evidenced in the development of a continuing design approach that connects the building and its programme to the landscape beyond.

The complex is laid out as a series of discrete buildings. External covered areas connect them without the need for heating, cleaning or maintenance, with the central Bedson building accommodating all the admin, social and amenity functions, acting as a community hall and focal point for this small campus.

With coastal proximity, it gives sea views – also creating spaces for privacy, quiet, contemplation and relaxation. While it is clearly a medical building, the spatial planning, use of colour, smart detailing and artful finishes create a welcoming and homely place that has made its client happy and done its users proud.



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North West

Special Awards

Building of the Year: The Whitworth
Sustainability Award sponsored by Sika: Lancaster
University Engineering Building
Project Architect of the Year sponsored by Lafarge
Tarmac: Paul Hughes, John McAslan + Partners
Emerging Architect: Neil Dawson, Snook Architects
Conservation Award: The Whitworth
Small Project of the Year: Maggie's Merseyside
Client of the Year: Anne Pontifex, Liverpool CC
See more images and reviews at ribaj.com

Lawrence McBurney: The North West has a wealth of architectural diversity and designing within that built environment is inspiring and challenging.

Working extensively across the region and beyond, we have to balance the need to respond delicately and respectfully to the context of the region's architectural heritage while embracing its forward-focused, dynamic culture with the bold sense of creativity that embodies good architecture. The design challenges on our doorstep involve a broad range of places, each with very individual characteristics.

Preston is a growing city with a strong

heritage that doesn't always win the recognition it deserves. From having one of the most famous Guilds in the country to being the site of the last major battle of the English Civil War and the birthplace of teetotalism, the city has enormous historical significance, which is reflected in its architecture.

There has been much talk about building on Preston's architectural heritage to develop its potential as a 21st century city. The neighbouring cities of Manchester and Liverpool provide great examples of how contemporary architecture can be integrated with an historic built environment to enhance the location within the context of its heritage,

rather than detracting from the cultural significance and distinctiveness of the area.

This respect for the past and focus on the future has helped to engender an eclectic mix of large and small practices across the North West, which contribute to the regional, national and international markets.

It's a creative environment with varied opportunities for aspiring architects and where students of architecture can also thrive, with a number of great places to learn, including UCLan's post graduate masters course right here in Preston. ●

Lawrence McBurney, Cassidy + Ashton,
Preston and Chester

Lancaster University Engineering Building, **Lancaster**

John McAslan + Partners for Lancaster University
Contract value: £8.4m. GIA: 4,701m²

The precise grid of this building is extended into a full height entrance portal, much needed on this tightly planned campus. Behind it, at a similar scale is the impressive atrium sandwiched between two conventional framed slab blocks.

Two blocks of engineering laboratories and workshops interspersed with staff offices and computer suites are brought to life by the atrium which makes it a lively self-aware educational experience akin to a science museum for students, staff and visitors. Glass walls between the labs and the public areas may at first have seemed alien to teaching staff show how early strategy and a persuasive committed architect can result in a brave decision and a fine building.

The jury admired the careful detailing, typical of the practice, but thought it was the strategy and quality that set it apart. There is also logic to services distribution in science buildings which encourages verticality. The influence of Louis Khan's 1965 Richards Medical Research laboratories on this treatment can be detected, the strategy pursued in a subtle integrated way.



NICK GUTTRIDGE

Westmorland, Liverpool**Snook Architects for private client****Contract value: Undisclosed. GIA 391m²**

This private house posed a dilemma: How far does the ethos of a strongly visual business influence the design of a home? How is such a personal statement procured? With Snook Architects acting as contractor, and significant client involvement, the house is exquisitely conceived and detailed. On a leafy private road leading to the river, Westmorland is unashamedly modern movement with a long span in situ concrete frame, European narrow brick cladding, steel window frames, stone and timber floors and a generous and light interior.

Such houses sometimes emerge from the plethora of nondescript offerings as beacons of excellence. Inside views are transformed – quality of materials, a minimal kitchen, luxury bathrooms – space and height. An exemplar for those who can afford California style living in places such as Liverpool.

**Maggie's Merseyside at Clatterbridge, Wirral****Carmody Groarke for Maggie Keswick Jencks Cancer Caring Centres Trust (Maggie's)****Contract value: Undisclosed. GIA 117m²**

This temporary building is far from retiring. Sheets of industrial GRP cladding approached by a long ramp suggest something special, but in fact it is a collection of cabins, a secondhand enclosure from the London 2012 Olympic site, scaffolding tubes, industrial cladding and fluted fibreboard. So how is it so elegant and refined? The overriding objective was a sense of calm and repose for the user and a place to contemplate and enjoy nature. This has been achieved at a tenth of the normal budget for such a project. Internally, spaces lead seamlessly through to the fulcrum with an all-glass wall overlooking countryside. Surely if the siting and the architecture is appropriate and successful, this little gem should survive.

LUKE HAYES

St John Bosco Arts College, Liverpool**BDP for Liverpool City Council/ Neptune InPartnerships****Contract value: £18m. GIA 10,479m²**

From the outside, this building is a startlingly coloured hangar surrounded by nondescript estates – inside, a world apart guided in its intricacy and effectiveness by an enthusiastic and knowledgeable head teacher. St John Bosco Arts College is a state secondary school (not an academy) backed by the local authority.

The architects' ability to produce a stunning educational environment with a very low budget should not be allowed to escape the notice of politicians who only see economy in terms of traditional corridor-based designs. The school is an educational experience under a single span roof, loved by teachers, students and Ofsted alike. BDP worked closely with the teaching staff to produce a kind of circular motion of daily education which has few physical boundaries, but calmness and security in well laid out class and specialist areas with integrated fittings and designation by colour. The building neatly incorporates over 900 designer-style lockers, dance studios that seem to suddenly emerge and an internal 'hill' where assemblies, theatre and events take place.

It is an eye-opener to those who suffered in rows of desks under gothic vaults and those who have visited other institutions with similar architectural intent that did not quite make the grade.

**The Whitworth, Manchester****MUMA for The University of Manchester Estates/ The Whitworth****Contract value: Undisclosed. GIA 1,856m²**

A project for all seasons. The Whitworth combines art, nature and architecture in a way reminiscent of 1950s Aalto. This extension to the Whitworth Gallery on the edge of Whitworth Park builds on John Bickerdike's 1960s work: what on entering seems subtle in the extreme gradually builds outward in a sympathetic but entirely original way.

MUMA, with gallery director Maria Balshaw, has relandscaped the forecourt to provide a setting for sculpture with almost imperceptible access ramping, through to the foyer and a Bickerdike fitted cross circulation gallery where new openings reveal the stair to the great hall and its now-exposed timber trusses.

This is not just a conversion or adaptation... the new architecture emerges seamlessly as an integral yet individualistic part of the whole assembly – a café-bar to the left is all glass, views to the trees outside are almost internalised, a cloister below is shaded with almost impossibly slender fins.

One can almost say that here the new architecture almost outshines the current exhibitions.

TIM CROCKER



Mann Island, Liverpool
Broadway Malyan for Countryside
Neptune LLP
 Contract value: £93m. GIA 46,666m²

Mann Island sits alongside Liverpool's famous three graces. Notwithstanding such a risk, the developer and architect set out to develop the site in the teeth of a depression which littered the North West with unsold apartments and empty offices. That the buildings are occupied – the complex has hosted several exhibitions, is home to the vast Merseytravel organisation and provided the hub for Liverpool's 2014 'International Festival for Business' – indicates distinct success. The angular form and disposition of these abstract shiny black buildings has been likened from everything to 'rocks which have fallen from the sky' through to inappropriate neighbours to the three graces or well-mannered and scaled additions to an iconic skyline. With its neighbours it forms an interesting addition to the pier head complex, which is most apparent from the Mersey. The quality of cladding and detail in this very exposed environment should ensure longevity and performance.

House in Formby, Merseyside
shedkm for private client
 Contract value: Undisclosed. GIA 670m²

An intriguing modernist villa, designed for a couple with a love of art. Subtle Scandinavian undertones combine with an uncanny sense of 'home' supplied by the client within a geometric architectural framework. The client has been involved throughout while the local builder has almost slavishly followed the architect's profusion of detail, producing an elegant and flowing house of generous proportions that is unexpectedly unpretentious and almost cosy in places.

Local planners' concern about overlooking famous neighbours was the cue for iroko fins and cladding, which sits atop whitewashed brickwork. Internally a high ground floor ceiling and massive swinging panel doors provide flexible gallery space for art works. Bedrooms are generous, the en-suite roof-lit shower rooms opposingly narrow and dramatic. The master bathroom has an upwards view of the sky as requested by the client. It is both gentle yet geometrically rigorous. A clear definition of smaller spaces – family kitchen, snugs and storage – allow the main areas to be kept open and clear. The jury panel felt the house merges modernism with a sense of home.



Manchester Metropolitan University Student Union, Manchester
Feilden Clegg Bradley Studios for Manchester Metropolitan University
 Contract value: £7.6m. GIA 3,998m²

From outside, this lively and well-conceived project gives an immediate impression of precision with a very ordered differentiation between the mechanical pattern of the German brick-faced precast system and simple but high quality vertical glazing slots.

Inside however, a different order of activity and fluidity is revealed in the long-span open spaces, welcomed by the vice-chancellor, students, and union general manager. This is a building for students' 'out of class' activities: it feels an integral part of the university while echoing some of Manchester's iconic late night venues. Through rigorous detailed design it attains an almost academic clarity of intent. Although the building is by no means expensive, little touches (door handles, hinges, balustrades etc) show how a committed architect can imbue a project with a sense of quality.



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Northern Ireland

Special Awards

Small Project of the Year: Grilagh Water House
See more images and reviews at ribaj.com

Martin Hare, Ulster: Architecture is flourishing in Northern Ireland, as witnessed when four local practices recently picked up five RIBA Awards. This reflects well on the profession and provides confidence as we emerge from recession. I was impressed by the one-off homes by Hall McKnight & McGonigle McGrath. But two winners in particular capture the current zeitgeist here.

First, innovation is beautifully demonstrated by Patrick Bradley Architects' Grilagh Water House. The project showcases how local architects working with limited resources can transform the mundane (shipping containers) into something beyond expectation. Such thinking demonstrates added

value and elevates all architects, celebrating our inventiveness as consummate problem solvers. This is a fundamental differentiator in architecture and a perfect counterbalance to risk-averse strategies that strangle good ideas at the altar of expediency.

Secondly, collaboration is perfectly evidenced in the Old See House by RPP Architects with Richard Murphy Architects, which shows how partnering on design can drive excellence. Collaboration has exposed the local industry to best practice design and increased confidence of delivery, and brought exciting opportunities via reciprocal arrangements outside Northern Ireland.

A number of recent projects have cham-

pioned this approach, such as the Aurora Project in Bangor by AFLS&P – our first Olympic standard pool – and the University of Ulster's new £200m Belfast Campus by FCBS. In each case UK architects partnered with a local practice to deliver excellence and then jointly won additional projects. I believe this trend will continue as technology shrinks the world and promotes collaboration. Architectural practices in Ulster are grasping these opportunities to improve design while retaining a key position on local schemes.

The RSUA believes the combination of innovation and collaboration will secure architecture a bright future in Northern Ireland. ●

Martin Hare is RSUA president



AIDAN MCGRATH

House at Maghera (Mournes)
McGonigle McGrath for private client
Budget: Confidential.
GIA: 475m²

This family home, in a small grouping of farmsteads at the foot of the Mourne Mountains, reinterprets the traditional building forms – but here manipulated and rotated to produce a formally strong contemporary family home.

Two linear forms are brought together by the extension of their roof slopes, producing an asymmetrical but balanced silhouette that echoes the line of the mountains beyond.

A stark courtyard defined by low white walls negotiates the move from the public realm to the private. Once inside, voluminous spaces face west to the view, with bedrooms serried above; one large clerestory window in the living

room faces east to pull in strong morning light.

Quality of construction is high, with exemplary and demanding detailing carried out with evident skill and pride – the design is a credit to the aspirations of architect, client and builder.

The result is a striking, modern family home that is not only comfortable but designed with its internal spaces serving to frame the stunning views beyond.



ROS KAVANAGH

House on Victoria Rd, Holywood, Belfast
Hall McKnight for private client
Budget: Confidential. GIA: 271m²

This discreet family house bridges a stream, with most of the development on the other side of the bank, thus freeing up the flatter land as the family garden.

With almost no street presence, it demonstrates the design skill of a California Case Study House, but eschews drama for an almost reticent language of construction. The house reads as single object resting in a clearing and uses a limited vocabulary of render and aluminium. The building is honed and compositionally in control of the entire site.

Rich materials internally include in-situ terrazzo floors with brass insets and walnut boards. Public rooms are set out enfilade, separated by well detailed sliding or folding doors. The architect wanted the house to feel permanent, resisting the 'orthodox vocabulary of modernity'.



Old See House Community Mental Health Facility
RPP Architects with Richard Murphy Architects for Belfast Health & Social Care Trust

Budget: £4.32m. GIA: 2450m²

This new primary health care centre innovatively brings provision together in an inviting, open, naturally lit, landscaped environment that promotes calm and wellbeing.

The building's mass is not evident from the street, reading as contemporary red brick structures sitting within a garden. Its size is evident only on entering, where the expansive rear elevation is largely glazed, facing out over a beautifully landscaped inner courtyard garden and letting light pour into its reception and waiting areas.

Public areas are well designed, offering openness yet privacy where required. Treatment and therapy rooms are light and airy and mostly look out on landscaped courtyards, with security features kept unobtrusive. Care and attention to materials and detailing has been lavished throughout a building that respects not only its vulnerable users, but the landscape in which it sits.

House on Church Rd, Belfast
Hall McKnight for private client
 Budget: Confidential. GIA: 400m²

This family home is arranged as a cluster of three mono-pitched red brick and clay tile volumes on a steeply sloping site overlooking a golf course and the nearby countryside. Dialogue between the architect and client produced a split-level home that not only fully meets the needs of its family but makes the mundane joyful. Built for a large growing family, the design embodies the idea that needs change and that its teenagers might want to live a more autonomous life within it.

From the street the house appears as just two volumes, the complexity revealed only on entering. Overall the composition is delightfully balanced and carefully crafted – no surprise coming from the architect of Belfast's Mac – in fact the brick and flush glazing system was the same as the one used there.

With the judges noting that the design was reminiscent of Stirling and Gowan's work, the architect has produced a home that is full of energy and vitality and sits elegantly on its site, looking out to the city and hills beyond.

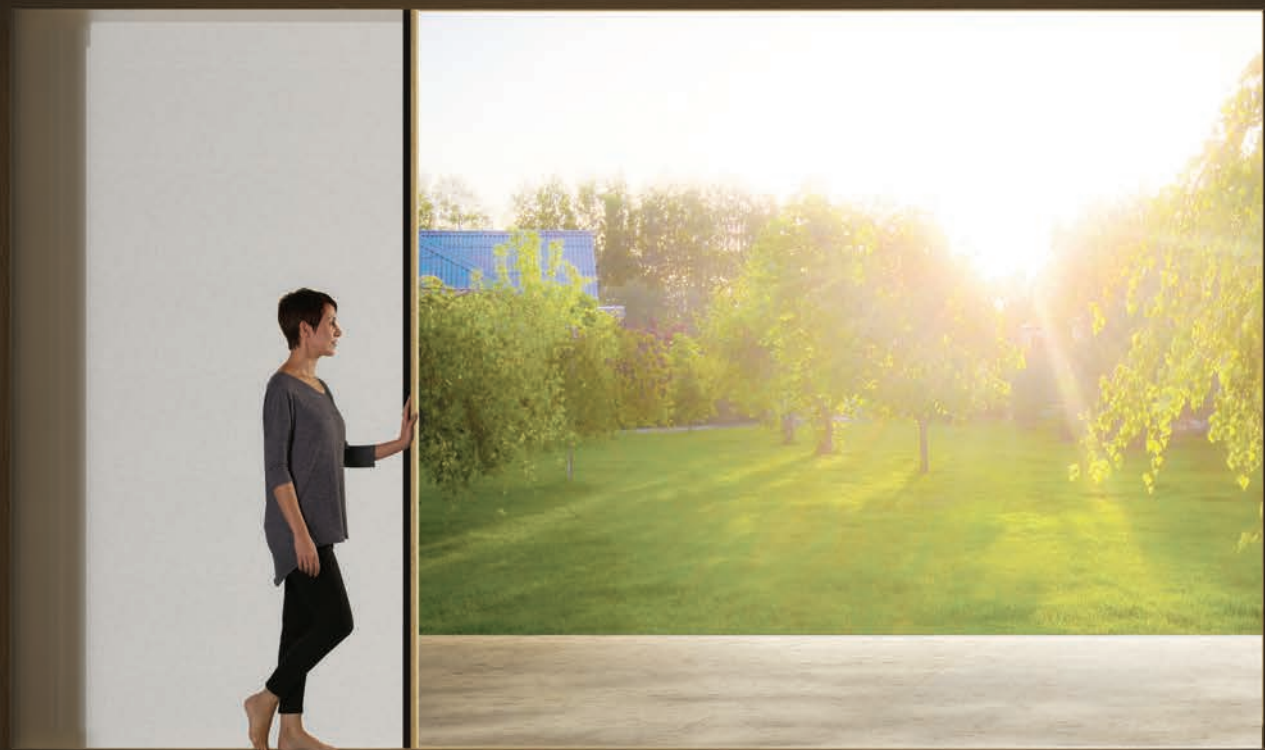


Grillagh Water House, Maghera
Patrick Bradley Architects for private client
 Budget: Confidential. GIA: 116m²

Sited on the family farm of architect Patrick Bradley, this home formed of shipping containers is the result of an intimate knowledge of the landscape, generating a house full of youthful brio and exuberance.

The stacked containers create drama in section, with a bold first floor cantilever for the main kitchen/living space, balcony and an external living room with fireplace and lower level allocated to bedrooms, bathrooms and utility room. Local stone is used to set the building within its site at these lower levels.

The envelope is of Corten steel, glass and expanded mesh rainscreen. The house offers a new vernacular for the rural landscape using the very technology that robbed Ulster of its linen mills – the shipping container. But it goes beyond this; it is a joyful thing and a new prototype for living in Ireland's beautiful landscape.



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the central operating devices. With their brilliant touch displays, they enable convenient control of the entire building technology with a single finger. In doing so, the intuitive user interface, the Gira Interface, allows quick access to the complete range of functions.

Fig. left: Gira Control 19 Client, glass black/aluminium,
Fig. right: Gira Control 9 Client, glass black/aluminium



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The Gira HomeServer/FacilityServer app is available in the Apple App Store and Google Play.

Fig. left and right: Gira HomeServer/FacilityServer app on the iPad and iPhone



South

Special Awards

Building of the Year: Flint House

Conservation Award: Folly Farm

Sustainability Award sponsored by Sika: Maggie's Centre Oxford

Client of the Year: Alfriston School

Small project of the Year: Howe Farm

See more images and reviews at ribaj.com

John Pardey: Some 20 years ago, with two very young children, we moved south following a long illness and a shocking murder on our local common (Wimbledon). Instead of city life, we decided to build a house and try to establish a practice. Our kids learnt to sail and thrived in a village school with cows leaning over the fence. Practice was a 10-year struggle, but worked out in the end. When I left London, some friends told me I would be a 'provincial architect' so I have spent every moment since making sure they were wrong.

The office is a series of converted barns (a cow was licking the window recently) but the pace is no less frantic than in a Clerkenwell hothouse. Some of the guys go windsurfing over the lunch break and most cycle to work.

Of course, the hot-spot for architects in the South is Winchester. Perhaps the catalyst was Colin Stansfield Smith who took over Hampshire County Architects in 1974 and set a new benchmark for school design that resulted in the RIBA Gold Medal in 1991. The talent he attracted spawned many practices, and many of those involved ended up teaching at Portsmouth School of Architecture in Colin's funky new building. Hampshire Architects, now headed by Bob Wallbridge, still produces award-winning schools. Colin also attracted good architects to teach at Portsmouth who then set up their own practices – Design Engine, Perkins Ogden, Adam Knibb and Wendy Perring to name a few.

While Winchester dominates, South-

ampton is the place to watch. It is the fourth busiest port in the UK, has a great university and the second highest growth economy in Britain. It has over 50 parks and open spaces, and occupies a peninsula between the Test and Itchen rivers, 10km up the Southampton Water and sheltered by the Isle of Wight. It now needs some really great architecture.

Of course, most of our work is still in and around London, but after all those meetings, it's great to jump on the train at Waterloo and vanish into Julian Barnes' latest, or Phillip Hoare's utterly brilliant 'Leviathan' (winner of the Samuel Johnson Prize for non-fiction) – now he lives in Southampton... ●

John Pardey, John Pardey Architects, Lymington



Island Pavilion and Footbridge, Wormsley
Robin Snell and Partners for Wormsley Estate
Contract value: Undisclosed.
GIA: 150m²

Set in the picturesque Getty Estate on a small island over the water from Snell's demountable Garsington Opera building, the architect's latest addition is a pavilion designed around a single work of art, Jeff Koons' Cracked Egg (Blue). In creating a new reception space for the estate, housing the highly expensive egg, Snell's response has been Fabergé-like in terms of detailing, with every junction of the part-prefabricated building carefully considered. The main structural ribs supporting the roof are refined, with services carefully integrated between them, and the sharp edges and folds of its cladding marking the pavilion out in contrast to the surrounding landscape.



The Fishing Hut, Hampshire
Niall McLaughlin Architects for a private client
Contract value: Undisclosed.
GIA: 53m²

Fresh from Cuddesdon where fishing metaphors informed his lovely Edward King chapel, here McLaughlin has been applying his skills more directly to angling. Part of his wider masterplan for a small new estate, the timber building projects into a small lake on galvanised supports. It is intended as a retreat for fishermen and a base in the landscape for the owner's family.

This is a building as much about time as it is about building, with a series of well crafted screens and shutters, hydraulically operated, that allow it to be opened out, turning from solid to transparent in a matter of minutes, the screens then acting as brises soleil.

Materials have been chosen with weathering in mind, so the timber will come to resemble more the building's grey galvanised feet and corrugated roof. The judges felt this poetic fishing hut to be a beautifully crafted piece of joinery that has been carefully designed to change in response to both its occupiers and to nature.

**Folly Farm, Berkshire****Frances and Michael Edwards Architects for private client****Contract value: Undisclosed. GIA: Undisclosed**

An exemplary restoration of a grade I listed Lutyens house and gardens. The whole team has clearly been passionate about the work, with skilled craftsmanship evident throughout. Attention to detail, including the use of a specialist Lutyens conservation architect, has been forensic. This meticulous approach by everyone on the project has brought an important early 20th century work back to its former glory.

**Maggie's Centre Oxford****Wilkinson Eyre Architects for Maggie's Centres****Contract value: Undisclosed. GIA: 225m²**

It's onwards and upwards for the Maggie's Centres, with Wilkinson Eyre producing a facility raised on prop supports, projecting across a sloped site into a sylvan copse in an effort to distinguish itself from the dispiriting neighbouring hospital. Set here, near a stream, the scheme negotiates the difficult site to invoke inspiration and humanity.

**Alfriston School swimming pool, Buckinghamshire****Duggan Morris Architects for Alfriston School****Contract value: £1.8m. GIA: 450m²**

Duggan Morris' highly geometric folded timber gridshell pool building and ancillary block for this all-girls special school is overtly contemporary but references the existing buildings. The interior is uplifting yet calming, with careful detailing that looks effortless, allowing the big idea of the ribbed structure to enthrall, while taking accessibility seriously.

Flint House, Buckinghamshire**Skene Catling de la Pena for Lord Rothschild****Contract value: Undisclosed.****GIA: Undisclosed**

Part of a wider estate and designed as accommodation for visitors as well as artists, the building is split into a main house and annexe and is driven by a poetic material narrative wholly born out of its site – resting on a seam of flint geology. It is conceived as a part of that same geology, rising out of the ground. Starting as knapped flint at its base, it changes in construction as it ascends to become smooth chalk walling at its highest point.

Internally, the spaces frame the landscape in a rich sequence, with views that include a small rivulet of water that snakes through the house. The architects worked with specialist skilled craftsmen to achieve the requisite level of detailing, under the patronage of the client, to create a rare one-off design with an ethereal narrative that is an object not in, but of, the landscape.

**Howe Farm, Buckinghamshire****IPT Architects for Martin Partner****Contract value: £264,000.****GIA: 159m²**

This single-storey dwelling within a smallholding was only granted planning permission because of its function as a small 'farmhouse' for the owners working the land. It made use of modern methods of construction and is built of structural insulated panels and external timber cladding.

Simple in scale and plan form, the building belies the way in which it relates to its landscape. The

cladding in dark vertical timber sections echoes the creosoted agricultural buildings on the site. This is cut away to reveal a much warmer finish to the timber, marking the building out as a home, with timber slats at roof level providing a finer texture and helping to mediate between land and sky.

Internally the farmhouse is simple, with colour and richness provided by the framed views beyond. Given how important the landscape is to the owners, not as some rural idyll, but as a working environment, the architect has mediated the relationship of one to the other with great aplomb, producing a solid, symbiotic architectural work.

Value engineering



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

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South East

Special Awards

Building of the Year: Chichester Festival Theatre
Sustainability Award sponsored by Sika: Brighton Waste House, Chichester Festival Theatre, WWF-UK HQ
Client of the Year: Neville and Nicola Abraham
Conservation Award: Chichester Festival Theatre and Church of St Botolph
Small Project of the Year: Acoustic Shells
Project Architect sponsored by Lafarge Tarmac: Lucy Picardo, Haworth Tompkins
See more images and reviews at ribaj.com

Mike Lawless: I have lived and practised in the South East for nearly 30 years. Working from our rural studio within the Downs outside Lewes and Brighton, we established our practice 23 years ago. Although I have served as the RIBA regional chair and chair of RIBA Sussex, we have found that we have been far more successful in winning projects in London, West Wales, West Scotland, East Anglia, and most other parts of Britain.

In that time we have had only two major projects in the South East, and both were with the same client. It has left us a little be-

mused as to why. While we work outside the area, there seem to be a considerable number of practices outside that win substantial work here. Of the 16 shortlisted for RIBA Awards, 12 are by architects outside the South East and of the nine awards; only four are to South East based architects.

Does it mean that the region is just the back garden of London? In travel terms that makes sense. It takes under an hour to get from many parts of the South East to the capital, yet it can take three hours to cross the counties of Kent and Sussex. Is the region a

black hole that sucks in the brightest lights or is it that local networks are important conduits for commissions?

This is a beautiful place to live and work with wide diversity and opportunities. It deserves great architecture. If that means welcoming good creative architects from across the UK to the South East, then that should be seen as a highly beneficial. The raising of architectural standards wherever or however it takes place should be welcomed and promoted. ●

Mike Lawless, LA Architects, Lewes

Sussex House, West Sussex

Wilkinson King Architects for Neville and Nicola Abraham

Contract value: Undisclosed. GIA: 3053m²

This villa is an exceptional retreat. Externally it is quietly confident, while absence of decoration gives a functional feel, but one considered to the last detail. Internally, the double height void and stair orchestrate the house effortlessly, organising spaces into a simple, elegant arrangement. It is clear the designer worked hard to achieve a crafted feel using modern materials and technologies.



Church of St Botolph, Steyning

Nicola Westbury Architect for The Churches Conservation Trust

Contract value: £276,500. GIA: 2304m²

Conservation work over almost 1000 years is engrained in the fabric of this country church, saved from disrepair by The Churches Conservation Trust. The specialist architect did 'just enough' in the most sympathetic way to enable it to be active again. It is a masterclass of historic building conservation.



Chichester Festival Theatre, West Sussex

Haworth Tompkins for Chichester Festival Theatre

Contract value: £13m. GIA: 2890m²

Powell & Moya's Chichester Festival Theatre was built in 1963 as a pavilion in the park. Extensive research for the refurbishment gave Haworth Tompkins a deep understanding of how the building was constructed and why. This has ensured that the essence of theatre, and more particularly its iconic concrete supporting structures, remained in place.

The architect challenged original design decisions to improve the theatre's functionality, such as altering the viewing positions of a large section of seating in the auditorium. The brief required extensive remodelling of the original structure, extensions, and alterations to make the theatre fit for purpose. Corten clearly distinguishes the extended back-of-house from front-of-house and complements the brutal concrete of the 1960s structure. Design cues such vertical timber boarding connect spaces visually and even provide a branding device for the theatre.

Complex structural and conservation issues are handled sympathetically and with style against a tight construction timeframe. This is a true masterclass in how to restore an existing iconic building and far exceeds its original ambition.



Pobble House, Kent
Guy Hollaway Architects for Shilen Patel
Contract value: Undisclosed. GIA: 2250m²

Set against the bleak wilderness of Dungeness and its nuclear power station, this modest set of volumes forms a unique family retreat. A limited palette of timber, cement board and Corten steel gives the house a strong profile of three pitched roof cabins, with a side pod appearing to float lightly above the shingle. A larger block is linked to a smaller children's dormitory block, connected by a glass bridge, and includes a timber deck that wraps around the glazed elevation. Elegant details include the treatment of the windows cut into the external boarding and the simple way rainwater drains back into the shingle perimeter. Internally, a dark blue dining room includes a ribbon window that perfectly frames the view out. There is a lot to admire in this small but perfectly-formed house.

Ancient Party Barn, Kent
Liddicoat & Goldhill for John Sinclair
Contract value: Undisclosed. GIA: 2250m²

This country retreat and design studio offers more than meets the eye: aircraft hangar opening gear that jacks up the bottom half of the end elevation to reveal windows and create a covered shelter; massive doors that open on castors to unveil a pivoting window and winding gear; the stair wrapped around a brick chimney flue. The project has a crafted feel of times gone by while evoking the pleasure of a transforming toy. The project blends a client's quirky obsessions and an architect who delivered what was required, and more.



WWF-UK HQ Living Planet Centre, Woking
Hopkins Architects for WWF-UK
Contract value: £20m. GIA: 3580m²

This unpretentious structure is refreshing for clear honest functionality at the core of the design. Set on an exceptionally well-detailed suspended concrete podium over a pre-existing ground floor car park, the building houses 340 staff in a calm open plan office over two floors with a small visitor centre. A barrel roof appears to be tethered by straightforward steel sections and connections. Rotating wind cowls and PV panels hint at the integrated sustainable design approach. Timber soffits reveal attention to detail and imbue a sense of domesticity rare in a corporate building. Although the work-space is alive with activity, it never feels overbearing but rather fresh and pleasant with enough natural light to ensure artificial top ups are used only sparingly. An honest and delightful office.



Brighton Waste House
BBM Sustainable Design for University of Brighton
Contract value: £200,000. GIA: 2353m²

From a distance this looks like a contemporary town house. But up close the carpet tile cladding comes into focus. This house is a collection of experiments through which students learn by application how recycled materials can be used in construction. It will have a continually evolving brief – thanks to a dedicated team of supporters. Some of the experiments are extraordinary: from old toothbrushes used as insulation to event banners as vapour control layers. This project breathes new life into objects and materials that would normally be discarded: it has enough scientific integrity to be taken seriously by the construction industry and just enough political clout to influence recycling policy. It will continue to question important issues of recycling.

Kino Cinema, Rye
Jonathan Dunn Architects for Fletcher Kino Rye
Contract value: £1.5m. GIA: 2728m²

Vertical timber cladding and glass bring together two historic buildings to give the Kino cinema two auditoria, a café and associated facilities. The design team, with a deep understanding and respect for the existing buildings, designed a contemporary auditoria to work with the landscape and was bold in its approach. Internally, timber boarding marks the new interventions, while white-washed walls indicate the conserved historic elements. This is a fresh, understated design.



Acoustic Shells, Littlehampton
Flanagan Lawrence for Littlehampton Town Council
Contract value: £100,000. GIA: 1136m²

This little project has large appeal. On a limited budget, the architect has taken the concept of a seaside bandstand and contextualised it by contemporary design and construction (concrete sprayed direct onto reinforcement mesh). One of the elegant white concrete shells features a bench and faces the sea, luring you in to hear the amplified sound of waves. The other, larger shell faces inland as an acoustically engineered stage for a small performance. Careful research modelling had revealed the most efficient shape of the shell to provide the best acoustic experience for a small audience without disturbing the adjacent houses. The curved, seductive shape of the shells will no doubt become an icon of the area.

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South West

Special Awards

Building of the Year: South Quay, Hayle

Small Project of the Year: Chimes

Project Architect of the Year, sponsored by Lafarge

Tarmac: Matt Williams for South Quay, Hayle

Conservation Award: Torre Abbey

Client of the Year: Hazelgrove School

Sustainability Award, sponsored by

Sika: Keynsham Civic Centre

See more images and reviews at ribaj.com

Christopher Mackenzie: There is great diversity in the large South West region, from cosmopolitan cities to rural counties. As elsewhere, there is economic diversity too.

Contrary to some metropolitan preconceptions, the region's practices are not all limited in their outlook and experience to the 'local'. While most are small, there are some large and well-known names and myriad smaller design-led practices together with several highly specialised firms. But the further you travel from London, the thinner the money is spread, and the harder you have to work to achieve quality in architecture. Brunel's Great Western line is about to be

electrified, so improved communications (to the capital) are welcome to businesses here.

It's still a shame that clients – especially those from London with decent budgets – don't seem to look to local architects for high quality design. At least the Bristol Arena project includes the local talent of FCB Studios and Buro Happold: Bristol's red-trousered architect mayor George Ferguson is a rare politician who understands the potential of good design and doesn't dismiss local talent. Now all they need is the money!

Housing drives development here. Though less extreme than London, there is still a big affordability gap. There are welcome signs of

longer term projects in the pipeline. Initiatives such as the Bristol and Bath Enterprise Zone respond to the region's potential as an alternative to life within the M25. Bristol and Bath make a hot-spot of creative, engineering and digital skills. We have a wealth of small emerging companies with high intellectual capital, and the region's highly rated universities are propagating the talent. The recession only really affected the public sector; although businesses still approach major investment decisions cautiously, the South West in 2015 feels an optimistic place to be. ●

Christopher Mackenzie, Designscape Architects, Bath

Dundon Passivhaus, Compton Dundon Prewett Bizley Architects for Graham Bizley

Contract value: £470,000.

GIA: 226m²

Dundon is an architect-client Passivhaus home at the foot of a wooded hill on the edge of a Somerset village. The roofline nestles behind the hedgerow almost perfectly so it is not until you are almost upon the house that you notice it.

Entering, you are greeted with a forest of internal timber cladding, lit beautifully via a carefully placed skylight. Once in the living space you are drenched in the stunning landscape thanks to large sliding folding windows. Generous protected terraces provide not only covered seating space but also solar shading.

The lounge is more introverted, with large log burners at its heart providing heating and hot water. This is backed up with solar thermal on the roof and MVHR. The garden houses a 4500-litre rainwater harvesting tank and the walls are super-insulated.

Special commendation to the architect for this profoundly sustainable approach but above all for a stunning non-confrontational home for his family that no-one could fail to fall in love with.

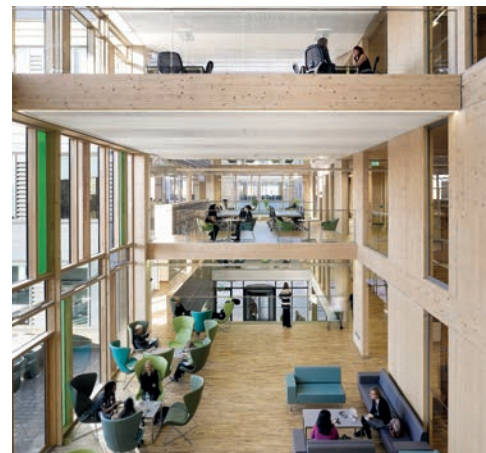


GRAHAM BIZLEY

Keynsham Civic Centre & One Stop Shop Market Walk, nr Bath AHR for Bath & North East Somerset Council

Contract value: £23.06m. GIA: 9135m²

This scheme replaces several outdated 1960s buildings in the centre of Keynsham. The new buildings, a library and one stop shop, take the form of a large gold box floating over a recessed stone and glass entrance area. Alongside are the interlocking structures that house the council offices. Here the cladding is a more muted bronze that wraps and cradles large areas of glazing over a solid stone plinth. Inside, exposed cross-laminated timber panels in a lofty, well-considered and detailed space reveal the construction method. The overwhelming sense is of an open, light and calm space in which it must be a huge pleasure to work. A great deal of effort has been made by client and architect to ensure the highest of green credentials: the building is on course to achieve an exemplary DEC A rating, making it one of the UK's lowest energy consuming public buildings.



DANIEL HOPKINSON



Myrtle Cottage Garden Studio, Conkwell, nr Winsley
Stonewood Design for Steve Darling
 Contract value: £150,000. GIA: 29m²

Embedded in a steep bank, this little building serves as a space to work, sew, play guitar and sleep. As you climb mossy steps, the entrance reveals itself in an oversized hinged glass door set in a swath of oxidised copper cladding. Entering the space one is greeted by an unusually low ceiling, and the perception of thick walls create a feeling of secure retreat. Rough sawn timber panels with crafted recessed handles open up to reveal storage for the various activities. Further investigation unearths a compact copper-clad bathroom lit from above. The rear of the building is cut into the bank, allowing the landscape to flow over it in the form of a turf roof, while the front elevation provides fantastic, elevated, framed views of the surrounding countryside. The care, passion and attention to detail shown by the architect are particularly commendable.



Fitzjames Teaching and Learning Centre, Hazlegrove School, Somerset
Feldden Fowles for Hazlegrove School
 Contract value: £1,206,500.
 GIA: 658m²

Hazlegrove School set a clear ambition to create a new academic hub that inspires pupils to discover and explore the excitement of learning. First impressions are of a familiar solid brick raised elevation supported on a rhythmic light stone colonnade. The entrance, rather than being obvious, is set back, inviting one in.

The architect has taken the client's childhood love of the imposing staircase in London's Natural History Museum

to heart and created an amphitheatre-style staircase – embraced by pupils as stage, staircase and climbing frame. Strikingly top-lit, the large communal space has a simple timber panelling backdrop while an expressed metal structure provides visual detail. Accented colour panels lift the mood and provide acoustic control. Flowing off the central space at two levels are six teaching spaces divided from the communal area with glass screens.

Special commendation should go to the client for believing in and trusting an emerging team of architects. The result is testament to the fact that such teams are extremely capable of delivering stunning inspirational spaces.



Torre Abbey, Torquay
Architecton for Torbay Council
 Contract value: £8.07m. GIA: 2540m²

Torre Abbey is grade I listed and a scheduled ancient monument. After years as an art gallery and museum it has now been repaired and remodelled. The architect had to get to grips with 122 rooms and 20 changes in level. Bold decisions have had to be made, such as removing a wall dating from 1600 to clear a cloister walk. Most striking now is the modern admissions building in black steel and black zinc, set over long-demolished cloisters and using the bay rhythm of the archaeological footings. Paired steel plate columns with glass infill on the new building help make the structure delicate and light. The adjacent ruins have been repaired with a light touch. This is not a polite conversion. It is challenging, articulate and thought-provoking; a robust and fearless engagement with a very precious building.



Dursdale Farm, Bruton
benjamin+beauchamp architects and Laplace & Co for Hauser & Wirth Somerset
 Contract value: £3.98m. GIA: 1820m²

Dursdale Farm is a listed 18th century model farm transformed to house a pioneering world-class gallery and multipurpose art centre. The random collection of salvaged agricultural buildings provides facilities for three galleries, a restaurant, education spaces, a guest house and offices for the client. A number of new insertions act as links and galleries in their own right. From the courtyard one can consider and appreciate the rough agricultural nature of the old barns beside the precise, almost white, rhythmic stone colonnades of the new. Overall the success of this scheme lies in the marriage of old and new, and the uncluttered clarity of each as they flow from one to the other.



Chimes, Exeter
David Sheppard Architects for Ross Edwards
 Contract value: £295,000. GIA: 110m²

This one-bedroom house for a musician sits harmoniously at the end of a Victorian terrace. Because of flood levels it is raised on a plinth, and the plan is of nine never-touching curves. The curves concept is rigorously adhered to and any potential awkwardness of space is skilfully transformed into delight. On arrival you are greeted by a feast of geometry and slices of light and view. Although the planning seems effortless, one suspects it is a result of perspiration and vigour. The bedroom affords views and access to the garden, while a staircase leads to the music space. Powerfully, this contains a single grand piano and a stool – the instrument perhaps inspiration for the curves.



CRAIG AUCKLAND

Pod Gallery, Home Farm, West Littleton
Stonewood Design for private client
Contract value: £250,000. GIA: 49m²

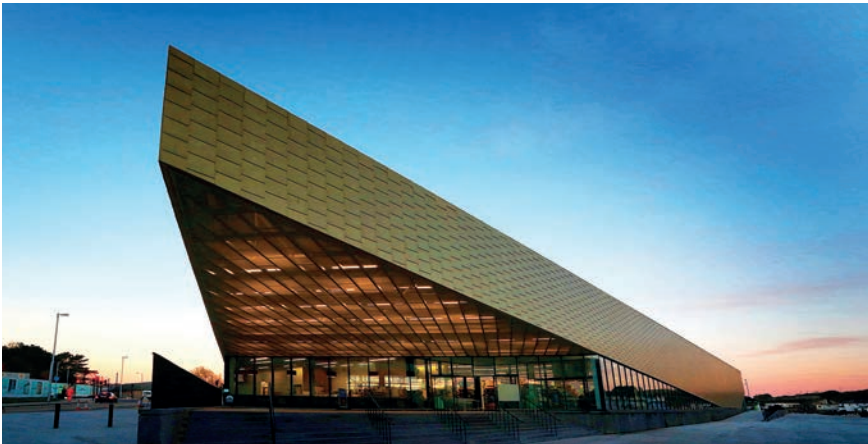
Restoration of grade II listed Home Farm Barn involved the insertion of a private art gallery. Large hay-cart doors guide you through into a sensitively restored cavernous stone barn, where the flawlessly detailed and constructed canvas of the pod insertion not only avoids touching the walls or the roof of the lofty structure, but also appears to hover above its contemporary concrete floor.

Art-lined corridors deftly manage the transition from house to pod. The gallery is an exquisitely fashioned contemporary object that sits proudly in its rustic, agricultural surroundings. Its double-height glazed elevation affords beautiful views over the interior of the host space and the alignment of the new and old fenestration provides the viewer with an interesting and dramatic experience. The gallery's refined palette, considered detailing and precise construction is highly creditable.

South Quay, Hayle
FCB Studios for Bowmer & Kirkland
Contract value: £15m.
GIA: 4633m²

Hayle, on the north Cornwall coast, was the port for the Cornish and West Devon tin and copper mines and today is part of a world heritage site. The first stage of its regeneration was restoration of the quay as amenity space. The next was to provide a contemporary supermarket. The eye-catching and iconic result has the feel of an impressive civic building as its floating brass rhombus collides with the ground.

Delivery and service yards are enclosed in dark water-struck brick, a nod to the scoria blocks typical of Hayle. The detailing of this brickwork again lifts the building well above the norm for the type. Special praise is due to the architect, client and indeed town for shaping a building that illustrates how this typology can transcend a mere shed and provide a town with more than just a place to buy food.



MATT TIMBER

Lantern Craft Workshops, nr Ringwood
CaSA Architects for The Lantern Community
Contract value: £800,000.
GIA: 372m²

The objective of the project was to provide workshops in a woodland setting for the Lanterns Community, which offers a home life to people with learning difficulties. Brick, cedar and concrete floors provide not only continuity from space to space but also with the exterior and from building to building. One, beautifully top-lit, houses the art room and pottery workshop (located where the building itself is built into the ground). The other building houses the looms for the weaving workshops, a reference cleverly expressed with weaved cedar fence

panels being used as cladding. The joy of these buildings is twofold: the simple, quiet, well-executed architecture, and the understanding of how well-designed environments can provide a quality experience for the end user. It was an extremely satisfying and moving experience to see the people of this community so happy and productive.



SIMON MAXWELL

The Gillyflower, Elmore, Gloucestershire
Millar + Howard Workshop for Elmore Court
Contract value: £760,000.
GIA: 440m²

Converting Elmore Court estate into a top wedding venue to ensure it a viable future required an event space. Sited at the rear of the grade II listed house, a friendly old wall steers you towards the entrance, gently handing you over to the ever so touchable rammed earth of the new building. The earth, dug from the site, has perfect qualities for such walls, which are then finished and waterproofed with beeswax. Sheets of stained reinforcement mesh adorn the external walls in anticipation of planting that will cloak parts of the building.

The space, cleverly zoned into



dining and dancing areas, is lit by view-framing windows to the side and rear and from above by enchanting shafts of light from the lantern-style clerestory that refract through the melodic glass sculpture. Special praise should be given for the innovative use of materials and the harmony created between the new and old buildings.

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Treading softly: The best way to achieving a zero carbon footprint?

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Above and left. 5 Pancras Square, Camden's new building was conceived from the outset to be an exemplar of sustainability, including provision for post-occupancy evaluation and feedback.

Treading softly: The best way to achieving a zero carbon footprint?

Chaired by Rab Bennetts, co-founder, Bennetts Associates, the RIBA in association with AGC Glass Europe, Armstrong Ceilings, Mosa, MechoSystems and Shaw Contract Group, will host an afternoon conference that will help define and explain Cradle-to-Cradle and provide a context for its use in the built environment,

interior design, and architectural sector. The afternoon will also investigate and outline the Cradle-to-Cradle business model and learn from those early adopters of the model and see how it works in other industries.

Michael Braungart, the visionary environmental thinker and key thought leader around the Cradle-to-Cradle concept will be giving a keynote on his vision for design and how it can improve buildings and spaces. ●

This free to attend RIBA event will explore whether the construction industry, interior design and architecture can truly embrace the concept of Cradle to Cradle design; to what extent can its adoption bring a zero carbon future closer; what are the opportunities for firms in this new business model?

For more information go to:
www.ribaj.com/c2cdebate





Wales

Special Awards

Building of the Year: private house, Lisvane
RSAW Small Project of the Year: Cefn Castell
RSAW Client of the Year: Grŵp Cynefin, Denbigh HWB
 See more images and reviews at ribaj.com

Niall Maxwell: In the wilds of Wales where I live and work, conversations about architecture are few and far between. The built environment plays second fiddle to a dominant agricultural landscape and climate that has defined development for the past three centuries. The weather saturates and corrodes, providing luscious pasture and vibrant year-round colour to sustain generations of close-knit rural dwellers wedded to the land and its relentless toil.

For a small nation, its historic architectural language is diverse, from Victorian coastal gentrification to the impact of heavy industry, but it is mostly the vernacular of the rural hinterland. The same defining features are shared by the majority; be it materials and modesty or a direct response to climate, topography and geology.

There tends to be little room for ornament or decadence, but there is often beauty and pride in its simplicity.

Settlements have struggled to retain their character, and rural journeys can often feel like driving through a never-ending ribbon village clinging to the roadside. The sense of centre, scale or hierarchy of many villages has been lost, reflecting changes in living patterns, employment and mobility.

The built environment in Wales is in places rich and varied, but the current value of contemporary architecture is low. Beyond frameworks, housing associations and the odd signature project, output from the profession is still quite modest.

But this is changing, due in part to a new generation of architects working here,

and demonstrating value through considered design and thoughtful place-making. At present, activity tends to be focused predominantly in the south, covering the coastal strip from Newport through Cardiff to the Gower, with one-off houses in coastal or rural settings demonstrating quality, but at a cost. The next step is to bring this one-off quality into the mainstream market, to educate homeowners, developers and local authorities as to the benefits of quality design.

Wales is evolving its own architectural identity, something that doesn't happen overnight, but there is a growing awareness of the value of good design within the built environment. ●

Niall Maxwell, Rural Office for Architecture, Newcastle Emlyn

Cefn Castell, Cricieth
Stephenson Studio for Rob and Kay Hodgson
Contract value: £450,000.
GIA: 175m²

Cefn Castell occupies a remote coastal site overlooking Cardigan Bay. It replaces the remains of a 400-year-old cottage that were used to form the outer walls that frame the house.

The coastal path on both sides, and the building's orientation and views, defined the design approach. But this is not just a simple exercise in modernism, an elegant composition in solid and void, glass and white render. On closer inspection, there is a rigour to the design, based on a dialogue between client and architect about the paintings of Piet

Mondrian. A painting inspired by the French artist sits at the heart of the property and acts as a kind of maquette for the architecture that surrounds it.

As with most of Mondrian's work it was as much to do with the space beyond the canvas as that visible to the viewer. This understanding has been played out to great effect by the architect.



Cliff House, East Cliff, Southgate
Hyde + Hyde Architects for private client
Contract value: £360,000. GIA: 180m²

The architecture of the Gower Peninsula is an eclectic mix of the vernacular, temporary and modern, sitting cheek by jowl on varying plot sizes. Cliff House offers an alternative approach to architecture in a coastal setting.

Built on a tight plot with challenging ground

conditions, it is a fine example of an efficiently planned family home, spatially generous but with plenty of storage and rational circulation.

The plot affords a particularly fine unfettered view of the Bristol Channel, which the design celebrates with its first floor panoramic window and balcony.

The architect describes the house as one of 'total focus on these views', defined by a delicate composition of steel, timber and glass.



HYDE ARCHITECTS

Cardiff School of Art and Design, Cardiff
Austin-Smith:Lord for Cardiff Metropolitan University
Contract value: £10m. GIA: 8575m²

The solid, brusque envelope of the new School of Art building belies the openness of its interior planning. Here is an exercise in efficient, transparent inter-departmental connectivity, planned around a central atrium using its concrete frame and exposed services to produce what is an object lesson in value for money. It seems almost inconceivable that the design team was able to deliver this building for less than £1200/m². All that and you even get 4m floor-to-floor dimensions.

The central atrium is planned around a new space that gives the building a social heart. The need to house three large workshops at ground floor level has pulled the centrepiece up to the first floor, given grandeur and sense of arrival by a wide processional stair. The robust interior is very capable of taking the testing of students, and the building looks set to become a strong new addition to the university's Llandaf campus.

PHIL BOORMAN



JOHN GARON

Denbigh HWB, Smithfield Road, Denbigh
John McCall Architects for Grŵp Cynefin
Contract value: £1.9m. GIA: 1354m²

There is a complex decision in creating a new building for counselling and support of young people: just how transparent and welcoming should it be, when privacy and respect are usually the first demand of the brief?

At youth enterprise centre Denbigh HWB, the set-back ground floor not only provides passive solar shading to the glazed public rooms, it also affords respect to those bravely deciding to sample its offer.

Six apartments provide support for the homeless, with communal training facilities. An efficient plan means it can all be managed by a small team, and yet it's not difficult to see that there will be a strong community spirit here too. Civic pride is evident, while copper cladding helps promote a clean new form at the entrance to the town. With a demanding but passionate client, this worthy addition to Denbigh's centre is largely down to her insistence.



STALE ERIKSEN

Private house, Lisvane
Loyn & Co Architects for private client
Contract value: £900,000. GIA: 467m²

Approaching this house through late 20th century suburban Cardiff, you might think it is a reticent exercise in good manners. But above the brick perimeter wall and alongside a heavy pitched roof (planners wanted a single storey look) sit two 'floating' elements – a study and playroom. This is something different.

The mix of brick and timber, walls merging into landscape and its overriding horizontality reminds you of Peter Aldington. But this is no exercise in romantic plagiarism. This house is rich: its very high plan efficiency, the visual games the interior plays with its landscape, and its passive low energy principles. The client set a high ambition, asking that the new dwelling should 'make you want to get up in the morning', make you 'feel alive' and 'help the family interact'. The final result has undoubtedly met those criteria, consequently being awarded Building of the Year.

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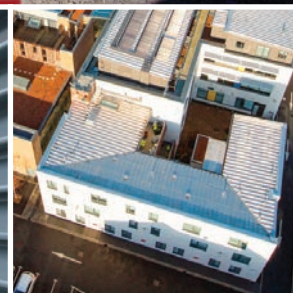
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Louvre profile

APL ENVELOPES



West Midlands

Special Awards

Building of the Year: Middleport Pottery

Conservation Award: Middleport Pottery

Small Project of the Year: Mary Stevens Hospice

Client of the Year: Telford & Wrekin Council for Southwater Square

Project Architect of the Year, sponsored by Lafarge

Tarmac: Rupert Walshe for Southwater Square

Sustainable Award, sponsored by Sika: River Studio

See more images and reviews at ribaj.com

Marco da Cruz: Those who have formed an opinion of the West Midlands Region based on the view from a train carriage or an M6 flyover may think it is an area blighted by urban decay and the legacy of lost heavy industry. There is no doubt that it did suffer, partly because of the disastrous anti-growth policies imposed by Westminster in the 1960s.

Birmingham's motto is 'Forward'. For so long this had an unfortunate connection to the 'heroic' destruction of its Victorian heritage and sad neglect of its inheritance, but it is now an appropriate description of a city increasingly seen as the powerhouse of the region. Birmingham has a talent for reinven-

tion – and the confidence of a city with the youngest population in Britain.

This renaissance isn't only seen in the regeneration of the city centre over the past 30 years, but in the surrounding districts. In the Jewellery Quarter traditional jewellery industry and retailing thrives alongside new design-based companies. Diversity has inspired a more cosmopolitan ideal and development is finally starting to tackle stubborn pockets of dereliction with well-designed mixed-use schemes repurposing old factories for clients who expect excellent design.

However, the West Midlands Region is more diverse and varied than its name

suggests. It is not wholly characterised by the metropolitan areas at its heart: 80 per cent of the region by area is rural, including Staffordshire, Shropshire, Warwickshire, Worcestershire and Herefordshire. Each of these counties has its own architectural societies, notable practices and 'scene'. The combination of vibrant urban renaissance and proud county towns and cities provides architects with huge opportunities – not least because the quality of the buildings they will help to create are key to this region's continuing renewal and success. ●

Marco da Cruz, Sjölander da Cruz Architects, Leamington Spa



River Studio, Blackdown, Leamington Spa Sjölander da Cruz Architects for Sjölander da Cruz Architects

Contract value: £267,765. GIA: 202m²

This is an elegantly simple project that reuses a redundant asbestos cement-clad building to create a new studio for the architect while meeting Passivhaus Enerfit standards within a limited budget. A clear manifestation of an underlying logic, the building maximises the potential of each of its elements.

The decision to retain and exploit the character of the existing steel frame, by not

only exposing it but allowing it to develop a natural oxidation patina, strongly evokes the building's history. Its lattice form raises it above one of pure utility while new elements – such as the metal plate alternating tread stair – retain this aesthetic. Clear spanning structural insulated panels avoid the need for an additional secondary structure to produce a cost-refined solution, and brises soleil provide attractive visual modelling on the simple cedar-clad rectilinear exterior. The carefully refined solution has transformed a redundant and unattractive shed into an elegant contemporary and sustainable building in the rural landscape.

Herefordshire Archive and Records Centre Architype for Herefordshire County Council

Contract value: £6.35m. GIA: 3350m²

This scheme uses PD5454 and Passivhaus to preserve collections long term while reducing energy. The new building, in the recently designated Hereford Enterprise Zone, raises the bar for design, both visually and in terms of sustainability aspirations (it is built to Passivhaus standards).

A windowless three-storey high, cedar-clad concrete box contains the archive, while public research areas, administration and restoration labs reside in the two-storey timber-framed building facing the main road. Carefully placed timber columns and beams create a visually calm environment and a welcome warmth to the interior. A linear atrium separates the two elements, providing thermal buffering and stack ventilation plus display space.

This is a highly legible building that creates a pleasant, accessible and controllable environment.



DENNIS GILBERT



Mary Stevens Hospice Expansion, Stourbridge

KKE Architects for Mary Stevens Hospice

Contract value: £560,000.

GIA: 672m²

Many patients' first experience of this building may be from an ambulance stretcher trolley. If so, the view up into the sculptural ovoid rooflight creates an uplifting first impression of Mary Stevens Hospice for its in-patients. The rendered form has a cutaway timber-clad wall punctured with scattered windows that colour up as they gather at the entrance.

The separation of office entrance and hospice reception is cleverly handled and the playful arrangement of windows along the staircase demonstrates a thoughtful design approach. The cocooning Peace Room shows how a poetically appealing device can transform a space: it is illuminated mainly by diffused top light that filters through and around perforated panels, or 'cloud structures', suspended from above. In the 10 converted bedrooms bespoke hoist parking and recessed wall tracks give the overall impression of a simply-decorated hotel bedroom rather than a hospital room.

Attention to detail and a pleasantly idiosyncratic character successfully demonstrate how even a small building can create a positive and poetic response that is clearly appreciated by the client.



MARTINE HAMILTON KNIGHT

Southwater Square, Telford

Associated Architects for Telford & Wrekin Council

Contract value: £11.3m. GIA: 4500m²

Southwater One gives Telford town centre a striking public building to house Telford and Wrekin Council's 'First Point' services, a new public library, a café and more. Curvilinear bands articulate the building, brickwork giving visual weight to the base and wrapping into the entrance. Upper storeys are clad in vertically seamed gold coloured aluminium panels with vertical fins in front of glazed sections – the whole producing an attractively sculptured effect echoed in the concrete soffit and balconies inside.

The composition's 'visual strength' appears effortlessly to accommodate the various internal uses and furniture layouts. Brightly coloured screens, which reflect the fins of the exterior, create an active interior where spaces flow within a light and airy space. The jury felt that the architect had worked closely with a forward-thinking client to produce a stimulating building that breaks the mould of many similar facilities.

Middleport Pottery, Stoke on Trent **Feilden Clegg Bradley Studios for The Prince's Regeneration Trust**

Contract value: £6m. GIA: 7728m²

It is difficult to see what the architect has done in the grade II* listed Middleport Pottery. This in itself is a measure of its success in meeting the client's request for restoration with a light touch. It both safeguards the historic building and its collection and brings it new life and a more economically viable future with a visitor centre and venue alongside the working pottery.

The first 'invisible' intervention sees the bottom quarry tile step retract into the one above before a complete section of tiles on which a wheelchair can be positioned rises to give access to the ground floor. Other invisible and contemporary interventions make this a truly accessible place. The remaining bottle kiln has been carefully conserved as found and made accessible to visitors, and is included in the area used for corporate events – an initiative raising hopes for new employment. This is an exceptionally well executed project, creating a warm and inviting character that demonstrates a well-considered and mature response to the client's wide-ranging brief.



TIM CROCKER



Yorkshire

Special Awards

Building of the Year/Conservation Award: Gateway Project, Sheffield Cathedral

Sustainability Award, sponsored by Sika: Sum Studios, Sheffield

Project Architect of the Year, sponsored by Lafarge Tarmac: Howard Evans for The Knitter's House

Client of the Year: The Bayford Group

Small Project Award: Leeds College of Music

See more images and reviews at ribaj.com

Ric Blenkarn: Yorkshire, widely known as 'God's Own Country', is the largest county in England, with two national parks, thriving historic cities and a spectacular North Sea coastline. In this context, the architecture and culture of the county is clearly mixed and varied.

While the scenic beauty is a huge draw, living and working in rural areas is tough for those seeking their own home. Rural depopulation is extreme, with many young people migrating to the cities in search of work and education. This changes the essential diversity and leaves older people isolated. Many planning policies do not encourage positive

rural development, which adds to the difficulties. Rural transport and small rural schools are under constant threat.

In contrast, the industrial cities, which made the region famous, are undergoing a constant process of regeneration. Exciting new buildings appear set against a backdrop of gritty industrial buildings.

On the coastal fringes, the end of the line syndrome is rife, yet Hull is to become City of Culture in 2017. As Philip Larkin wrote of Hull in the foreword to *A Rumoured City*, 'A city that is in the world, yet sufficiently on the edge of it to have a resonance.'

It is this resonance that gives soul to a

county that has a clear identity, to which the architectural profession responds positively.

Like many rural counties remote from the London metropolis, its exposure to dynamic architecture is limited. Challenging contemporary design is not common visual currency. It is therefore doubly difficult to show potential clients what can be achieved. There is a real need for architectural exposure through education, exhibitions and events. This is the challenge for local practitioners. Yet in this context, the county does witness some creative buildings. They are testament to such practices' determination. ●

Ric Blenkarn, Bramhall Blenkarn, Malton



Heart of the Campus, Sheffield Hallam University
HLM Architects for Sheffield Hallam University
Contract value: £27m. GIA: 7,451m²

This project sits in the centre of a university campus, which is itself in a conservation area. But it is more than a geographical heart. In a building type now developing rapidly across the sector, it is the metaphorical heart of student life, combining academic and informal spaces.

Consequently the project has had to skilfully resolve the competing forces of many diverse functions that are a key part of modern student life,

including a 'mock court' for budding lawyers. It does this with a sensitivity to the generally domestic scale of the conservation area. The exterior of the three-storey project breaks down the overall mass into well-detailed villa-scaled elements which sit around an internal courtyard or atrium intensely animated by student life.

While the project's intent was clearly to deliver an excellent student experience, particular credit should be given to the commitment to engage with the students as part of the project team. This approach is further validated by the very positive reception the project has received.

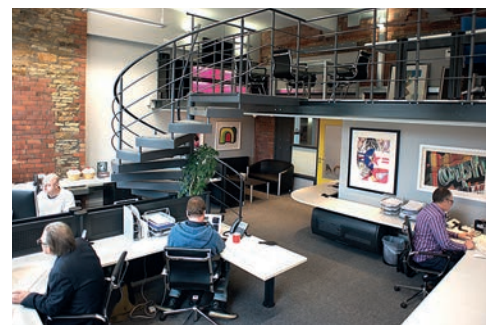
Sum Studios, Sheffield

Studio Gedye for the Heeley Development Trust
Contract value: £1.97m. GIA: 1,300m²

What was the abandoned shell of a much neglected listed building complex – the stone-built 1890s Anns Grove Board School by fine architect Charles J Innocent – is now a valuable community resource. This project is testament to dedication and vision. Once dark, damp and decaying, it has been transformed into bright, warm offices and communal spaces that celebrate every aspect of the historic character that remained and could be saved.

The understated conservation of the external envelope belies an ambitious upgrade of the fabric, which with other low-energy measures delivers exemplary sustainability and low running costs. Sum Studios offers space for arts organisations, creative businesses and the community. It is a great success.

The team is commended for taking an asset that was historically at the community's heart and returning it to that place for the benefit of future generations.



DANIEL HARVEY



Leeds College of Music
Darntonegs Architecture for the Leeds College of Music
 Contract value: £540,000. GIA: 405m²

The College is an example of how an insightful architect and open-minded client can opportunistically seize a relatively small-scale opportunity to catalyse significant wider transformation. Starting as an internal reorganisation to make better use of limited space on a constrained urban site, it went on to rework the understated existing entrance. This not only unlocked internal spaces and circulation areas as lively hub of student activity, but created a main entrance and foyer for public performances, re-presenting the college to the city.

A jewel-like addition to the front of the building, stealing just a few metres of poorly defined public space, is a bold statement of the college's presence that structures a small urban place between it and adjacent buildings. Crisp detailing, and judicious use of golden planks to the soffits, create a gravitas that belies the project's modest scale.

This is an example of how an architect, by going beyond the brief, can deliver beyond expectations even on a small budget.



PAUL BARKER

Ben Rhydding Road, Ilkley
Halliday Clark Architects for a private client
 Contract value: Undisclosed.
 GIA: 354m²

The architect was asked to rethink a site which had an existing unsatisfactory planning permission. The resulting new home has an unusual arrangement, but its siting on a north-facing slope at the foot of a spectacular crag shows why such rethinking is justified and succeeds.

This light-filled home, a specific requirement of the client as well as a de rigueur architectural aspiration, sits between distant views to both front and rear, drawing light from both sides and above. The sunken court to the front, shielded from the road, provides a private sun trap, as well as bringing light into the lower ground floor living rooms.

While clearly wishing to mediate its unconventional arrangement by acknowledging its more conventional context, the high performance envelope is crisply detailed. It is a home finely tailored to both its client and location.



CAMERAGREW

Gateway Project, Sheffield Cathedral
Thomas Ford and Partners for the Dean and Chapter of Sheffield Cathedral
 Contract value: £2.87m. GIA: 1,200m²

This, the overall Yorkshire region winner, is a project that gains much credit from the reverence that it shows its historic context. A former parish church, a cathedral for the past century, it is the oldest building in Sheffield still in daily use, with later additions. The extensive renovation works to the building, including a new floor and services, have been discreetly done to a very high standard of workmanship.

Similarly the transformative creation of a new entrance sequence, under the premise of making the building more accessible, not only simply fulfils this role in an effortless manner, but in doing so rejuvenates the entrance experience for all.

While seemingly modest in size, deferential in character, and concise in its strategy, the project confidently unlocks this important space in the heart of Sheffield, giving it a new lease of life and inviting in new communities.



Blackburn Wing, Bowcliffe Hall, Bramham, Wetherby

The Harris Partnership for Bayford Properties

Contract value: £975,000. GIA: 167m²

This is a tour de force, a piece of bravado worthy of its inspiration, its location, and the passion of its client. While equally bold in both conception and final form, its aptness to its siting within both an historic environment and among precious trees is admirably – even surprisingly – sympathetic.

Few conference and events centres, as this is, are so dramatic as this timber-framed copper-clad fuselage floating among the trees of this country estate. While boldness can lead to crudeness, the execution of the building's structure that delicately extends down to the woodland floor, and the envelope that neatly wraps even the underside of the structure to conceal all servicing requirements, achieves a refined calm. The external terrace, suspended high in the trees, evokes the feeling of flying.

Internally the chutzpah continues unbridled by its setting, clearly making characterful entertaining spaces. This one-off project is a testament to bold vision aligned with dedication to highest quality in delivery.

The Knitter's House, Holmfirth **Prue Chiles Architects for a private client**

Contract value/GIA: Undisclosed

The Knitter's House clearly reflects the very personal nature of a private home and the creative dialogue between client and architect. A modest single-storey dwelling on the side of a valley is extended both outwards and upwards to provide a home in which the client and family can both live and work. Generic schedules of spaces are set aside in favour of understanding the home as an holistic environment, tailored to the everyday patterns of life. The resulting sequence of interconnecting spaces does not simply provide accommodation, but celebrates and brings delight.

The use of a combination of light source, typically at least double-aspect and often benefiting from rooflights too, is complemented by simple palette of materials that results in bright and voluminous spaces. That these openings simultaneously capture distant views across the valley, even from the rooms at the rear the dwelling, make it feel as particular to its extraordinary place as well as to its extraordinary client.



First Direct Arena, Claypit Lane, Leeds **Populous for Leeds City Council**

Contract value: £60m. GIA: 29,727m²

The 12,500 seat arena is a significant strategic investment for the City of Leeds, and testament to the council's commitment to create a valuable cultural asset that will also benefit the local economy. The result of a thorough procurement process, which generated the concept of the arena, the project has benefited at all stages from real clarity of purpose, precision in design and rigour of execution.

The project has had to reconcile strong intrinsic logic and efficient design with the demands of a constrained urban site in the city centre. The arrangement, which exploits a significant fall across the site, gives level access to both main auditorium entrances and back-stage areas, and supports a logical arrangement of front, sides, and rear of the building appropriate to its respective urban relationship.

The new public space to the front, combined with the dramatic and dramatically illuminated main facade, provides a landmark space that hosts and celebrates the animated life of the city.



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CRISIS RESPONSE

RIBA

Get in the frame

Deadline for entries: 11 June 2015

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

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



PHOTO: JOHN DONAT RIBA LIBRARY PHOTOGRAPHS COLLECTION

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

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

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

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

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

WHO CAN ENTER?

Any ARB registered architect.

WHAT CAN BE ENTERED?

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

ENTRY REQUIREMENTS

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

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

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.



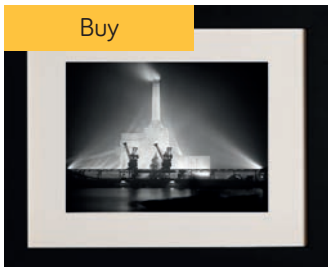
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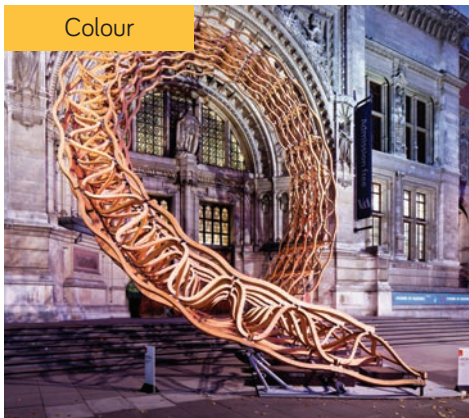
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Scientific synergy

Zinc cladding enhances the dramatic form of Bolton College's new STEM (Science, Technology, Engineering and Maths) Centre, designed by IBI Group in Bolton

485m² of SIG's NedZink NOVA was specified as standing seam cladding for Bolton College's new STEM Centre, the seams progressing from vertical to wider angles as they follow the dynamic contours of the entrance. Here, a deep overhang with a zinc-clad soffit gives the 1800m² building a distinctive shopfront to Deane Road as well as providing solar shading for the teaching spaces inside.

IBI Group architect studio associate James Hyde says the architects were looking for a high quality, light-weight product with a neutral graphite grey tone to contrast with the richer composition of materials on the college building opposite, designed by the same practice. NedZink NOVA was the answer for the STEM building, which contains ground floor engineering and automotive workshops with classrooms and laboratories above.

'It suits the context, provides a high quality finish and fits the budget,' says Hyde, adding that the crafted zinc panelling also has a synergy with the hands-on skills taught in the automotive workshops.

'Maintenance was another consideration. We wanted something low-maintenance that was stable and so wouldn't change in colour or appearance.'

NedZink NOVA is used to clad the south and west facades and part of the north. A standing seam application was chosen over a cassette system as this was easier to adjust to the angle changes. These were set out at 425mm centres – considerably smaller than the usual 500-600mm – to minimise the rippling effect of 'oil-canning' on the pre-patinated zinc. Panels are 0.7mm thick, and are supplied with anti-corrosion backing.

Specialist subcontractor Longworth installed the NedZink NOVA and associated substrate works as part of a ventilated cavity build-up, using three or four horizontal rows of panels depending on the depth of the facade. The cladding was applied to timber battens on a plywood surface, with insulation and a ventilation void behind. The whole ensemble was fixed into a steel framing system prepared by the main contractor.

According to Longworth contracts

manager Lee Smith, the main challenge was the need to create angled rather than vertical seams. Setting out the panels to achieve the desired angles proved particularly tricky, especially around the horizontal band of windows. Longworth used its most skilled craftsmen on this project to ensure that the panels were kept at the same angle, and there was no creep with the joints.

'We like NedZink as it is very easy to work with, a little softer and not as brittle as other products. This makes folding the material for swept ends and dressings easier,' says Smith.

During the installation, Longworth cut coils of zinc to the appropriate panel and flashing size in order to minimise wastage, with any offcuts of zinc sent back to its workshop for reuse.

As part of Bolton City Council's Skills Strategy, the STEM college aims to encourage those leaving secondary schools to follow a range of career paths in science, technology, engineering and maths, and the bold new building completes its Deane Road Campus.

Get it right first time

Chris Page, product manager for Premium Liquids & Felts at SIG Roofing, on best practice liquid waterproofing

When to use

Liquid waterproofing can be appropriate for both refurbishment and new-build projects. Since these products can often withstand long-term ponding, they can provide a more stable and durable waterproofing solution than sheeted products with joints that might over time become eroded. Suitable applications include:

Complex roofs

Liquid is particularly suitable for roofs with a lot of detail such as changes of direction, rooflights, pipes and edge details, which may be hard for sheet systems to accommodate. As a continuous surface without joints, it can also be advantageous in locations where aesthetics are particularly important.

Refurbishment and repair

Since liquid waterproofing is seamless and fully bonds to the substrate, it is ideal for use over existing roofing. The building is not exposed to water ingress during application, and there are no disposal costs for discarded roofing. Another benefit, especially for occupied buildings, is that liquid waterproofing can be a lot quieter to install than single ply systems. Properly installed

and maintained, liquid systems can last more than 25 years, and provide a cost-effective alternative to a roof replacement.

Pitched roofs

Cold applied liquids can be applied above pitches of 15°, making it a useful option for roofs combining both flat and pitched areas.

Inverted roofs

Liquid waterproofing is suitable for warm and cold roof systems and for inverted roofs where the membrane is laid under the insulation and ballast, including roof gardens.

Different options

Liquid applied waterproofing systems typically incorporate base coats, reinforcement and topcoats, and systems vary according to the number of coats and stabilisers required. There is a strong argument that the quicker and simpler an installation the better, since the more operations there are, the more chances of errors. The true financial cost of the product should take installation into account; systems that can be applied in a single pass give time and logistical advantages. Health and safety is another important consideration, with the

products types listed below varying in terms of odour, VOCs and other hazards.

Polyurethanes

Moisture-triggered, cold-applied process that typically requires a primer.

PMMA's

This product type involves mixing a catalyst into a liquid and allowing it to cure for up to 40 minutes before typically applying UV stabilised top coat, to give a very tough surface.

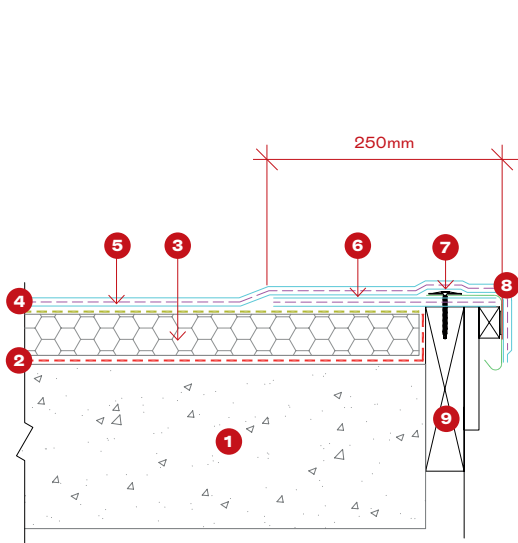
GRPs

Glass fibre reinforced polyester resin applied cold on site. Typically it can only be used over new plywood or OSB decking. It is the only option without early rain resistance or resistance to ponding.

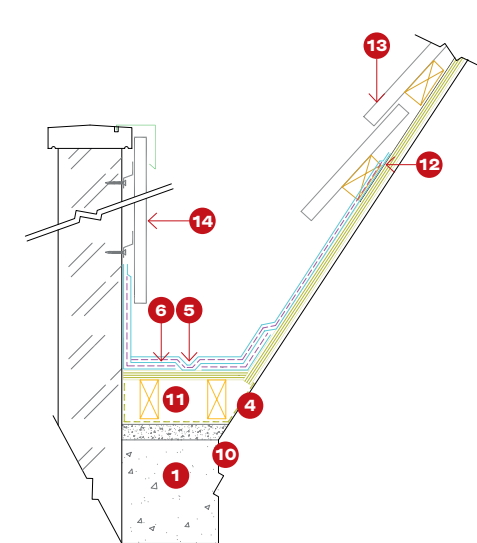
Alpha-hybrids

These use moisture in the atmosphere to trigger the chemical changes from liquid to solid. Can be applied in a single sweep, with one installer applying a base coat, embedding the polyester reinforcing, then a further coat to saturate the fabric and then repeating as they progress across the roof.

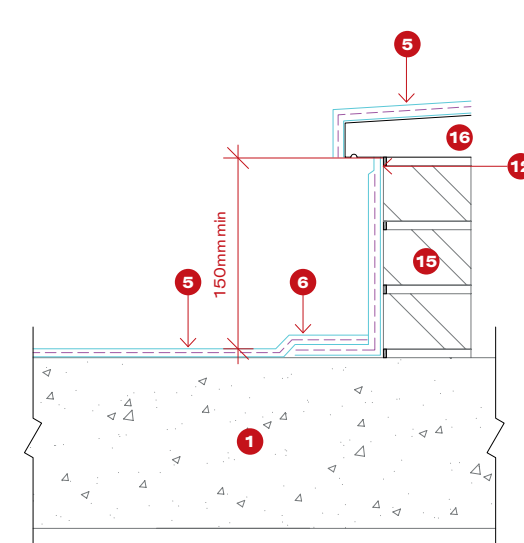
Drip edge detail (notional)



Gutter detail (notional)



Parapet coping detail (notional)



Hot melt

Delivered in solid form, this polymer modified bitumen is heated in a mixer to 220°C before being applied, reinforced with a felt layer, and topped with another coat of hot melt. Suitable for buried rather than exposed installations, such as beneath a green roof.

Further information on generic types of liquid waterproofing is available from the Liquid Roofing and Waterproofing Association (www.lrwa.org.uk).

Common pitfalls

A liquid applied system is only as good as the substrate it's applied to, so preparation is vital. If the roof hasn't been properly cleaned and primed it is likely to fail sooner rather than later. Most problems such as 'pin-holing' are down to incorrect installation, in particular insufficient liquid. All installers should be trained by the manufacturers to ensure they are fully conversant with the product they're installing. A good installer will monitor the absorption of the liquid, which varies according to the contours, as they work across the roof and ensure the correct amount is applied accordingly.

SIG Zinc & Copper is part of SIG Design & Technology and offers a complete and impartial design and supply service, which covers all eight steps to help create the perfect roof. It designs flat roofs, green roofs, and zinc, copper and stainless steel roofing and cladding.

Find out more at www.zincandcopper.co.uk or call 0845 869 4887

Key to drawings

- 1 Concrete deck
- 2 Existing vapour control layer
- 3 Existing insulation
- 4 Existing felt waterproofing
- 5 New base coat, reinforcing membrane and top coat AH25
- 6 AH25 liquid and reinforcement
- 7 Anti-corrosive fixing
- 8 GRP drip edge trim
- 9 Timber fascia and hard edge
- 10 Existing asphalt
- 11 Gutter sole to create 1:80 achieved falls
- 12 20mm liquid only to waterproofing termination
- 13 Existing slate roof with two courses removed at bottom
- 14 Existing cladding and flashing renewed
- 15 Brick joints grouted flush with brickwork
- 16 Existing coping to be waterproofed if required

CASE STUDY

SIG's Hydrostop EU AH-25 product was chosen to refurbish 450m² of roof at the Sacred Heart Primary School in the Bridgeton area of Glasgow. The project was specified by contractor City Building Glasgow, formerly the building service department of the local authority, as part of a wider refurbishment of the school premises. The school buildings date back to the 1950s. Areas of the roof had been leaking, leading to considerable water damage and disruption to some classrooms.

According to City Building Glasgow assistant investment manager Charlie McLean, the priority for the roof works was to procure a waterproofing system with minimal hot works that would cause as little disruption to the school's everyday activities as possible. The chosen system would also need to be suitable for installation on a distinctively pyramidal part of the school roof. Another important factor was health and safety, both for those installing the product and the school community.

City Building Glasgow chose the Hydrostop EU AH-25 system because it met these criteria and offered additional safety, health and time benefits. A key issue was odour. After using an odorous liquid applied product on another school project, City Building Glasgow was encouraged by health and

safety colleagues to find a product that was less pungent, according to McLean.

'Hydrostop could be installed with minimum personal protective equipment as it has no obvious smells or safety constraints,' he says, adding that installation process was quick since it could be laid on a damp substrate by roller in a single application.

This meant the Hydrostop EU AH-25 system could be installed in just two weeks, with the whole waterproofing project, including the scaffolding, taking four to six weeks.

The Sacred Heart School project was the first time that City Building Glasgow has specified the Hydrostop EU AH-25 system. In preparation for the installation, SIG set up a training facility at the City Building Skills Centre in Glasgow and ran a two-day training course for the contractor and subcontractor in the correct use of its product. City Building Glasgow expects to use the waterproofing system in further school refurbishment projects in the future.

Hydrostop EU AH-25 is a wet-on-wet, cold applied liquid waterproofing product that is reinforced with a polyester fabric. It is free of solvents and hazardous materials, and has a very low VOC content, making it fume-free and virtually odourless.



Generic product type	Polyurethanes	PMMA's	GRPs	Hot melt	Alpha Hybrid Technology
Product characteristics					
Early rain resistance	Yes	Yes	No	Yes	Yes
Apply in a single pass	No	No	No	No	Yes
Reuse opened container	No	Yes	Yes	Yes	Yes
Cold weather application	Yes	Yes	No	Yes	Yes
Low odour	No	No	No	No	Yes
Non-flammable	No	No	No	No	Yes
Negligible VOCs	No	No	No	Yes	Yes
Solvent and oil resistant	Yes	Yes	No	No	Yes
Resistant to ponding	Yes	Yes	No	Yes	Yes
Cold applied	Yes	Yes	Yes	No	Yes
Single component	Yes/No	No	No	Yes	Yes
Multiple Substrate type application	Yes	Yes	No	No	Yes

ALWAYS CHECK PRODUCT DATA SHEETS AND MATERIALS SAFETY DATA SHEETS FOR PRODUCT SPECIFIC INFORMATION.

It's a team effort

Steve Cleminson, technical manager, SIG Design and Technology, on the best ways to prevent leaks in flat roofs

When a flat roof develops a problem such as ponding, cracks or blistering, the roofing contractor normally gets the blame. But nothing happens in isolation. Preventing costly leaks relies on everyone, from client to installer, doing their job right at every step.

Investigate the options

Rather than just negotiating hard on price, clients should decide what they want from the job and do some research to investigate the different options in order to get an economic fit for the approach they prefer.

Get the design right

I still come across architects who believe flat roofs are flat. Flat roofs should be designed to be free draining and at a minimum fall of 1:40 to achieve a minimum of 1:80 when taking into account building tolerances, mid-span deflections etc. This is in accordance with the minimum requirements identified in BS 6229:2003 (currently under review). Designers should feel free to design at more than the minimum and should design for a realistic, reasonable maintenance regime.

Ponding water can cause major problems, especially in winter, because of temperature variations between the ponds and adjoining dry areas. This can lead to cracking. Getting water off the roof is therefore essential in maximising the leak-free life of products and thus minimising water ingress due to defects or damage. It is also essential for the design to resolve 2D or 3D interfaces with other building elements before installation starts.

Some manufacturers are happy to accept ponding water on their products and believe it will not hinder the product's integrity; however good practice and the BS 6229:2003 advise against it, and it can lead to moss growth and other issues.

Listen to the experts

Early engagement with the manufacturer and installer is key so that their specialist experience can be used. Roofers and manufacturers can provide a wealth of

I still come across architects who believe flat roofs are flat. Flat roofs should be designed to be free draining and at a minimum fall of 1:40 taking account of building tolerances



Top Temperature variations between ponded and dry areas can result in cracking.

Above: Ponding water can also lead to moss growth and detritus build-ups, both harmful to a flat roof's longevity.

technical knowledge and experience and it's wise to take their advice on board in order to minimise the risk of problems. Engage them as early as possible, ideally at design stage.

Main contractor involvement

If main contractors have a working knowledge of specialist trades, they have a better chance of supervising a successful installation. A number of manufacturers, including SIG, are happy to offer training to main contractors' supervisors/section managers or package managers which helps ensure management not only has some level of knowledge but also access to supporting expertise. Coordinating sequencing and access also minimises problems and allows the installers to do the best job they can.

Use properly trained installers

Training certification is insisted on by most of the credible suppliers – SIG, for example, will only sell products to installers who are accredited with its DATAC (Design and Technology Accredited Contractor scheme) training scheme. Membership of trade associations such as SPRA (Single Ply Roofing Association) or manufacturer/suppliers accreditation schemes are readily available to professional companies who buy into and demonstrate good working practices.

Don't skimp on maintenance

Property owners tend to maintain what they can see and ignore what they can't until there is a problem. We've seen deposits of leaves and moss that look like a green roof, as well as huge build-ups of guano and other debris preventing water draining away, or penetrating the membrane. This can dramatically accelerate the ageing of the installation.

To avoid this, property owners should have a proactive maintenance process including regular inspections, maintaining the warranty, and ensuring accredited contractors undertake repairs with compliant products.

TAKE THE RISK OUT OF ROOF DESIGN

8 STEPS TO THE PERFECT ROOF

1



The Right Products

Don't rely on a single manufacturer who will recommend their product for any application. Get independent support from an experienced supplier: make an informed choice.

5



Experienced Contractors

An experienced, accredited contractor knows the products and will integrate the roof system with your whole building so it performs well and looks great too.

2



Design Expertise

Don't risk uncoordinated design input from several manufacturers. Have your roof designed, specified and co-ordinated from the deck up by a single PI insured designer.

6



Monitored Installation

In many projects, buildability issues will crop up on site. Ensure your supplier will monitor the installation and provide quality field support for your contractors.

3



Meet the Regulations

Ensure you meet all the Statutory Requirements even if they change. Use an independent, expert design service and get full, free technical support until completion.

7



Full Guarantees

Don't fall between suppliers who may dispute responsibility. Have the roof designed, installed and guaranteed from the deck up by a single entity you can rely upon.

4



Confidence in Supply

A reliable supply chain is essential for profitability and performance. Choose a proven supplier who can cut waste and cost, supplying only what you need.

8



Planned Maintenance

A perfect roof is designed for appropriate, safe and efficient maintenance. A whole roof service, plus maintenance plan, will protect you and give your client confidence.

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2: Intelligence



Where people
live



Designing &
building it

Alistair Hudson



Architect collective Assemble has made it to the 2015 Turner Prize shortlist. One of the judges, Alistair Hudson, director at Middlesbrough Institute of Modern Art, tells us why they're there and what it says about art

See profile of assemble at
[ribaj.com/culture/assemble-
built-to-last](http://ribaj.com/culture/assemble-built-to-last)

How did Assemble end up on the Turner Prize shortlist? What exactly was their exhibition?

The judges looked at a lot of art projects with a social context and Assemble's work had definitely been on their radar. It was nominated for its Granby Four Streets project in Liverpool, where residents commissioned it to help regenerate a blighted inner city area. We're now a lot more interested in art, design and architecture being a social practice rather than an isolated discipline.

A few architects have said it's not art

Unfortunately, since the 19th century the concept of art has been tied in with a Romantic ideal of the lone genius. From the Renaissance to Arts and Crafts it was embedded in society and usefully served it. Kant first defined the concept of 'useless art' and when a Picasso will go for nearly \$180m, it reinforces the disconnect from the real world that such thinking engenders. Put the shoe on the other foot – do you think that Assemble would win the Stirling Prize with its Granby project?

So was Duchamp right? With his readymades can art just be how you look at something?

Duchamp set about to critique the rarefied world of art – the problem was the art market enshrined and embalmed it. Modernism, constructivism and futurism were political in nature but capitalism supplanted their use value with economic value. Assemble opposes this. It took an abandoned site with no value and through grass roots engagement and art, created a space of social worth.

But isn't it just buying into the status quo rather than being radical?

You have to work in the system. Assemble is creating something out of nothing. It might become the coolest place in Liverpool one day but the primary intention is to give a community somewhere to live and use art to facilitate that. It's radical when disempowered residents use artists to help better their lives. With them, Assemble is challenging supply and demand in housing using art. Anyway, the idea of the 'radical' genius artist is a well-worn groove and it's time we moved away from it.

You're based in Erick van Egeraat's MIMA gallery. How are you finding it?

Problematic! MIMA was a millennium project designed in that 19th century model – great spaces for 'sacred' art and the community aspects of café, shop and offices squeezed in around them. Our job is to educate in a civic capacity and to do that I think we need to change the space. We're working with the global Arte Utile group, looking to extend art to what I'll call 'all constituent users'. I'm considering a curated gym in one of the main gallery spaces. Free exercise, free art, free learning – making the idea of the institution a habit again!

SHORTLISTED ARTISTS

As well as Assemble, the £25,000 Turner Prize shortlist contains three other artists. Janice Kerbel's operatic work 'DOUG' borrows from conventional modes of narrative to create elaborate imagined forms. Through audio recordings, performances and printed matter, it is a performing work of nine songs for six voices. Bonnie Camplin's 'The Military Industrial Complex' critiques existing power structures and takes the form of a study room exploring what 'consensus reality' is and how it is formed. Nicole Wermers' 'Infrastruktur' creates sculptures, collages and installations exploring appropriation of art and design in consumer culture. Her installation alludes to themes of lifestyle, class, consumption and control. Exhibited from 1 October at the Tramway, Glasgow, the winner will be announced on Monday 7 December 2015.



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

Internal
management

Inclusion zone

The Role Model project is part of the RIBA's drive to broaden the profession. President-elect Jane Duncan explains why this is so vital, and two of the role models introduce themselves



Jane Duncan

For me inclusion comes down to one word – fairness. If a person is prevented from accessing opportunities because of their social background, physical appearance, or any other aspect of their identity, then that's both unfair and a ridiculous waste of talent.

The process of architecture is inherently diverse. To make any building happen you need to engage with a huge variety of people from clients and craftspeople to electricians, planning officers and accountants. In some ways an architect is like the conductor of a building orchestra and if you have a better mix of players, you have a better outcome.

I value the difference of opinion that comes with a diverse team – it brings the constructive tension that is the lifeblood of a

genuinely creative environment. I like to enjoy myself in my work; if I didn't I would just stop. I take pleasure from being among a diverse and interesting group of human beings.

It should be no surprise that those companies who are most inclusive are doing extremely well. If you have a loyal, interested and innovative team, they will be productive high-performers who deliver great work and make you more money. We need to be more explicit about linking inclusion with business strategy and the bottom line.

We are currently part of an industry that is neither diverse nor fully aware of the extraordinarily sound business reasons for inclusion. That said, there is less of a tendency to bury our heads in the sand and I do think we are in a transitional period, but there remains much to do. You have to drive change, to make it happen and I think that's where leadership is needed, both from me personally and from the RIBA as a whole.

To make progress we have to talk to practices. They are the initiators, the beating heart of who we are as an Institute. The role of the RIBA is partly in sharing knowledge and information. It's not about telling practices what to do. We need to convene the debate and be seen to consistently champion inclusion. We need to get better at letting people know what the RIBA is doing on mentoring, for example, or on policy development, role models and education. We need to be more ambitious about how we communicate and make better use of social media.

As an Institute we have to recognise that the issue of education is massive. We cannot go forwards with a profession that you can't join unless you are wealthy. If people believe they can't afford it then we're getting a huge talent shortfall. We've got to offer a wider range of routes into architecture and make studying much more flexible. We have to use role models – like the people who are part of this project – to send a message that the profession could be for them. We are a creative industry, so let's think of creative ways of getting in the next lot of talent.

I love change. For me that is what we are here for – everything needs to get at least slightly better all the time. I hope that's one of the reasons I was elected. I don't have very much patience and I like to see things happen. But I need and want collaborators: if we are going to be really inclusive and reach lots of people we need lots of voices, not just one. ●

Thomas Aquilina, student

I am radically optimistic. I believe that anything is possible if I just try – and when I hit setbacks, I simply try harder. I think this belief is in my bones; it has always been there. It's probably my best quality but also my biggest downfall. In the real world you risk becoming a bit obsessive if you go after things that are unobtainable, but I think the phrase 'It's impossible until it's done' encapsulates my attitude.

Where does that self-belief come from? I have seen how perseverance and curiosity can pay off: they are qualities that have enabled me to get my studies sponsored, secure internships and win scholarships. I don't think I'm trying to prove anything to anyone but over the years some wonderful people have offered me their expertise, time and support, so I try to repay that generosity by doing things in a way that would reflect well on these individuals.

One of the things I value most about an architectural education is that it equips me for divergence into many other fields. The title of my dissertation was 'The Street That Opens On To Somewhere' and perhaps that's a useful way to think about where my career could go. I don't feel the need to pursue a set path. I have an appetite for new experiences.

When I was 21, I worked for the United Nations in Nairobi as an intern. Getting in there seemed an impossible prospect as it was largely down to who you knew. I networked and wrote to people until I was able to find a way in but it's disturbing to realise the extent to which some people can gain the upper hand because of their background. It pleases me all the more that my education and my professional experiences have been based on my own efforts and pretty much

from a blank canvas.

My time in Nairobi was a formative experience because it exposed me to runaway urbanisation and stimulated my interest in how space is used in an emerging urban context. I went on to win the RIBA Norman Foster Travelling Scholarship, which meant I was able to travel to half a dozen other African cities, to understand better the growing distance between urban renewal and street life. The people I interviewed were curious about where I come from because I looked a little bit like them and a bit like someone else. With a Jamaican mother, Maltese father and having been born in London, I have three possible identities right there. This ambiguous heritage and diffuse background offers me access to places and conversations that I wouldn't otherwise have.

How is that relevant to architecture? It allows a level of empathy, insight and connectedness. I am from an ethnic minority, neither of my parents went to university and my family didn't have a lot of money – you

need examples like this to show what's possible, to challenge convention and confound expectation.

We live amid diversity, so with a city like London the make-up of a design team should in some way reflect the people you're designing for. I find it uncomfortable when I'm in an environment where everyone looks, acts and thinks the same way. I think diversity, in and of itself, generates creativity. It also strengthens the authority and credibility we bring to our projects.

I'm this year's Stephen Lawrence scholar and as much as the financial support is necessary, Stephen's legacy is a very important driving factor. I have an opportunity that Stephen didn't have. I'm aware that I'm extraordinarily fortunate in the series of circumstances that have got me to where I am, and it's not that far – I'm still only a university student. But it's important to take stock and realise the opportunity I have, so I can make the most of it, embrace it and stretch it as far as possible. ●

I find it
uncomfortable if
I'm in an environment
where everyone
looks, acts and thinks
the same way





Fionn Stevenson, academic

I was very young when I became aware of my 'otherness'. I'm half German, so when I was in Germany I was seen as English and vice versa, which meant I was very familiar with feeling like an outsider. I remember going to primary school proudly wearing my traditional German leather trousers and getting called a Nazi. As a result I was a fairly politicised child who was sensitised to notions of difference, fairness and justice.

My German grandmother lost her husband just before the war, and was left to care for five children alone. She was Mother Courage – awful things happened but most of the family survived. After the war she decided to become a politician and fought tooth and nail to regenerate her part of the town, to deal with slums and get new buildings built. She was an early role model and showed me how powerful women can be on their own.

She was also a tremendous saver, having experienced extreme shortages. You'd open up one drawer and there would be a thousand

elastic bands, open up another and there were lots of stamps carefully saved. It left me with a tremendous respect for resources – I'm very conscious that they are finite and you can't make things out of thin air.

My time at Greenham Common reinforced this sense of interconnectedness, as well as evolving my identity as a feminist and a lesbian. It left me with a strong belief that women, and others who are not part of a dominant culture, need to work together and help each other. I remember when the *Daily Express* outed us over nine pages but it didn't matter because we were part of a strong, supportive group who validated each other's actions. It was such a contrast with being at school, where I felt I was the only one who was gay and I certainly didn't talk about it.

I am an anarcho-syndicalist, which to me means taking full responsibility for my actions rather than abdicating my rights through a democratic process. Both my feminism and my anarchism enable me to challenge traditional ways of thinking. When I question the role of women and what consti-

If you challenge
gender stereotypes
the discussion
naturally extends
to encompass race,
disability and other
aspects of difference

tutes a family, I can then consider the implications for design and the way space is used. On a personal level, I brought up twins with my ex-partner and I want my own experience to be represented in the way we think about architecture.

If you challenge gender stereotypes, the discussion naturally extends to encompass race, disability and other aspects of difference; it all starts to connect and becomes about culture. Implicit in feminist architecture is a way of working that promotes collaboration, is mindful of the user, values diversity and is intensely aware of the impact of what we do.

I believe that change comes through education, that's why I'm in it. As a head of school (at Sheffield) I think I have a responsibility to positively influence students' attitudes and practice. Life is about give and take and if the world's going to keep on working, there is an obligation to give back something now. ●

This article is drawn from interviews as part of the RIBA's Role Models project. See the interviews and more details at architecture.com

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Internal
management

Get real

Why are we so uneasy about the connection between education and practice?



Maria Smith

This time last year I wrote my plea to the reviewers of architectural education (RIBA/ June 2014: 'Teach Taut'). I was super-excited by the prospect of our profession's pedagogy being given the overhaul it deserves. It was with cautious optimism, then, that I attended the RIBA's open council meeting in March where the results of its radical rethink were being voted on (RIBA/ May p55 and online).

It wasn't the game changer of my dreams. Nigh on nothing was done to reduce the length of study; the RIBA seemed to be more worried about things it had no control over (EU directives or Arb's scope) than things it does (validation criteria or promoting best practice). It was great that the council meeting was open, but half the time it felt like one of those nightmares where you're screaming at the top of your lungs but no sound comes out. My favourite part was when they voted that you can call yourself an architect once you, er, qualify as an architect. But let's suspend our frustration with the slow wheels of bureaucracy and look at what we can take away from the event.

As far as I can see, the overarching message behind the five points the council voted

in is that the professional practice and part III curriculum needs to be better integrated into architectural education at large. In principle, I can't agree with this enough. But there is a huge barrier: the issue of whether or not architecture schools should be delivering 'oven-ready' architects.

Those against the ready-mealification of architectural education argue things like: this would require constraining education to such an extent that it would become bland and unnutritious; it amounts to Starbucks running a primary school to train junior baristas; that it is insulting to say education is a dry run for practice when it is a noble undertaking in its own right; and that learning about real life is best done in real life practice so it's not really worth universities trying.

Those (like me) who believe there needn't be a conflict between teaching architecture as an academic subject and teaching its context argue things like: it's a long and expensive road to qualification so it's only fair that graduates come out capable of earning a decent salary; architectural practice is a complex and fascinating world so it's not selling students short to expose them to it; and that equipping students with the tools to engage with the factors affecting the creation of a worthwhile built environment is what teaching architecture is all about.

So why are we so uncomfortable with the connection between education and practice?

Does education prepare us poorly for practice because it fundamentally disagrees with the state of practice? Architects earn little, have little authorship, little social influence, little agency in the world, little use for their creativity, and generally little opportunity to feel they're doing anything good. Why would education want to pre-empt this cop-out when there's still hope that one in a million will hold on to their idealism and somehow change the world? Really? Did you see 2014's Oscar-garlanded *Whiplash*? Is that what you want? Blood all over the drum kit and one great solo for every hundred suicides?

For education to stick its head in the sand is not a mature response. Many of architecture's problems stem from a lack of engagement with business, property and law. This disengagement is bred at architecture schools, and architecture won't ever fix these problems unless a good proportion of its professionals are well versed in these issues. Education

Do you really want
Whiplash? Blood
all over the drum
kit and one great
solo for every
hundred suicides?

doesn't do enough to explain these things: in general, it doesn't set enough store by the value of an expert conveying their knowledge to young people in an engaging and educative way. That's the terrible cop-out.

Perhaps the underlying problem is the assumption that practice is just boring. Most of the practitioners who teach are unusual – they tend to run their own small, 'design-led' practices. They live vicariously through their students, revelling in the freedoms of their world rather than bringing the complexities of practice to the classroom.

Is it not the teacher's responsibility to engage their students in topics that are important? How has it become a conflict to teach the real world context of a subject so entrenched in said real world?

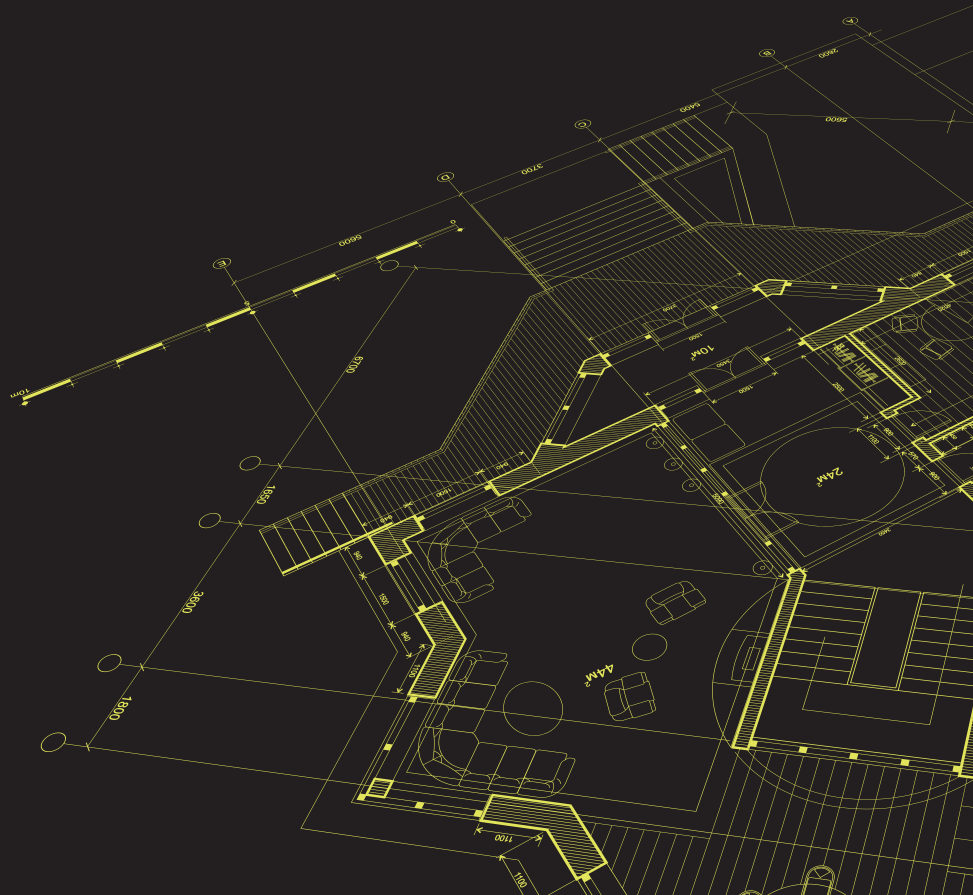
I believe that better embedding the professional practice and part III curriculum is key to improving architectural education, but I also believe we each need to look into our hearts and resolve the 'oven-ready' problem before we can do this successfully. What do you think? ●

This autumn, Maria Smith will be working with The Cass, London Metropolitan University and the RIBA Journal on unusual short courses teaching practice in architecture and design.

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BDP puts St John Bosco school in the ultimate flexible space

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BIM's big bang

What the government's BIM demand will mean for steel

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City perch

Eames stool inspires student teaching and living block

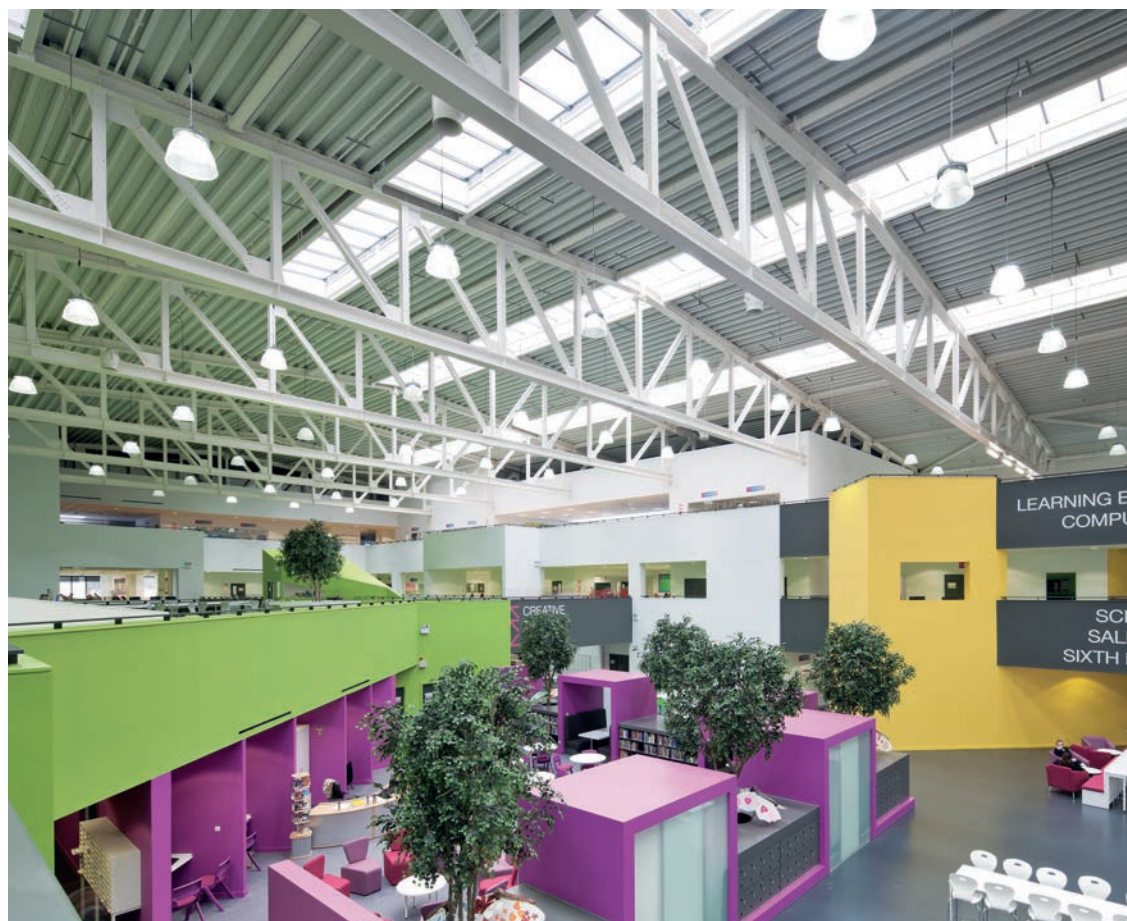
87

Eternally grateful

Hanif Kara on the delights of RSHP's Leadenhall building

90

DAVID BARBOUR



In our latest Steel Intelligence supplement, we look at two innovative approaches to tried and tested building types. At St John Bosco Arts College in Liverpool, BDP took future-proofing to an extreme in its school-in-a-shed design, conceived as a huge column-free space for maximum flexibility. Allford Hall Monaghan Morris has produced a new twist on the student housing tower for Urbanest, which gives lucky residents some of the best views around of central London. Inspired by the form of an Eames stool, the tower combines a sandwich of uses with the help of a hybrid structural solution. We also consider the implications of introducing Level 2 BIM and talk to Hanif Kara about choosing the Leadenhall Building as his steel icon.

Pamela Buxton, editor, Steel Intelligence

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Thinking inside the box

St John Bosco Arts College in Liverpool has been built to such a flexible design that it could be turned to a completely different purpose should the need arise. You wouldn't know it, but it's one big steel shed

Words Pamela Buxton **Photographs** David Barbour

With its giant steel frame and column-free interior, BDP's design for St John Bosco Arts College in Liverpool is perhaps the ultimate in flexibility.

Normally when school designers talk of the need for flexibility they are referring to multiple use areas, such as circulation spaces wide enough to incorporate learning areas, or classrooms that can be reconfigured or expanded using movable partition walls.

But at St John Bosco, BDP has fulfilled client Liverpool City Council's desire for a building with an easily removable interior school configuration that could be put to a completely different use if it ever ceased to be needed as a school.

Located in the suburb of Croxteth, the 1100-student Catholic girls' school is part of a programme of four new 'big box'-style schools, conceived following the scrapping of

earlier Building Schools for the Future plans.

'The client came to us with the idea of a very simple building, effectively a shed, giving it a longer-term life should the school ever cease to be viable, since it could easily be gutted for different uses,' says BDP architect director Mark Braund. Glulam was considered for the main trusses at an early stage but discounted on cost grounds in favour of steel. Having rejected a dual span option on the grounds of future inflexibility, a single-span portal frame was swiftly identified as the most spatially efficient structural solution. After trying different square and rectangular configurations, the design team settled on a 55m wide by 91m long footprint rising three storeys with roof lights to bring daylight into the heart of the column-free space.

Four permanent staircases in precast concrete are incorporated as part of the



perimeter walls, delivered by main frame steelwork contractor James Killelea & Co as part of its steelwork package, which included the concrete floor slabs and lift shafts.

'The challenge was the frame stability during the three conditions of steelwork erection, semi-permanent education use and final shell and core arrangement. We worked hand in hand with Killelea to ensure all conditions were suitably designed and



detailed,' says Danny Sinclair, associate partner at structural engineer The Alan Johnston Partnership.

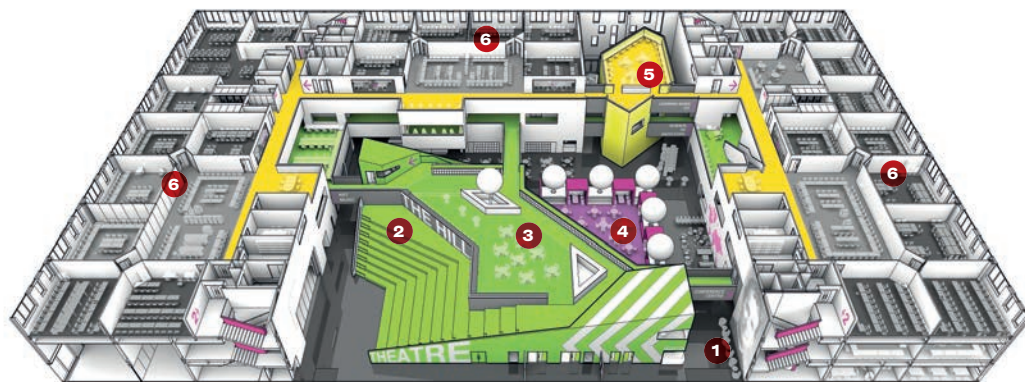
Within the huge 11,100m² structure, a 'landscape' of school accommodation is inserted arranged around 'The Hill', a large multi-functional assembly space. This forms a device to split the ground floor into key areas, including a Learning Resource Centre, informal and formal dining area,

and an amphitheatre with a seating terrace. BDP's aim was to create an exciting mix of learning and social environments suitable for different pedagogic approaches. Around the perimeter are two floors of classrooms with 2.7m floor to ceiling heights. Further in, most of the accommodation is open plan with no corridors, increasing the level of visual interest and views across the school.

Crucially, the academic frame –

Left Exterior of St John Bosco Arts College, which delivered 15% more space through the use of its simple big box structural concept.

Above The column-free interior space gives maximum flexibility for configuration of school space and future alternative uses.

SECOND FLOOR PERSPECTIVE


- | | |
|-------------|-----------------------------|
| 1 Entrance | 4 Learning resources centre |
| 2 The Hill | 5 Salesian pod |
| 3 Cafeteria | 6 Perimeter classrooms |

an interior structure of columns and precast hollow core floor planks – is fully demountable and separate to the main frame. This cold-rolled steel framing system was delivered by steelwork contractor Hadley Group, who also provided the terrace steps.

‘The design of the structure allows the flexibility to remove/dismantle the internal semi-permanent education elements while retaining the external cladding and inner leaf construction,’ says Sinclair.

Rooflights and areas of triple height curtain walling make the space feel well lit by daylight, according to the architect.

‘It’s a really impressive building to be in – a large, highly detailed structure with an industrial nature juxtaposed with the aesthetic of clean sharp lines and a creative mix of open plan and cellular teaching and social spaces,’ he said. ‘There was a concern that it could look too functional but the structure adds to the tapestry of the building which with the lighting creates a visual datum, with colour and supergraphics knitting it all together into a cohesive whole.’

While there are a few overseas precedents for this kind of approach to school design, BDP found that workplace and retail rather than education spaces were more useful reference points when designing such a flexible building.

Delivered for £18 million, the school has 15% more area than a traditional BB98 compliant school, according to the architect, thanks largely to its simple building format. Costs came in at £11.91/m² compared with the £17.50/m² BSF funding model. The school has won an RIBA Regional Award.

‘It’s clearly a very useful building typology

that delivers something extraordinary for the budget we had,’ says Braund.

He sees it as a ‘fantastic’ model that suited the client school’s desire to engage more directly with the surrounding community.

‘It grabs people’s attention. The big box concept would not be right everywhere, but for a school with a vision to change the way it interfaces with the community, this approach does the job in a really exciting and engaging way,’ he says.

‘Fundamentally it’s an envelope that contains a function. That’s what gives it life.’ ●


HOW HUGE TRUSSES MADE WIDE SPANS WORK

Eleven huge trusses create the 55m wide column-free spaces that are so crucial to the future flexibility of the school building. These flat bottomed steel trusses are set on a 7.65m grid with consistent falls on either side of the roof ridge, rising from a depth of 1.7m at either end to 4m in the middle.

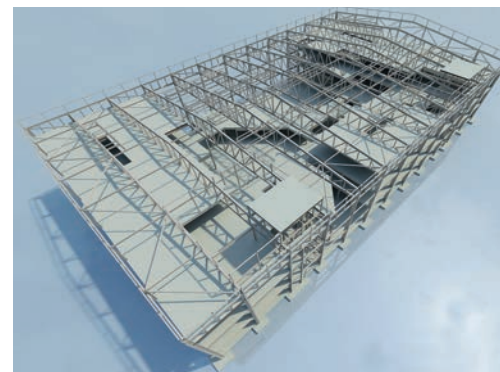
Such huge spans meant each truss was assembled from three sections. These were set out and bolted together on the ground and then hauled into position using a double crane lift, each truss supported by a 686mm deep column.

On top of the trusses is a structural steel roof deck, with a perforated internal face for acoustic damping.

‘The main challenge was the logistics involved in building up the main roof trusses on such a restricted site, while at the same time erecting the support steelwork and installing the precast concrete elements,’ said Killelea contracts director Bob Allan.

‘As the trusses were too big to transport we had to deliver them in pieces and build them up on site just in time for erection with the rest of the steelwork and concrete.’

In total, Killelea’s main structure comprised 900 tonnes of steelwork with 3,500 separate components put together with more than 38,000 bolts.



RENDER FROM THE ALAN JOHNSTON PARTNERSHIP REVIT MODEL

Credits

Client Liverpool City Council

Architect and landscape BDP

Structural engineer The Alan Johnston Partnership

M&E engineer A&B Engineering

Steelwork contractors James Killelea & Co (main structural frame); Hadley Group (internal steel framing system and terrace)

Left Roof lights bring light into the heart of the deep plan, with the steel roof trusses clearly visible.

BIM kicks in

In 2016, 3D BIM will become a requirement for government projects. Steel engineering expert Dr David Moore looks at what that will mean for the design of steel-framed buildings

Words Dr David Moore **Illustration** Toby Morison

In less than a year, all centrally procured government building projects in England will be required to adopt collaborative 3D BIM, followed in April 2017 in Scotland, as part of the Construction 2025 procurement strategy.

The implications of introducing electronic Level 2 BIM are likely to be far more significant for the broader construction team than the steel construction industry itself, which had been using 3D modelling as a preference well before the change was announced in 2011.

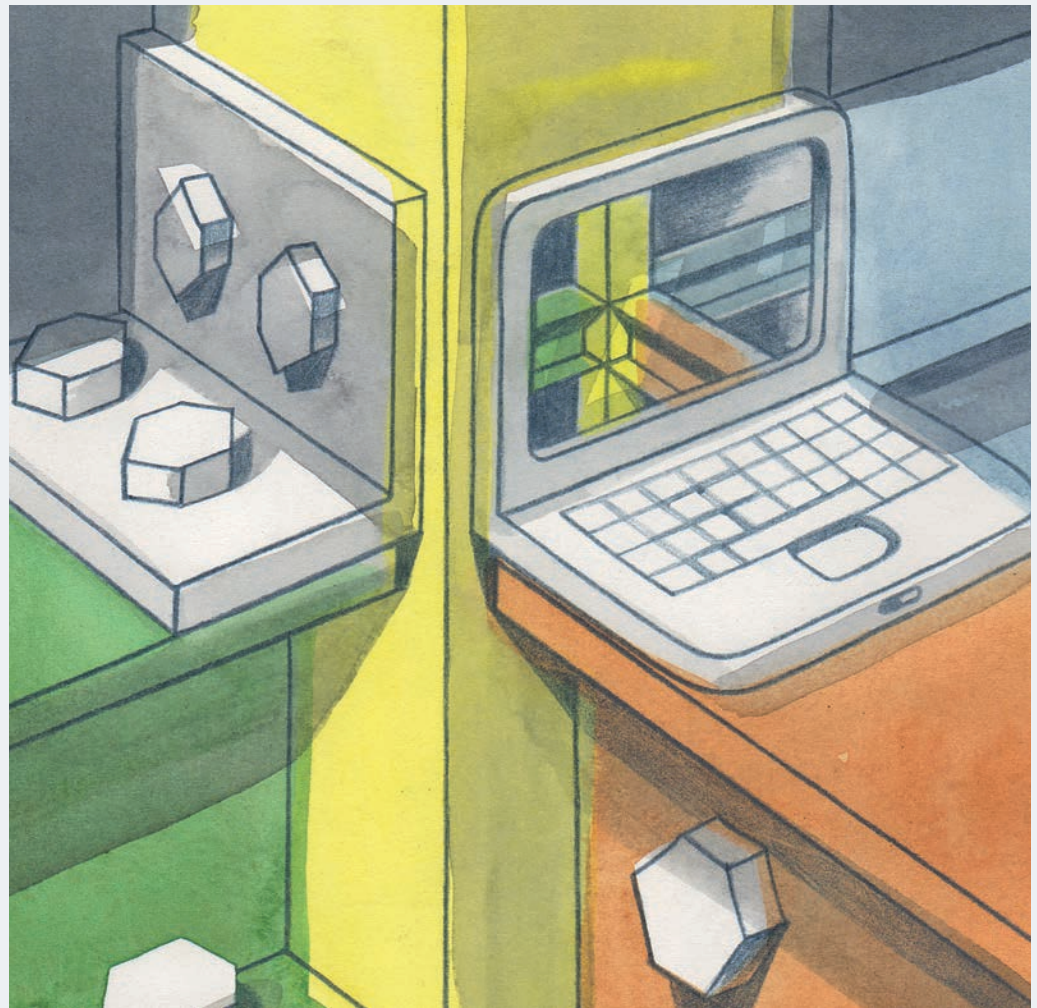
Steel's clearly defined nature is well suited to BIM, with its components of columns, beams and decks giving easily identifiable geometries and properties. Few other materials lend themselves quite so easily to that 3D modelling, particularly continuous ones.

Encouraging collaboration

As a result, the steel industry is already well prepared for the wider use of BIM. The process hasn't yet lived up to the promise of its potential, but this move by the government to require the use of collaborative electronic communication could drive positive change in an industry that is not traditionally collaborative in how it works. Crucially, it should encourage an earlier engagement of specialist subcontractors with all the supply chain involved in the programme from an early stage, a rare scenario in today's procurement system, even on central government projects.

Only then can the full benefits of BIM be enjoyed, with each consultant and contractor adding to each others' models to produce a linked, federated building model that can be interrogated from all angles and aspects. In theory this means using it for clash detection, for example potential clashes between structural and M&E systems, so that these can be resolved using the model rather than later on site, saving both time and money.

All too often, however, fabrication of the



steel frame has begun before the specialist M&E contractors have been appointed, so at the moment some of the advantages of using integrated BIM to avoid clashes are lost.

But with wider use of BIM imminent, procurement attitudes will hopefully begin to change. To this end, the British Constructional Steelwork Association (BCSA) is actively engaging with the main contractors group UKCG to promote earlier adoption of steelwork in the supply chain.

BCSA is also introducing a BIM compliant certification scheme later this year to show which steelwork contractors are trained in BIM software and processes.

Increased use of BIM from next April will require careful preparation for all those in the design and construction team.

At the start of the project, the client needs to set out as part of the contractual process what it requires from consultants, contractors and subcontractors in terms of electronic information so that there is broad agreement on which file languages, formats and naming systems to use across the supply chain. The BSI's BIM standard PAS 1192-2: 2013 sets out how the process can be applied.

One change and potential cost may be that each of the partners in the project will need a BIM manager who understands the issues, particularly the specialist language and terms which can be hard to get to grips with. They can then talk easily to another BIM manager in the project chain.

For architects, the main advantage is the chance to gain a better understanding of the building design through the co-ordinated model, and the chance to spot clashes between elements at an earlier stage. There is a common misconception that specific BIM software exists, but in fact any software that imports and exports data is BIM software. Most practices already use modelling software and have all they need, as long as they can export it to the main contractor.

Questions of copyright

Increased information sharing has however prompted unresolved issues about copyright and liability in the case of a mistake being passed down the supply chain through the model. The Construction Industry Council's BIM Protocol on the terms of conditions for BIM (2013) includes a clause which would appear to undermine the process by saying that you can't rely on someone else's model in case errors are introduced via changes

in software platforms. This would have insurance implications and would suggest that subcontractors would have to carry out their own checks. But this could be resolved by doing a simple test at the onset to check that files aren't corrupted.

When it announced its strategy in 2011, the government was seeking savings of 20-30%. Clients will benefit from no longer needing to produce their own operations manual, since the final output of the BIM process will be a manual for operating and maintaining the resulting building better.

Progress won't happen overnight, but over time, the co-ordinated use of electronic communications should change the way the construction industry operates for the better. The steel industry is ready – it's up to the rest of the construction team to fully embrace BIM too in order to gain the maximum benefit from the process. ●

Dr David Moore is director of engineering at the BCSA

HANDS ON: Architects and engineers on increased use of BIM and its suitability for steel-framed buildings

As an architect and BIM champion at BDP, my experience has been that structural engineers and steelwork contractors are well advanced in terms of BIM development – as a kit of parts, steel fabrication lends itself very well to the principles of BIM.

By setting the 2016 target, the government has significantly accelerated the adoption of BIM Level 2 within the construction industry and we expect private clients also to require Level 2 compliance. This may lead to changes in procurement attitudes with specialists such as steelwork contractors becoming involved earlier on in the design process. One of the significant obstacles to those not yet using BIM will be the investment in additional hardware, software and training, and it will take several months to achieve the same effectiveness with the new ways of working, all at the same time as delivering the actual project on time, efficiently and cost-effectively.

These are both challenging and exciting times but we are on the BIM journey now and there is no turning back.

Alistair Kell, director of information and technology, BDP



It's not really a big change for us as we use BIM anyway on our large transport projects. The bigger challenge at the moment is convincing contractors that they should be engaged to a greater degree; using the BIM data themselves for 4D, 5D and procurement, and we are actively involved in helping contractors with this.

The real focus of BIM Level 2 is on collaboration and if you don't have all the team in place early enough, it can only go so far. Early appointment of critical subcontractors and suppliers is important, and contractors need to recognise this. Fortunately, steelwork contractors do tend to be involved early and model to a high level of information.

For architects, the crucial thing is knowing what level of detail to achieve, and it can be a challenge to ensure that the models in shared use have an appropriate level of detail for everyone and don't end up too rich. People new to BIM (including architects) often think they need to know all the software tools but this is based on modelling to a high level of detail which isn't always necessary, or desirable.



**Neil Sharpe, partner at
WestonWilliamson + Partners**

3D collaboration is a very positive change and feels like a natural progression – other industries such as the automotive and aerospace industry have been doing it since the early 80s. The entire workflow becomes a lot more efficient in BIM and the more you use it, the more benefits you see for the design team and the project as a whole. There have been clear benefits for steelwork in particular because it requires a lot of detailing and interfaces – some hidden, some visible – and a lot of design effort needs to go into avoiding clashes by making sure the building systems will work around it.

The construction industry will need to pick up its skills and adjust its attitudes to enable a more collaborative way of working in terms of both how the building is procured and how information is exchanged. Each party will need to take responsibility for their part. As a work flow, it's a very front-loaded process for the wider design team, which is big change for the whole procurement process of a project.



**Babak Tizkar, associate architect/
BIM manager, Wilkinson Eyre**

Live, learn; with room to laze

A steel sandwich construction near London's Waterloo has a diverse filling, housing and teaching students at different stages of their education

Words Pamela Buxton

MILLER HARE



Above Visualisation of 199 Westminster Bridge Road, with student residential accommodation above a sixth form college.

Right Sixth form college atrium, showing the steel structure of the third floor transfer deck.



ROB PARRISH

Urbanest's latest student development is a hybrid in more ways than one. Not only does the 20-storey building incorporate teaching and accommodation provision, community workspace and a health centre, it is constructed using a sandwich of framing solutions with steel structure at the upper and lower levels and concrete in the middle.

Designed by Allford Hall Monaghan Morris on a former office site alongside London's Waterloo station, the project will provide accommodation for 1100 higher education students as well as a private sixth form college for 700, some of whom will live on site. The 6,000m² college, which occupies the lower four levels, is due to complete this spring while the upper residential rooms will be ready for the autumn term.

'AHMM is doing a lot of city sandwich architecture – buildings thrive on having lots of different uses,' says Vasiles Polydorou, senior architect at AHMM.

The design has to ensure clear separation

between the college and higher education provision, with separate entrances and lift access to both sorts of accommodation. HE students will enter into a double-height common room before travelling up to their rooms, and will have the use of a further common room plus terrace on the top floor. College provision is centered around a four-storey, top-lit atrium for assembly and refectory use. There are two rings of classrooms, the inner overlooking the atrium and the outer around the perimeter. A health suite containing a swimming pool and gym shares the basement with the college.

The building form was inspired by Eames' turned Model A stool, designed for the Rockefeller Centre in 1960. In response, floor slabs at the new Urbanest building step in and out to give a turned form emphasised by horizontal ribbons of glazing and bands of rainscreen cladding, which provide reveals of around 500mm to shade the glazing. On the external elevations these are white, but for

inner courtyard above the atrium they have more of what Polydorou calls a 'tweed' effect, with a weaving of darker colours at different depths. The concept, he says, was to make each a 'room with a view'.

The hybrid structural solution was driven by height, weight, programming and servicing issues. Since the overall height of the building was fixed to avoid breaching views towards County Hall protected by the London Views Management Framework, the structural frame had to be as efficient as possible to enable the client to accommodate its desired amount of student rooms.

Initial plans for a wholly concrete structure were rethought and a steel frame was used instead on the lower four floors, set out radially from two cores and supported by 62 steel columns. This was in response to both the wider spans required for the college floors, and the need to accommodate services horizontally through the building structure when these vertical risers came down to college level

from above. With slab depth crucial, the ability of the steel structure to accommodate this servicing was a major advantage.

Built in just 13 weeks by Bourne Steel, the radial steel lower structure had the additional advantage of speed, being 25% faster to build than a concrete frame. This swift start was particularly advantageous logistically for a site on the busy Westminster Bridge Road.

'Typically, the college floors are a composite steel frame construction with concrete slab on profiled metal decking, while stability is provided by the cores and an additional stair core between the basement and third floor. Most of the steel beams are designed as downstand beams acting compositely with the slab above,' says Mitesh Patel, project director at structural engineer Ramboll.

The most crucial element was the transfer deck that unites the two structural systems, necessitated by the removal of an entire row of concrete columns at this level. According to Polydorou, managing this transition between the steel of the college grid and the concrete structure of the student grid and dealing with the servicing was one of the biggest challenges on the project.

'The third floor was designed as a transfer level to support the reinforced concrete columns which in turn support 15 concrete floors above. Steel allowed the flexibility of using shallower beam sections compared to concrete, and also allowed the integration of M&E services through openings within the beam webs,' says Patel.

Bourne also supplied steel for the uppermost 18th floor and mezzanine housing duplexes, social and study space, used this time because of its lighter weight and ability to accommodate the structural gymnastics required for the sloping roofline to avoid breaching sightlines. This led to an increase in height from 2.4m to 4.5m as the roofline slopes up away from County Hall.

'Steel was important to accommodating the 6° angle as well as being lightweight,' says Polydorou. 'It's quite a dynamic structure.'

Lucky residents will benefit from splendid views of Westminster and across the capital. AHMM has provided five room types ranging from non-suite cluster flats to one-bed flats for college house parents. The faceted perimeter means these room sizes vary again depending on their location within the building. Floor to ceiling heights are 2.3m except for the rooftop duplexes where students will enjoy a 5.4m high living space with a terrace and a mezzanine bedroom. ●



Above The radial steel structure of the sixth form college at the base of the tower.

Below Construction work is progressing on the student development, which will be completed in time for the autumn term.



STEEL ROOF

A steel structure on the 18th floor podium slab provided a lightweight top storey that could accommodate the geometry imposed by height restrictions driven by the protected views. Steelwork contractor Bourne modelled the hot-rolled steel frame using Tekla software. To achieve the right solution, the fabrication process involved a large amount of setting out and a high proportion of low volume batch fabrication.

'It was critical that we found a solution that matched what the architect wanted to see and gave the planners what they wanted,' said Bourne's divisional manager Iain Griffiths.

Steel decking forms the roof itself while spans between steel beams provide lateral restraint. The sloping profile of the roof and radial column grid presented extra complexity and resulted in an array of beams splayed in all three principle axes, according to the structural engineer. The splayed perimeter beams support a coping that projects 1m from the edge and also restrains the facade mullions. The perimeter beams were designed for torsional connections at the ends and also to resist the loads induced by abseilers during maintenance.

'The roof is stabilised by a combination of the main concrete cores, vertical steel bracing elements along the wing tips and plan bracing within it to provide diaphragm action. The eastern wing of the roof consists of an inaccessible sedum roof and PV panels,' says Mitesh Patel, project director at structural engineer Ramboll.

The roof structure was also a major logistical challenge, with 800 pieces of steel craned to the top of the building to form the frame.



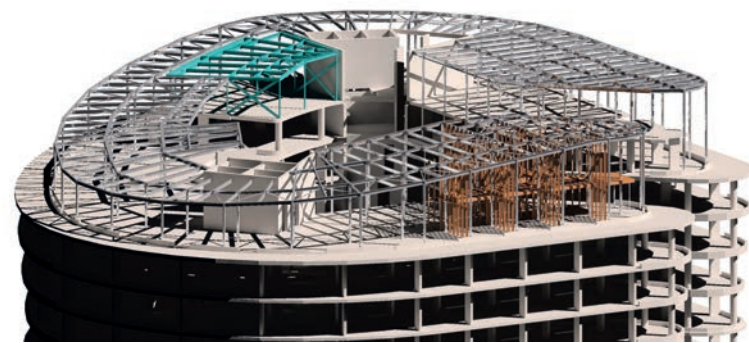
THIRD FLOOR TRANSFER DECK

The third floor transfer deck is formed by 44 fabricated plate girders ranging from 1000mm to 1250mm deep and weighing up to 19 tonnes each. These transfer the load from the concrete upper structure to the steel columns below.

The longest single member spans 19.5m across the base of the atrium. The heaviest section – at 21 tonnes – is made of 700mm wide by 85mm thick flange plates with an 85mm thick web plate.

All transfer beams here are at the same level as the top of the slab and designed as non-composite, says Mitesh Patel, project director at structural engineer Ramboll: 'Typically, the transfer beams cantilever out past the perimeter steel column below, picking up the full length of the concrete column above and supporting the cladding line on the building perimeter,' he says.

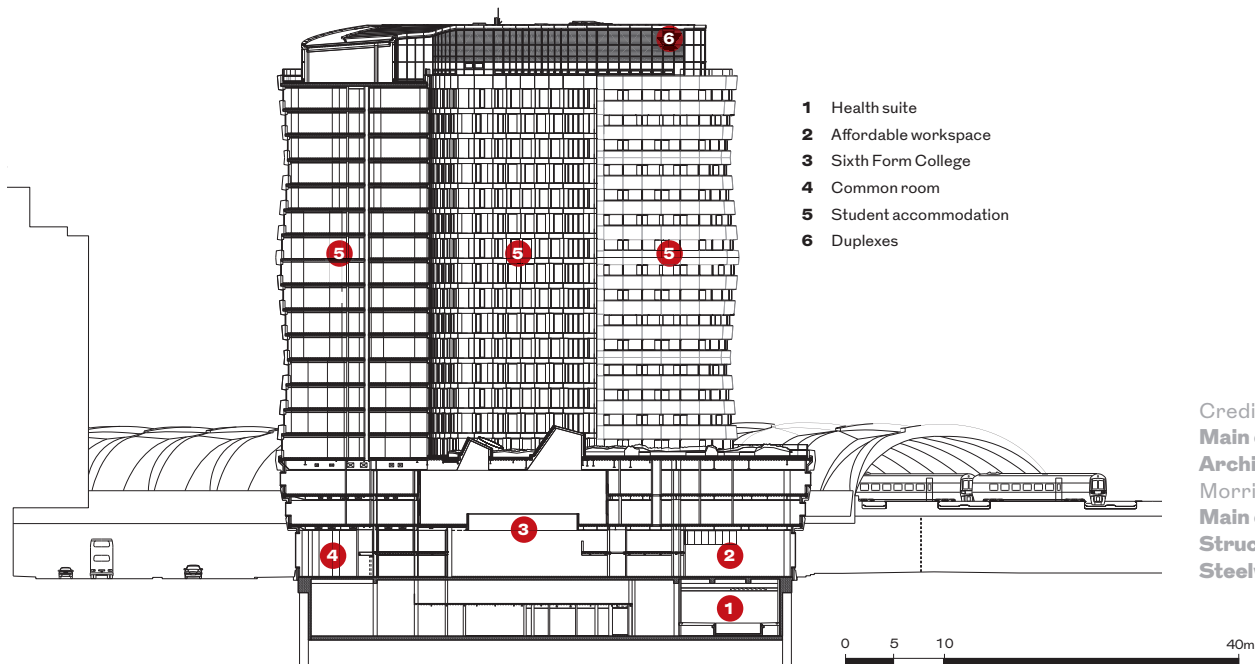
Bourne Steel divisional manager Iain Griffiths reveals that the fabrication process was further complicated by the need to provide beam stiffening to the service penetration holes and the notched tapered end detail.



BOURNE CONSTRUCTION ENGINEERING (2)

ROOF: RAMBOLL

Cross section



Credits

Main client Urbanest

Architect Allford Hall Monaghan Morris

Main contractor Balfour Beatty

Structural engineer Ramboll

Steelwork contractor Bourne Steel

Beauty, purity and muscularity



Hanif Kara reveals why he is so seduced by RSHP's Leadenhall Building



RICHARD BRYANT, COURTESY OF BRITISH LAND/OXFORD PROPERTIES

Towers evoke a response in society that mixes optimism, progress, pride, bemusement, bafflement and a touch of awe like no other typology. As a structural engineer, I will surprise no-one by picking one of my two favourite 'hip not bling' towers – Leadenhall Building and St Mary's Axe – as my icon. My choice is Leadenhall, both for the purity of its expression of steel and a profile that avoids crowding the sky – while beautifully exposing the construction method.

It delivers a lot (1 million ft²) with an inviting public realm and technical indexes beyond the conventional, but it's the muscular steelwork I most adore, delivering a structural order with a megaframe where each floor steps 750mm. This took precision of design, fabrication and planning to another level.

My early days on oil rigs give me a good measure of the gigantic forces the engineer has dealt with, in particular the design of the connections which will have exhausted the best brains at Arup, which were continually directed by the surgical scalpel of Graham Stirk's relentless talent of working from the detail out. Contractor Laing O'Rourke and steelwork contractor Severfield both clearly and passionately delivered.

Engineers talk about the additional structural optimisation that would have been possible if the primary bracing had faced the opposite way, but to me that is minor conversation. Guided throughout by British Land construction director Richard Elliot, the final result is almost an industrial product, a compelling masterpiece that will be a springboard for us all in many ways. ●



PAUL RAFTERY

Left Eastern profile of The Leadenhall Building.
Above 'Muscular' steelwork in the view from Level 45.

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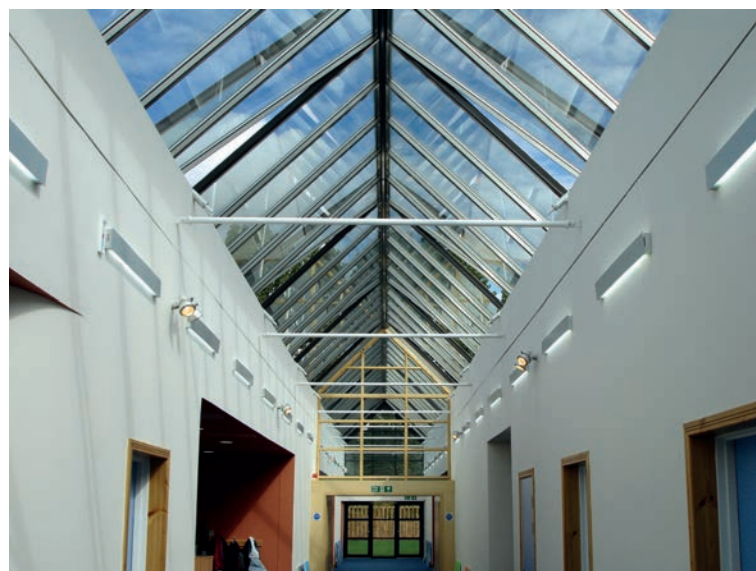
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Curvaceous finish for hospital



The New South Glasgow Hospital, designed by Nightingale Associates, is the latest in a line of large NHS establishments to benefit from the rapid construction methods and highly efficient performance offered by Ruukki's composite panels

Ruukki has supplied its external cladding and roofing products on a number of large hospital projects in recent years. These include Queen Alexander Hospital in Portsmouth where 22,000m² of Nordicon, Ruukki's prefabricated wall elements, were installed; Great Ormond Street Hospital, London where approximately 4,000m² of Nordicon panels were also used; and Salford Royal near Manchester, which featured the Ruukki Liberta Rainscreen Cladding, displaying an attractive use of colour. The most recent project is the New South Glasgow Hospital, which has been constructed incorporating the use of Ruukki composite panels.

Biggest in Scotland

The New South Glasgow Hospital project started on site two years ago and was the biggest single NHS hospital building project ever undertaken in Scotland for the NHS Greater Glasgow and Clyde.

The building is set upon the existing Southern General Hospital site and the 14-floor (170,000 m²) adult and children's hospitals will be expected to treat 110,000 A&E patients and 750,000 patient episodes every year. The hospital will have one of the biggest emergency departments in Scotland, provide beds in single-room accommodation and have 30 state-of-the-art operating theatres. The main contractor is Brookfield Multiplex and the external cladding has been installed by Prater Ltd.

Co-operation and co-ordination

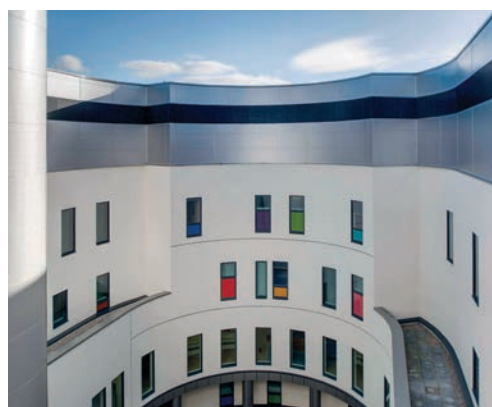
A project of this size and complexity required all parties to work in close co-operation to ensure all elements of the construction work ran smoothly and to strict timescales. Project teams from Ruukki were able to use their previous experience and expertise to help deliver and achieve the finest results. Ruukki worked closely with supply partner Prater, with whom they have worked on earlier projects of this scale.

Rapid airtightness

It was important that the external building envelope was constructed rapidly, be made weather tight and was able to perform highly efficiently. The initial planning and design stages were crucial to achieving this.

When designing an effective building envelope, major factors to consider include building shape/orientation/volume, climate, thermal efficiency, fenestration (doors, windows, skylight and openings), and building material properties as well as air and moisture control. The design of New South Glasgow Hospital was undertaken by London-based architect Nightingale Associates. The practice specified Ruukki's Composite Panels which suited this project well due to not only their technical properties but also because of the experience and knowledge that Ruukki was able to offer.

Gareth Ellison, UK Country Manager at Ruukki UK, commented: 'A key advantage of Ruukki's composite panels is that they can be installed rapidly, providing a thermally efficient and air-tight building envelope. These performance criteria were particularly important for the New South Glasgow Hospital project and are becoming increasingly important across all sectors.'



Above and top right: Ruukki panels are used extensively at the New South Glasgow Hospital



Corners and curves

Ruukki supplied 11,000m² of PIR sandwich panels for the external cladding system around the children's hospital and plant room areas, all installed by Prater Ltd. Areas where the panels were used included a curved façade arrangement, and the pre-formed internal and external panel corners were used in abundance throughout the project.

Panel solutions

Ruukki sandwich panels are cost-efficient prefabricated elements that consist of an inner insulation core between two colour-coated steel sheet layers. The insulating core can be mineral wool, polyisocyanurate (PIR) or glasswool. A wide range of colours and surface types are available. Panels are LPCB approved and are CE certified. Ruukki's SP2D PIR UK Panel is tested to BS8414-2 and has BR135 certification for use in buildings with storey heights above 18m.

Ruukki Energy Panel is a comprehensive external wall system that reduces your building's energy costs as well as improving its energy class through excellent air tightness. Ruukki Life Panels are the company's most sustainable sandwich panels. These were developed by optimising all factors from raw materials to product logistics, reuse and recycling. ●

To find out more visit www.ruukki.co.uk

3: Culture

As good as new

Why should refurb be seen as newbuild's poor relation?



Hugh Pearman

Remember when 'refurbishment' used to be deemed somehow inferior to new-build, even though its greater complexities commanded higher fees? I'm tempted to make the case that it is now regarded as of equivalent value. Today, surely architecture is just architecture, nobody draws such distinctions, existing buildings find new uses or are adapted with elements of new-build, the boundaries are thoroughly blurred. In this special RIBA awards issue, it's notable how many of the schemes are either accomplished conversions or new buildings incorporating elements – sometimes sizeable – of the existing.

Going back into the recent past, think of buildings by a Royal Gold Medallist – David Chipperfield – and a Stirling Prize winner – Stanton Williams. Specifically, think of Chipperfield's Neues Museum in Berlin and Stanton Williams' Central St Martins art school in London. Nobody thinks any the less of those buildings on the grounds that they started from existing historic structures in bad shape.

When money's tight, new virtues are suddenly found in previously despised old buildings that surprisingly turn out to be rather well built

Indeed, plenty of high-profile practices have made their names in refurb, including the present Stirling Prize holder, Haworth Tompkins. It was notable that while its Liverpool Everyman Theatre was all-new (its first such theatre) it didn't feel that way, not least because of the way it recycled the bricks of what was originally a chapel on the site along with other materials such as concrete shuttering boards. And in student work I've been critting this year, the re-use force seems strong. New? Old? Who cares, when the meeting of the two can be revelatory?

Certainly the recession gave impetus to this approach, as recessions always do. When money's tight, new virtues are suddenly found in previously despised old buildings that surprisingly turn out to be rather well built. To this add the powerful sustainability argument and the fact that certain commercial developers have noticed they can reduce build times, and so start to recoup investment costs faster, if they re-use, say, existing foundations and frames where appropriate. This is especially encouraging: it obviously makes sense for what's already there to be seen as a resource rather than an inconvenience.

Chipperfield is at it again: his £50m Royal Academy development, once more involving his old collaborator Julian Harrap, will skilfully weave new into the old alongside more conventional re-organisation and refurb. Doubling the RA in size and transforming its activities, it is promised for completion in the 250th anniversary year of the Academy – 2018. It takes a lot of very hard work to make this job look so effortless. And there's the rub. Yes, I'm tempted to suggest that refurb and new-build are today regarded as of equal value. But that is not true everywhere, sadly. Serviceable, empty old mills, warehouses and shops – and existing houses – still stand empty and decaying in towns and cities across much of the UK while housebuilders make hay in the green fields on the outskirts. Just because it's easier. And that can't be right. ●

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Tubular belles

Buffalo's long-neglected Silo City is being reborn



Oliver Wainwright

When Erich Mendelsohn's train pulled into Buffalo, New York, in 1924, he leapt out of his carriage and ran straight to the docks. The great German expressionist couldn't wait to see first-hand the structures that would change modern architecture forever.

'Mountainous silos,' he enthused in a letter to his wife, 'stupendous verticals of fifty to a hundred cylinders.' Encountering the city's majestic clusters of concrete grain elevators was a revolutionary awakening: 'In the sharp evening light, everything else now seemed to have been shaped interim to my silo dreams.'

Many architects of the era drooled over photographs of these monumental cliffs of industry, first published in 1913 by Walter Gropius in his factory-porn treatise, *The Development of Industrial Buildings*. Le Corbusier caught silo fever too: in 1924 he illustrated an entire chapter of *Vers une Architecture* with nothing but photos of American grain elevators, 'the magnificent first fruits of the new age'. But Mendelsohn was the only one to experience the great hulks first hand, and he was thrilled by the 'random confusion amidst the chaos of loading and unloading corn ships, of railways and bridges, crane monsters with live gestures, hordes of silo cells in concrete, stone and glazed brick.' It was an electrifying dream of the industrial future, wrought at an awesome scale.

Today the impact is no less stirring. Almost 20 of these vast behemoths still march along the water's edge, now bereft of the clanging din of industry. They stand as mon-

Right here is where modernity began. It's where the futures market started, with speculation on grain value, and where Béton brut was born

uments to Buffalo's history as the nexus of the grain trade, at the confluence of the Great Lakes and the Erie Canal, where the products of the mid-western corn belt were unloaded before being funnelled to the east coast.

'Right here is where modernity began,' says Tim Tielman, standing beneath the soaring bulk of the Great Northern Grain Elevator, the biggest in the world when it was finished in 1896. 'It's where the futures market started, with speculation on grain value, and where Béton brut was born.'

Tielman, director of the Campaign for Greater Buffalo History, Architecture & Culture, has fought to preserve these giants for the last 30 years. A couple have now been listed on the National Register of Historic Places, much to the fury of their owners, who would rather see them razed for development, but many more face an uncertain future. One of the oldest elevators was demolished in 2011, despite a strong campaign to keep it. But now signs of life are emerging from the ruins.

'We're imagining this part as our Stonehenge beer garden,' says Doug Swift, as we pick our way through a spectacular hypo-style landscape of interlocking circular spaces, defined by chunky concrete columns and ring-beams, open to the sky – all that remains of the 1909 silos. Great tangles of rebar emerge from the top of concrete stumps, like a line of snake-haired Gorgons. 'That's Medusa's front porch,' he adds, 'our new concert venue.'

It's all part of Riverworks, Swift's €18m sports and entertainment complex, due to open this summer. Another shed has been converted into an events space, while a gigantic hangar covers an ice-hockey rink. Looming above it all stand the 'six-pack silos', freshly painted blue and branded with a beer company logo in a surreal Claes Oldenburg gesture, soon to house a micro-brewery. There are plans for a zip wire to be strung between two other elevators, while a third is being converted into a climbing centre.

Derelict for decades, too expensive to maintain or demolish, Buffalo's Silo City is finally being reborn – as a fun-filled leisure-scape, set in surroundings that, as Reyner Banham put it when he visited in the 1970s, 'stir echoes of Hadrian's villa or even the Domus Aurea of the emperor Nero.' Not a bad setting to have a beer, then. ●

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

AFTERWORD

Buffalo is not alone in tackling the knotty problem of what to do with these intransigent concrete hulks. In Cape Town, Thomas Heatherwick is excavating a gigantic egg-shaped void out of the city's huge waterfront cluster of 42 concrete silos to create a £30m new arts complex. Heatherwick said: 'We could either fight a building made of concrete tubes or enjoy its tube-iness.'



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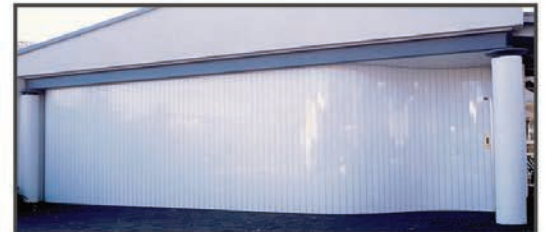
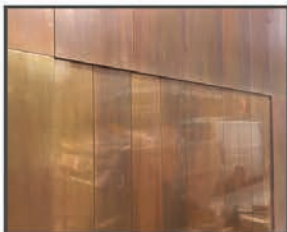
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Team effort

It takes input from everyone to make the institute work better for the profession



Stephen Hodder

Some five years ago the RIBA embarked on a nationwide member consultation, and in December 2011, the RIBA Council agreed an ambitious vision that by 2017 the Institute would be recognised internationally as the leading authority on architecture and the built environment. In particular it would be known for excellence in the promotion of architecture, setting standards, stimulating innovation, sharing knowledge and demonstrating the economic, social and environmental benefits of good architecture. The resulting strategy, 'Leading Architecture' would gear up our impact over the five year period to 2016. Its five priority areas – clients, members, leadership, knowledge/innovation/culture, and business services – have informed our detailed business planning each year in fulfilment of the strategy.

I believe the strategy has enabled the promotion of architecture to a wider public, including through our re-built website,

What would need to happen for the Institute to move from where we are now to where we should be in 2020?

architecture.com, and helped connect clients and architects via the new Find an Architect and RIBA for Clients. It has sustained and strengthened our policy work with local and national government and supported our members through the Local Initiative Fund for branches, ongoing education and membership reviews and our international work. Five year strategies are always subject to some shifts as organisations respond to changing circumstances. I recognise that more work is needed in respect of member communications and demonstrating the value of working with an architect; this work is continuing.

Looking ahead

This brings me to the RIBA's new strategy, which will take us to 2020. More than 20 workshops have taken place to gain opinions, insights and information regarding our members' expectations, including international consultations in Hong Kong, Shanghai and the US. There is little doubt that our profession is likely to face significant change and opportunities over this period with the growing need to address climate change, digitalisation, increased internationalism, greater inclusivity, demographic changes. How should the RIBA respond to these challenges in support of the membership and the needs of the profession? What would need to happen for the Institute to move from where we are now to where we should be in 2020? These are searching questions.

For those who were unable to attend the workshops, a structured online consultation remains live and I would urge you to contribute via architecture.com. Grass roots contributions are essential if the future strategy is to establish the right priorities and achieve our shared ambitions.

First stage outcomes based upon insights from members, staff and students from the consultations will be debated in Council on 23 June. During July and early August, a working group comprising Jane Duncan, Harry Rich, Board and Council members and I will draft the new strategy for discussion and agreement by the Board and Council on 3 and 24 September respectively, and for subsequent dissemination and implementation.

I would like to thank all those who contributed to lively discussions in the consultation process and to the future of the Institute. ●

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RESILIENT CITIES

Later this month the RIBA and the Commonwealth Association of Architects are running a two-day summit on Designing City Resilience. The event brings together speakers from architecture, academia and business to discuss the key role that architecture and urban design can play in helping create more resilient communities in the UK and around the world. Further details of the event, at 66 Portland Place on 16-17 June, are available at www.designingcityresilience.com

Albert Hill and Matt Gibberd claim to have brought not only value to classic modernist homes, but protection too

Words: Eleanor Young Portrait: David Vintiner

Modern movers

'It is a different kind of happiness when you make money or see a great house that blows you away.' Albert Hill and business partner Matt Gibberd enjoy the thrills of their jobs. They, and now seven others, are The Modern House. Ten years after quitting design journalism to become estate agents they are indulging in a small amount of celebrating.

You can spot that on the new website. It is as good looking, stylish and as persuasive as any of their house presentations. Not that you need to be convinced when it is Amyas Connell's High & Over, just come onto the market at £2.8m. The first house on Hill and Gibberd's books was Six Pillars in Dulwich, spotted advertising in the Twentieth Century Society journal. The owner was delighted when Hill approached him, saying a specialist agency was just what he had been looking for. Hill rushed back and set up the company properly. Using a set of old architecture magazines they identified the best houses of their time. Its early trademark was the generous, rational, light-filled generation of 1960s houses in the home counties, by names such as Manser and Dowson, that in the hands of local estate agents might be labelled 'needs substantial updating' or 'with potential'. Faced with a 60s facade on a generous plot the imminence of the wrecking ball is a common

assumption, no matter its grade II listing.

Of course people bought these houses before, but Hill felt many were being mis-sold – not just below the price they should have fetched but also to people who didn't necessarily appreciate the qualities of the design they were buying. Putting treasured homes into the right hands is a great motivator for vendors; one original owner has written into his will that his specially commissioned 1954 house should be sold through The Modern House. Looking at professional photographs and reading the sales description, you will be convinced of the artistry and interest of the house, and the place. 'You want to engage people with a bit of awe,' explains Hill. 'There are people who need hand-holding when it comes to buying these things... They need a comforting environment from which to buy. Ten years ago we had a lot of people who loved the type of design but hadn't the bravery to buy a house. That's completely changed.'

Market making

The Modern House has to a large extent established a market, or at least a marketplace, for these sort of houses. They don't have to sit alongside the bucolic flounces or over-specified kitchens of other high end agencies, the Savills and Hamptons of this world, nor the



Albert Hill (left) and Matt Gibberd looking out for the future of modern houses at Marcus Lee's Framehouse.





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botched conservatories of local estate agents. This has developed in tandem with a greater appreciation of modern homes in the age of *Grand Designs* and a time when mid-century modern furniture – which graces so many of the houses taken on by The Modern House – has become increasingly recognised and valued. Once both buyers and sellers were likely designers and media types, not to mention Turner Prize artists. Now the net is wider, with 50,000 unique visits a month to the website, surely including the more conservative, monied class too. There's a fair bit of house porn too, thus the viewing days to satisfy curiosity without ruining a seller's evening. That is a good thing in Modern House's book. 'They might not buy it, but they may be having dinner with someone...'

Property search

Can they find enough homes to sell? One of the big punts was on how many 'modern' houses there were out there. 'We had no idea of what level of modern housing stock there was when we started,' says Hill. Certainly listed white modernism has proved limited in supply but there are other rich, liveable seams in the more English-Scandinavian architectural traditions. It took time in the early days to create a database of homes that were praised and recognised as they were completed – Hill still sees himself as ferretting out the most interesting properties.

This doesn't quite explain the phenomena of Span houses. These relatively modest light-filled homes on estates designed and developed by Eric Lyons have developed a cult status of sorts in recent years. Hill says, 'We have proved there is a lot of stuff around, it just needed a light shined on it. We would like to take a lot of credit for Span.' The suburban locations, community feel and relatively good value of the houses must also play a part in their popularity, as must a book on Span published just after The Modern House set up. Hill also credits the agency with bringing people to new places – giving them the strength to be brave about where they are considering buying, for the sake of the house. Taplow, East Maresfield, Bessacar; do you know where they are, what they would be like to live in? See The Modern House particulars and be convinced.

Of course, working with estates like Span has the domino effect of working with a local market – and offsets that lack of repeat buyers



that is the result of settling people in homes they are genuinely happy with. But it also has downsides. The engaging design-savvy seller may get an excellent price for their house. The less stylish neighbour may hope for similar success. The Modern House will take them on but are well aware that it is people buying into other's style. 'People buy from humans. You know the person and the furniture won't still be there but they are part of what you are buying into.'

Some properties are relatively recent. Gibberd suggested he and Albert be photographed at the Hackney house architect Marcus Lee designed for himself in 2005 and still lives in. The warm timber volumes of the spreading living space has some of the best of the 60s about it, with a lot of clever thinking and planning in the other storeys. Architects as small scale developers, as well as home owners, have been many of The Modern House's clients, though this month it entered the big league offering 30 Tom Dixons Research Studio designed studios and penthouses off plan – a hefty step up in volume from its usual six properties a month.

Open minds

Though describing the agency as a luxury brand they pride themselves on not being snooty about less valuable commissions. I was tempted to conduct this interview in the form of a valuation of my LCC-de-

signed ex-council flat. Could I have got the pair there? They wouldn't turn their noses up at it on principle. But by the time Hill and Gibberd, who conduct most of the valuations, go and visit a property they already have a good idea that they will take it on from people's own snaps and discussions: a display of a certain awareness of design values is a strong positive indicator. They look for 'integrity'. If ex-social housing just north of King's Cross with a windowless living room can be sold as Copenhagen Rooms then The Modern House has merely bestowed some its property magic on it. 'Deciding what to call things can take some time,' says Gibberd. There are wider questions about the role of estate agents, along with mortgage lenders and the shortage of supply, that call into question anything that inflates house prices, especially among the sort of homes that poorly-paid architects and designers have bravely bought into in the last couple of decades, against the trend. But Hill and Gibberd aren't troubled by them.

Alain de Botton has said that he wanted Living Architecture to make modern design something you can sample: try it on holiday. Hill and Gibberd are in the same mold, with a sense of preserving the best of the modern and giving it its due value. If they were just interested in the square foot value they would be local estate agents, but it is the artistic value that interests and intrigues them. It is short of commodification, but it comes with an appropriately substantial price tag. ●



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Dalibor Vesely

1934 – 2015

A teacher with a broad and deep knowledge of the history and philosophy of architecture, who introduced diploma studios as a collective endeavour



Dalibor Vesely was a man whose spirit of intense scholarship, creativity, humour and generosity touched many. Last year a farewell dinner was given in thanks for his contribution as director of studies in architecture at Emmanuel College Cambridge, where he was a fellow. The hall was packed with former students of the college, many of whom had travelled great distances

to attend in recognition of the guidance he had given them in the fragile earlier days of their careers. Stepping back through a teaching career of almost half a century in England this appreciation would be repeated in the Department of Architecture and History of Art in the same university (1980-2001), preceded by his time at the Architectural Association (1968-82) and, in parallel with the latter, the University of Essex (1968-78).

Certain traits mark his teaching as a very particular talent indeed. His broad and deep knowledge of the history and philosophy of architecture, together with his passion for design and particularly urban design, created an inspiring framework for the architecture school studios he led. He framed the questions and places under studio scrutiny in programmes that were socially and culturally vital and usually uncannily premonitory.

Dalibor introduced the practice of diploma studios as a collective as well as an individual endeavour in the late 1970s when the clamour of the ego cult was getting into full swing, particularly at the Architectural Association. In order to spin a collective outline for the studio he developed a fascinating sketching technique that suggested rather than defined his articulate word pictures. These were a unique form of thinking drawing that would underpin his theory of contemporary architecture and the rehabilitation of fragment.

Soon after his arrival in London in 1968 he met Joseph Rykwert who, recognising his complementary knowledge and particularly that of the trajectory of European

philosophy, asked Dalibor to join him at the newly formed postgraduate seminar on the history and theory of architecture at the University of Essex.

Quite separate from studio teaching, this course transferred to Cambridge from Essex. The roll call of those who passed through these MPhil and PhD programmes is legion and has been articulated in the timely publication of *Phenomenologies of the City*, edited by Henriette Steiner and Maximilian Sternberg.

Dalibor's commitment to studio teaching meant he did not have the time to spend on the publication of his own ideas and so the world had to wait until 2004 for his magnum opus *Architecture in the Age of Divided Representation*, a book that will continue to resonate.

Dalibor was 34 when he, like many others, fled to exile from the Russian military invasion that suppressed the Prague Spring in 1968. He brought with him a rich, wide-ranging intellectual and artistic baggage. He had studied architecture and engineering in Prague then worked in the office of Josef Havlicek and Karel Honzik through whom he came into contact with contemporary British architectural practice. He received his doctorate from Charles University, Prague. He went on to study Central European Baroque architecture, attending the seminars of Hans Sedlmayr in Munich.

In philosophy he attended the seminars of Jan Patočka in Prague and Ernesto Grassi in Munich. Patočka was one of the three key spokesmen for Charter 77 who in turn was a student of Edmund Husserl and so it was that Dalibor brought an early and influential phenomenological perspective to England. He continued to correspond and meet Hans-Georg Gadamer until his death in 2002. Dalibor's father was an artist who was a member of the Czech surrealist group and in direct contact with André Breton and other leading members of the group, and Dalibor contributed to studies of the movement throughout his own career.

In 2005 he was the recipient of the Bruno Zevi Book Award and in 2006 received the Annie Spink Award for Excellence in Architectural Education. This year he was made an Honorary Fellow of the RIBA. ●

Eric Parry

In Memoriam

ALBERT FREDERICK BUTTALL
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DAVID ANDREW WILCOX
ELECTED 2013, AYR

MARC WILSON
ELECTED 2014, COPENHAGEN

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LAWRENCE ERNEST CHARLES JACKMAN
ELECTED 1960, WALTON-ON-THAMES, SURREY

ROBIN DENNIS MORUM
ELECTED 1960

CHRISTOPHER BOB WILCHER
ELECTED 1964, RICHMOND, SURREY

BRIAN JOHN RELPH
ELECTED 1965, EGHAM, SURREY

MICHAEL RICHARD BYRNE
ELECTED 1967, BANSTEAD, SURREY

ROGER TWEEDAL
ELECTED 1967, WOLVERHAMPTON, WEST MIDLANDS

HARRY WEBSTER FLEMING
ELECTED 1973, LONDON

ROBERT MITHAM
ELECTED 1977, CAMBRIDGE

ANDREW WILLIAM GARNETT
ELECTED 1974, LONDON

ROGER STEPHEN LEWIS
ELECTED 1985, WINCHESTER, HAMPSHIRE

GARY JOHN MCCARTHY
ELECTED 2002, KINGSTON UPON THAMES, SURREY

GEORGE WILLIAM NIGHTINGALE
ELECTED 1945, SUTTON COLDFIELD, WEST MIDLANDS

DEREK BOOTHMAN HATELY
ELECTED 1953, ALDERLEY EDGE, CHESHIRE

ERIC MICHAEL BOTTOMLEY
ELECTED 1949, KENDAL, CUMBRIA

JUSTIN KELLY
ELECTED 2012, LONDON/LONDON

GORDON ELDER ANDREWS
ELECTED 1960, NEWCASTLE UPON TYNE

KENNETH JOHN ALAN KEER
ELECTED 1970, SEVENOAKS, KENT

RICHARD GORDON THOMAS
ELECTED 1973, AMLWCH, GWYNEDD

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Junckers solid hardwood floors have been installed in the UK's largest timber building. William Perkin Church of England High School was constructed using Cross-Laminated Timber (CLT), the four-storey superstructure was built in only four months.

The interior, showcasing the exposed timber structure and surfaces to dramatic effect, features 1300m² Junckers FSC and PEFC certified solid Beech with SylvaTech Plus in the main hall as well as SylvaSport in the multi-use sports hall.

w: www.junckers.co.uk



Interface helps bring the University of Leeds to life

Interface's Human Nature – which takes inspiration from biophilic design – has been used in the refurbishment of the University of Leeds Language Zone to create a unique and inspiring area for students.

The skinny plank format in bright orange accent planks, and a compact pebbled design was used to delineate areas and create a pathway through the space.

w: www.interfaceflor.co.uk



GEZE continues global expansion with appointment of Karen Sum

With more than 30 subsidiaries serving 100 countries GEZE is supporting its worldwide growth with the appointment of a dedicated global account manager.

Karen Sum, who is based at GEZE UK's HQ in Staffordshire, will work with both the UK operation and GEZE GmbH in Germany to promote the company as a window and door technology solutions partner for large multinational organisations.

w: www.geze.co.uk



Metaswood delivers its Timber vision

Focusing on the intricacies of timber in construction, MetsäWood has launched its new 'Plan B' microsite, looking at the impact wood can have when used as part of a large scale structure. Starting with the Colosseum as its first Plan B 'case study', MetsäWood explores how timber could have been used in order to deliver a structure that is both architecturally sound and aesthetically appealing.

w: www.metsawood.com/planb



New Comar Website: Mobile, Social Media & BIM Ready

The latest launch from Comar, the leading British architectural aluminium system company, is their BIM ready website. The new website delivers information to supply chain partners as fast as possible by reducing clicks by making navigation easy; users quickly learn to navigate the site.

A clear menu allows one-click information on project references, aluminium system selection, BIM access, environmental credentials, CPD and latest news.

w: www.comar-alu.co.uk



Outstanding performance for Grade II listed building

The challenge was to reduce the energy bill of Nottingham's Grade II Listed Playhouse without damaging or altering the building appearance and without disrupting theatre operations. An innovative façade design included the use of Spacetherm® blanket that was used between the Glazing and Board to improve thermal performance of the building. As a result of this work, Spacetherm® insulation has provided a 34.30% reduction in heating load.

w: www.proctorgroup.com



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 £2.5million 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 systems were installed by specialist sub-contractor Drayton Windows.

w: www.kawneer.co.uk



Celfix celsius

Celfix Mortar, by H+H as part of the aircrete manufacturer's Thin-Joint System, can now be used from 0° C and rising, a full degree lower than traditional mortar systems. Approved by the NHBC, the new extended temperature range will enable an increase in productivity during the colder months of the year. Builders using the H+H Thin-Joint System to lay aircrete blocks will be able to start work on site earlier in the day and will potentially be able to work on days that previously would have seen little onsite activity.

w: www.hhcelcon.co.uk



Sleek drainage design for wetrooms with Geberit CleanLine

Open-plan and wetroom style showering areas are a popular option among architects looking to create a luxurious and spacious finish in bathrooms. Designed specifically for such situations, the Geberit CleanLine shower channel has an elegant design that can be cut to length on site. Available in three designs, the Geberit CleanLine shower channel offers a simple, easy to install solution to wetroom drainage, combining aesthetic appeal and hygiene benefits in a stylish stainless steel strip.

t: 0800 077 8365 w: www.geberit.co.uk



Crown Paints puts on a show in the Capital

Crown Paints now have a permanent display of their products and services at The Building Centre to support specifiers working across London.

The Building Centre, based on Store Street, Central London attracts some 2000 visitors every week to their architecture and design galleries. The Product Exhibition space has 60 manufacturers showcasing their goods across two floors.

w: www.crownpaintspec.co.uk



Healthcare high on the agenda

The evolution of flooring at medical facilities is progressing at a phenomenal rate as the number of specialty hospitals has increased in the UK and Ireland. Gerflor has evolved to become an expert in the healthcare field. Gerflor products are highly durable and come with enhanced hygiene and infection control. Gerflor's Mipolam Symbioz™ offers unparalleled stain resistance to blood and chemicals, including iodine; the best slip resistance in its field, astonishingly low maintenance and has unique environmental credentials.

e: contractuk@gerflor.com

w: www.gerflor.co.uk

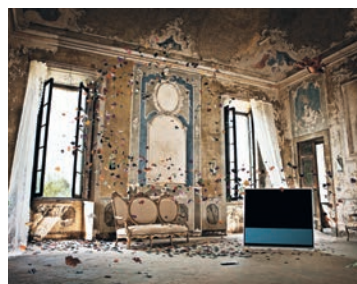


Kingspan TEK® brings Dutch comfort to Hampshire

Building the home of their dreams was a breeze for the Burdon family after they used the Kingspan TEK® Building System to form the walls and barrel roof of their new Dutch barn styled house.

The Kingspan TEK® Building System comprises high performance SIPs which allow buildings to easily achieve U-values of 0.16 W/m².K and below, whilst their OSB3 facing and unique jointing system keeps air loss to a minimum.

w: www.kingspantek.co.uk



Bang & Olufsen Home Integration.

World First Class Danish home entertainment systems brand Bang & Olufsen has launched its unique design studio in London.

The specialist team of Home Integration Experts work closely with architects and designers in providing complete design, supply, installation and aftercare service to the end user.

t: 020 7738 9494

e: battersea@bang-olufsen.co.uk

w: www.bangolufsen.london



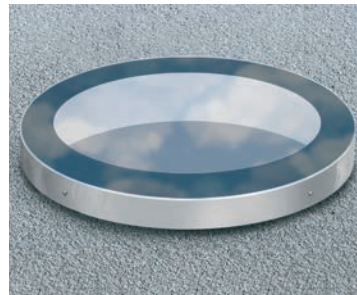
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w: www.wsitch.co.uk



VITRAL Stylish sustainable roof lights for flat and shallow pitch roofs

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w: www.vitral.co.uk



Decorative leaded light windows for Surrey newbuild

Mumford & Wood Conservation™ timber windows and doors have been specified for a fabulous new-build property in Esher including a carefully coordinated combination of leaded light casement windows in a variety of opening configurations and non-bar French doorsets that provide maximum natural light. These Kitemarked and Energy Saving Trust listed products are internally glazed for improved aesthetics, provide exceptional thermal and acoustic performance and many are Secured by Design accredited.

w: www.mumfordwood.com



Boom House

This stunningly designed holiday home by architect Robin Haddow benefits from three neo Fortecom® roof windows. Designed for coastal environments, neo Fortecom® features high mechanical strength and anti-corrosive properties whilst still maintaining an ultra-low profile. Internally, the concealed electric openings chosen ensure holidaymakers have unobscured views out to the Scottish coast.

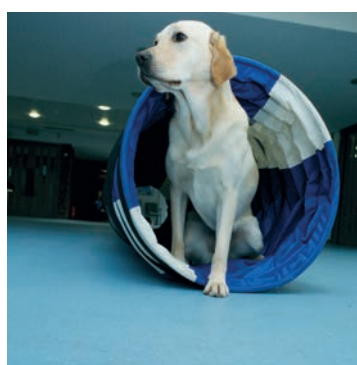
w: www.therooflightcompany.co.uk



nora flooring installed in the Science Museum's largest exhibition

A new exhibition was recently opened at the Science Museum by her Majesty Queen Elizabeth II. To meet the criteria set by the client, 2,800 SQM of noraplan uni 3mm thickness rubber flooring from nora systems was chosen for its extreme durability and resilience in high traffic areas. Guaranteed colour consistency, to ensure a uniform colour throughout, and softness under foot with noise reduction properties also contributed greatly to this large open space with high ceilings.

w: www.nora.com/uk



Polysafe Verona PUR flooring gets bark of approval at Guide Dogs Training School

Polyflor's Polysafe Verona PUR safety flooring was installed to create a new training area with sustainable wet slip resistance for dogs and their handlers at the recently refurbished Guide Dogs for the Blind Training School in Woodford Green, Essex. Around 450m² of Polysafe Verona PUR sheet vinyl flooring was installed in the school's training and demonstration area to create a safe working area for handlers and dogs when going through their regular training routines.

w: www.polyflor.com



COLIN WESTWOOD / RIBA LIBRARY PHOTOGRAPHS COLLECTION

Queen Elizabeth Hall London, 1967

The Southbank Centre has recently received grants from both the Arts Council and the Heritage Lottery Fund for the repair and maintenance of the Queen Elizabeth Hall and the Hayward Gallery. The project includes the refurbishment of the hall's foyer, seen here in a photograph taken around the time of the building's official opening in March 1967.

A year later Peter Moro of the design team gave a public appraisal of the QEH – published by the *RIBA Journal* that June – in which he described the foyer as ‘the most interesting and successful part of the building’. He also

praised the rings of leather seating, which seemed to float on the marble floor thanks to their transparent plastic supports. Moro believed that consistency in detailing and restraint in the number of materials used gave the foyer a general impression of calm, despite its irregular shape and the ‘rather violently modelled ceiling’.

However, his perception was not shared by conductor Yehudi Menuhin, who found the space acoustically challenging: ‘If it is full of people it sounds like the bird house at the zoo.’ ●

Valeria Carullo

Editor
Hugh Pearman

Executive editor
Eleanor Young

Senior editor
Jan-Carlos Kucharek

Sub-editor
Alysoun Coles

Art editor
Patrick Myles

Advertisement manager
Richard Tomlin
+44 20 7496 8329

Business development
manager
Midge Myatt
+44 1902 851 645

Advertisement executive
Clive Waite

Production manager
Pete Songi

Director of
RIBA Services
Jonathan Stock

Telephone
+44 20 7496 8300
Fax +44 207 374 8500
firstname.surname
@ribaj.com

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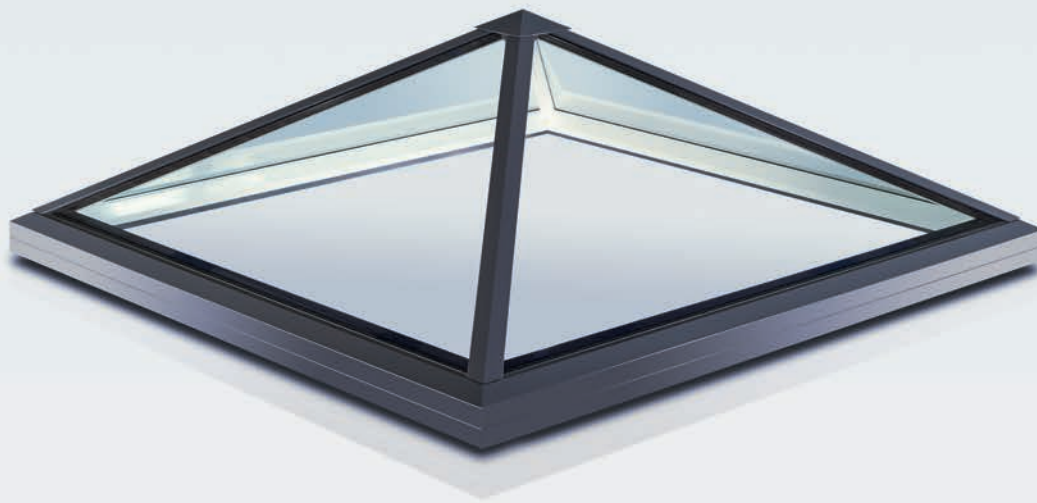


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