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The RIBA Journal

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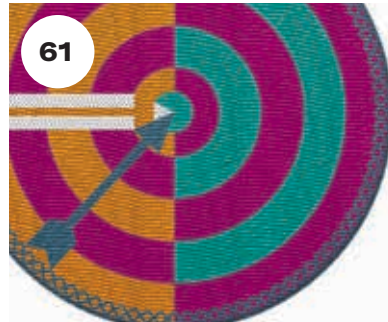
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1: Buildings

You don't need Gaston Bachelard's books to convince you of the poetics of space. Just allow 'under the eaves' to rise to the top of your mind. And there stop, the angles folding around you. Stand here. Reach out, like Leonardo's Vitruvian man and touch the edges; you can't track sideways; under the eaves is edged by crawl space. This is the hidden poetry of thousands of Victorian terraces: dusty lofts,

bright conversions. Their simulacra elevate boxy parish halls, the strange décor of the weigh-in building at York Racecourse, café pavilions alongside heritage, grand sixties dining halls, they are marked by lofty timbers or stamped with warm grained wood soffits. All that's missing – denied by clean silhouettes and hidden gutters – is the suspended straw and mud of swallow and house martin nests. ●

ON RIBA J.COM

'It's white, spartan and robust – we didn't want our building to interfere with the tenants' personalities'

Lynton Pepper
explains Architecture
00's approach at The
Foundry
<http://is.gd/foundry>

Grassed up: Architype's bio-building for
Adapt Low Carbon reinvents thatching.



DENNIS GILBERT

St George's Garrison Church, Woolwich

Words and photos: Hugh Pearman

Historic photo: Heritage of London
Trust Operations

As odd projects go, this is one of the odder: a new tensile-fabric roof over one end of a stabilised, part-restored, ruin. St George's Garrison Church in Woolwich has quite some artistic and military history. It still has an interesting interior, even though until recently it was open to the weather and is officially still on Heritage England's 'Long-term building at risk' register. But not for much longer.

The church was built in 1863 to serve the huge military garrison there – still present, though much reduced. Architect Thomas Wyatt designed an imposing Italianate building based on the taste of his client, secretary of state for war Lord Herbert. He wanted a church like the 1846 neo-Renaissance-Romanesque one his uncle had built at Wilton near Salisbury. Wyatt obliged – on a smaller budget, but he 'got the look'.

Damaged by a bomb in the First World War and repaired, it was blown apart by a V1 flying bomb in the second. This time they merely cleared out the rubble and turned it into a walled public garden, though it remained consecrated with its marble memorials to members of the Artillery Regiment who had won the Victoria Cross. Eventually decay threatened its surviving Antonio Salviati Venetian glass mosaics – including an excellent St. George and the Dragon – and the Heritage of London Trust Operations

(HOLTOP) took it over in 2008 with the blessing of the Army. Restoration began in earnest in 2012 and the first phase, including the tensile roof, has just been completed.

At £681,000, it's a smallish project – £253,000 for the roof structure with its laminated-timber arches and beefy timber-clad vertical-cantilever columns, and nearly £133,000 for the painstaking mosaic restoration by a team overseen by specialist Kalypso Kampani working with building restoration expert Skillingtons: an especially tricky job given that some of the fragile mosaics had previously been removed and needed careful re-assembly. Heritage Lottery funding has been vital to this work.

Nor is it anything like finished, though for the time being it is protected and the mosaics saved. There are damp penetration problems to sort at the western end, and a survey is being funded by Heritage England into a second phase of conservation works – subsidence is apparent at the east end, above a sealed crypt. As pointed out by Paul Sharrock of Thomas Ford and Partners, which took on the design co-ordination and contract administration from Stage D onwards, there could be valuable architectural fragments down there, and it's not yet even known how much of Wyatt's nave floor remains beneath the tatty municipal garden. There is plenty of investigative and rein-statement work ahead, and a local trust is being set up to run and maintain it. This is a building that defiantly continues to exist as a repository of memory. ●

Below As it was: the church for the real Gunners.

Below Restored and stabilised mosaics back in situ.

Right No longer at risk: Laminated timber arches and tensile fabric keep the damp at bay. Concept architect: APEC.







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washrooms worth experiencing

Hombres de Musgo, Béjar, Spain

Photograph: David Vintiner and

Gemma Fletcher

Words: Jan-Carlos Kucharek

There's a reason why Ernest Hemingway wrote 'Death in the Afternoon', his 1932 meditation on bullfighting, courage and death. For the bullfight is an extreme distillation of the nature of the Spanish fiesta – events steeped in risk, carousing and the carnivalesque – and produced Pamplona's famous San Fermín bullrun, the Catalans'

precarious human pyramids and the pulpfest that is Buñol's 'Tomatina'.

The Corpus Christi fiesta in the village of Béjar near Salamanca seems tame by comparison, but according to David Vintiner's lens, no less worthy of record. The 'Hombres de Musgo' (Moss Men) celebrate the time in the 14th century when the villagers reclaimed Béjar from the occupying Moors by creeping up on them at night camouflaged in moss. Legend has it the invaders turned tail and ran, thinking the earth had come to swallow them up; and so each year a few

brothers don the moss and walk the village streets along a path purple with lavender.

Vintiner, who's done a few profile shoots for the RIBA, thinks that while less obvious than the moss suits, sumptuary associations define architects as a fraternity – notably the prevalence of monochrome and 'architect's glasses.' But there's always an exception. 'One who didn't fit the mould was Renzo Piano, who dressed totally normally and if you didn't know, you wouldn't look at twice,' he recalls of a shoot of the Pritzker Prize winning architect. 'He even had a leaky pen.' ●



Each-way bet

Phelan Architects' efforts to balance history and modernity at York Racecourse are more disjointed than seamless, despite its charm

Words: Isabelle Priest Photographs: Dennis Gilbert

Until 1754, racecourse architecture in the modern world did not exist. The races themselves had already established long lineages at particular locations – Chester Racecourse, for example, had run on the same site since 1539. But their architecture was ad hoc and chaotic; spectators on horseback and in private carriages vied for stopping space between timber huts and temporary shelters. Without ticketing or entry fees, the scramble had become too distasteful for po-



lite Georgian society. So in 1753 York Racecourse took the unprecedented decision to commission a young local architect named John Carr to design a structure that would elevate spectators, and unknowingly set the format for racecourse architecture ever since. His invention was the grandstand. Its importance was not only in establishing a new category of building, but in creating a spatial programme for race men – owners, trainers, jockeys – and goers. Suddenly spec-

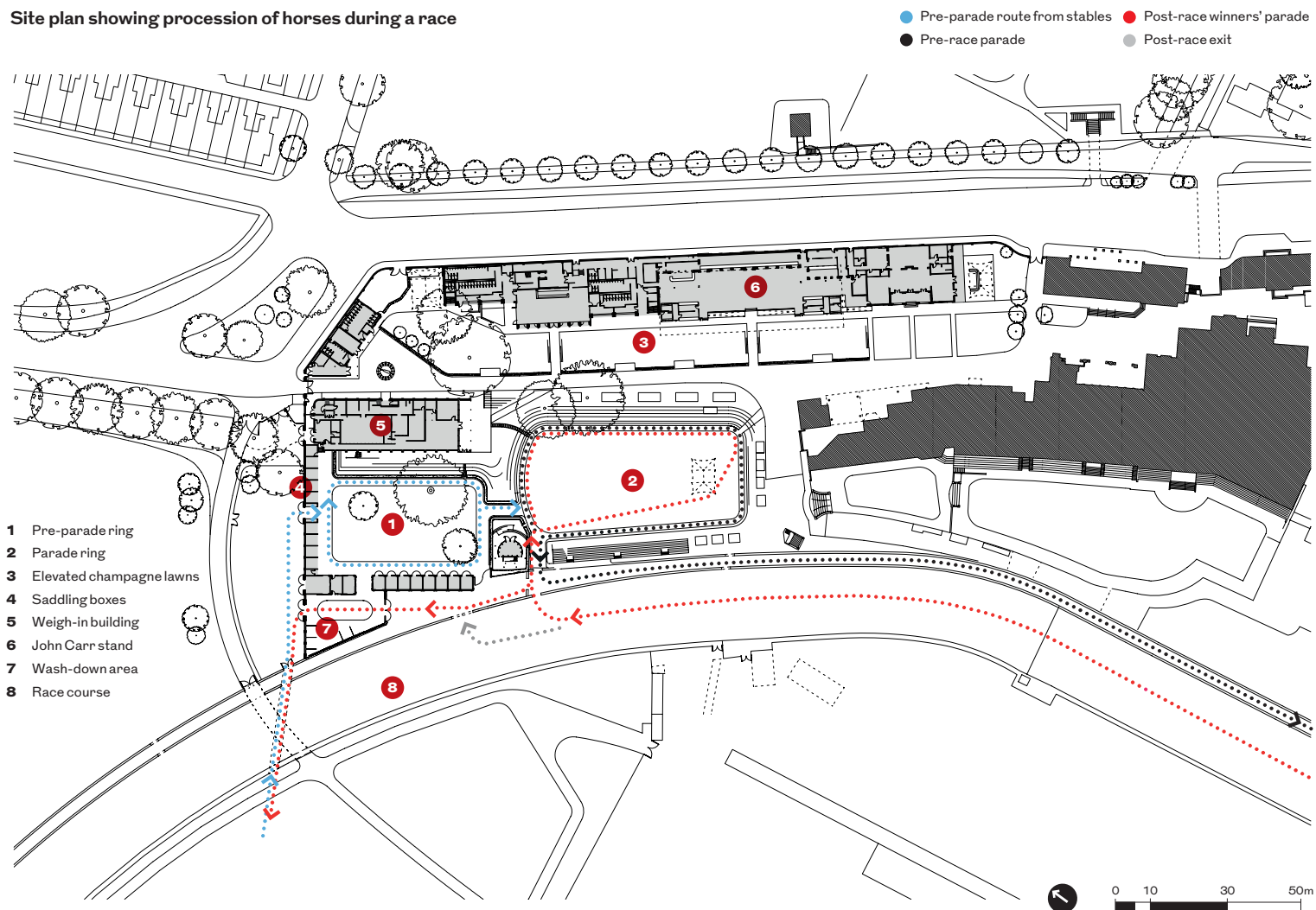
tators started to be accommodated according to sex and class; entry fees were charged, and the races acquired a certain finesse. Racing became a commercial enterprise.

Today, all that survives of Carr's two-storey, seven-bay Palladian-style design is the ground floor, but the social norms and associations started by him remain deep-rooted. New buildings alongside this grade II*-listed veteran would have to incorporate heritage and history in their architecture, alongside

Below The project has been developed in two stages around the parade ring, phase 1 (left) and phase 2 (right), with the weigh-in building in between.



Site plan showing procession of horses during a race



New buildings would have to incorporate heritage and history in their architecture, plus signs that they are progressive and modern too

signs that they are progressive and modern too. It is a difficult balance to strike. And for its recently completed transformation of the northern section of York Racecourse, Phelan Architects found it meant certain aspects were non-negotiable: patterned carpets, elaborate iron fretwork, barber-pole columns and slate roofs. The resulting redevelopment is a delicate modern interpretation of a domestic vernacular struggling to incorporate the ceremony of horse racing and its commercialisation. Blowzy Yorkshire Rose-printed carpets can unduly shape the lasting memory of a building.

Nevertheless, York Racecourse has been an important and complex project for Phelan Architects. Director Brendan Phelan was commissioned in 2012 after working with the racecourse on a masterplan while he was at EPR Architects and the £10m project is the first comprehensive redevelopment of the northern end since 1908. To fit around

the racing calendar of May to October, it was planned in two stages: the pre-parade ring, saddling boxes and weigh-in building; and the champagne lawns. The first completed in May 2014 and the second in May of this year.

The brief was to transform and improve the northern section of the racecourse around the parade ring for horses, race men and spectators – in that order – as well as TV crews, stewards and judges. The masterplan sought to separate these strands to improve equine and public safety, to avoid paths crossing and to limit distractions for the horses.

The first stage of the project to the west of the site separates horses into their own quarters at the arrival point from the stables, which at York are, unusually, on the other side of the track. Horses are prepared in this section, warmed up in the pre-parade ring and then shown off in the parade ring for 15 minutes before their race. From the rubber covered walls to prevent cuts and bruises to

Elevation of the weigh-in building



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contract value

£2,717/m²
GIFA cost Phase 1

£1,981/m²
GIFA cost Phase 2

1565m²
Area Phase 1

2776m²
Area Phase 2

the saddling box doors for additional calming, the plan is designed to give horses the best chance of success – thereby helping York to attract the world's best racers. Drawing on the materials of existing buildings with a palette of handmade brick, timber and slate, a two-sided, one-storey stable yard is arranged around a larger, flatter pre-parade ring. Open on one side to the parade ring and its small-scale stands for public viewing, and enclosed on the final side by a new two-storey weigh-in building, the design provides a quiet environment, protecting horses from the bustle of the champagne lawns, bars, retail and betting facilities beyond and allowing visual connections for the jockeys preparing in the changing rooms within. Enhanced equine facilities include an enlarged veterinary space, an improved, separate post-race wash-down zone and a private trainers' room for making calls and checks.

Meanwhile, the second phase seeks to en-

hance the visitor experience. Unlike many spectator sports, racing does not limit spectators to a ticketed seat. Race goers wander around from pre-parade ring, to parade ring, betting window, bar and grandstand. Here Phelan has again used the red brick boundary wall as the basis of his design, but extruded it both volumetrically and stylistically with sandstone elements along the whole of the northern end wall. The new spaces accommodate a retail arcade and visitor facilities, including a raised lawn for viewing, rooftop bar and 70 toilets. At one end the scheme meets the jockeys' gate, while at the other it abuts the remains of the 1754 John Carr grandstand from which this phase takes some of its architectural cues. Yet efforts to create architectural continuity serve more to diminish its importance on the site than to accentuate it. This problem is then exacerbated by a new, heavily engineered ETFE roof, which obscures the whole ensemble. →



Above Inside, the weigh-in building is finished with Douglas fir timber ceilings and Yorkshire rose-patterned carpets.



Right Trainers can choose between closed or open saddling boxes.

The project is defined by its two distinct parts – so much so that it is surprising to think they were designed at the same time, by the same architect. The first phase is humble, discreet and classic, while the second is overwhelmingly commercial in the manner of an out-of-town shopping centre, with fixed external tables on the newly raised lawn, totes and ‘parking spaces’ for ice cream or drinks carts. Yet both carry the hallmark of Phelan’s earlier Hopkins experience in the brick and timber humanism of the pre-parade ground phase and high-tech pairing of steel and stretched fabric of the champagne lawn.

True in a way to function, the split comes to a head in the design of the new weigh-in building that sits between these two phases. It is the axis which mediates these two distinct approaches to the architecture – race men and staff occupy the ground floor while spectators dine above. And its oppositions are visible on the surface. On the one hand the structure takes the clean lines, simple

materiality, slate and deep overhangs of the pre-parade ring. On the other the first floor is dressed up in the language of the champagne lawns, with white planting boxes, blue and white barber poles and decorative rose fretwork, as well as interior patterned carpets, tablecloths and conference tables and chairs.

Yet, in its separate parts, the project does provide strong solutions to the problems faced at York, and possibly in racecourse architecture as a whole since Carr created the grandstand: the need to deal with the serious and costly business of horse racing and the prestige associated with horses, while also providing a commercialised space of entertainment for polite (and sometimes disorderly) society. Whereas European racecourse design in the 19th century developed into set-piece ensembles made up of a number of buildings conceived as a harmonious entity, Phelan’s redevelopment at York spells a return to the slightly improvised, which has an older kind of charm. ●

Credits

Client York Racecourse

Architect Phelan Architects

Contractor Lindum York

Planning consultant Turnberry Consulting

Project management Clayton Property

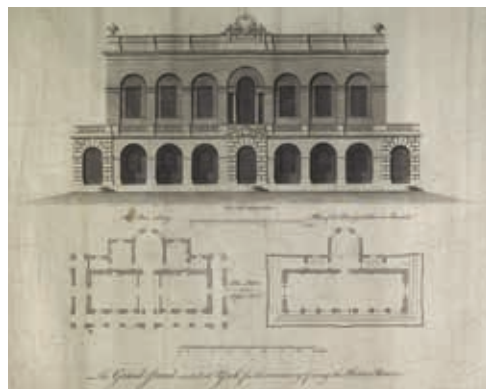
QS Frank Whittle Partnership

Structural engineer Blackburn Wigglesworth & Associates

M&E engineer EBS consultants

Landscape architect The Landscape Agency

Clerk of works LHL Group



Above Original 1754 design of the John Carr grandstand.



Right The ground floor remains of the John Carr stand with its new ETFE canopy.



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After Lutyens

Eric Parry Architects surprises and delights with its inventive, decorative and multi-referenced St James's Square building

By Eleanor Young Photographs Dirk Lindner

Cut through the back streets of London's Mayfair and you will find yourself brought up short. Not by the diamonds and designers of Bond Street, but by scattered quite unexpected, rather special buildings which make you stop and take a second look. There is something arresting about them, the depth of facade, the materiality, exuberant ceramics, something that is not just good architecture but is quite remarkable.

I have come to look at the latest in this line of Eric Parry Architects' buildings in the area. As I stand outside, I am torn between the shady green of St James's Square and examining the corner of Number 8 with the Duke of York Street – wanting to divine the pattern that makes the brickwork more interesting than it should be. In the age of £1113/m² school buildings and Make's pan-

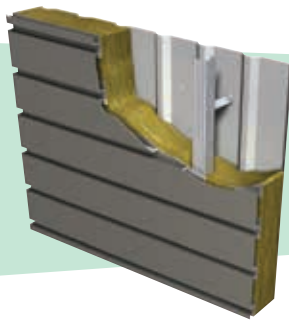
ellised behemoth in Broadgate, how could such an interesting office building come into being?

It is not sculptor Stephen Cox's chiselled and chipped figure emerging from the India granite that draws my attention, though that is part of the ensemble. Nor is it the projecting bay that I read as some Tudor tribute (Cox has described it as Islamic mashrabiya, Parry references Czech Cubism). The wonderfully warped bronzed frames in that bay couldn't make it so special alone. Nor could the hefty rolling granite sills. It is all those and more. The north corner to Apple Tree Yard, as it is called, skips rationalisation, just as it skipped value engineering or rationality itself. The reasons are neither here nor there. Parry doesn't even bother to dredge up some post rationalisation, they just are. →

Always moving forward

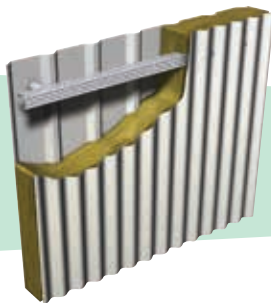


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Though Parry obviously loves this corner, even more than I do, it is St James's Square he starts with. The site, previously a 1939 office, is flanked by Chatham House's dark brick on the other side of Duke of York Street and Edwin Lutyens' Number 7, long time home of the Royal Fine Art Commission. These have been the muses for the new black and white facade that fronts onto this square. The detail makes this intriguing and inviting close to; here there is the pattern in the setting out of the (loadbearing) brick and there the depth of the facade (which slips into nothingness as the storey height shrinks).

At a distance these details fade. Abstracted at scale the result is a rather stark facade. It is sharply cut by the bands of render and the flattened white-framed windows have a plasticky, less-than the tactile quality, unlike that which marks out the rest of the

building. Replacing a taller building gave some freedoms so the storeys are not aligned with the others in the square. This starts at the ground floor which Parry was convinced needed as grand a floor to ceiling height as the piano nobile – itself a tradition among its Georgian neighbours of course. Here step-backs minimise the bulk of the building but it still projects a little uncomfortably above the datum of its neighbours. And while the facade is broken up on Duke of York Street, facing the square its great breadth seems disproportionate.

The reception too has an unexpected scale. Behind a counter echoing a roll-top writing desk and alongside a tall vitrine is a solid square boardroom table. It's the establishment: you've arrived. And it certainly does seem a little too establishment after the imagination of outside. So let's inspect the

IN NUMBERS

Undisclosed
total contract cost

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max cost per m²

9745m²
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JCT standard D&B
form of contract

Breem Excellent

Below It could be a mess but somehow it is a composition.



Below Facing onto St James's Square – a stark addition between Lutyens' Number 7 (right) and Chatham House (across the side road).



office floors, it can't get any more ordinary than a Cat A ready for fit-out, surely. Into the open lift lobby, press the button. And suddenly, your breath is snatched away. You step out to a sheer cliff: light, marble, bright swirls – a quarry face. And we are going up it.

The lightwell-liftshaft is a delicious surprise. It might only do that once but will be a delight at any time, and is visible through the glass lifts on the upper floors. One might argue it is born out of necessity. Alongside it the Lutyens' house, once part of the site, has been sectioned off, the courtyard behind to be the super discreet space of a new private house. This means the inner walls of the L plan are land locked, so we have the two light wells – the upper floors of the lift shaft borrowing light through the glass lifts themselves.

If you could peer into the interiors of this 18th and 19th century square you would see

many such surprises. The grand staircase of the Lutyens house, the curves and columns of Chatham House and the myriad of delights of the London Library's reading rooms and metal grilled book stacks. Hidden away at the back of the site in Apple Tree Yard Lutyens drew up New Delhi, thus the aptness of the India dolorite used by Cox on his sculpture. Here the facade gives far more to the streetscape than most dare imagine – and this is as well as offering 6085m² of virgin office space, with windows tilted to reflect the sky in its beautiful and complex wrap.

And how did such a thing come into being in these times? You could say the answer lies in the value of offices in St James Square. But it is also in the talent and unerring hand of Parry and his team, a remarkable inventiveness in artistic collaboration and in the unexpected detail. →

Suddenly, your breath is snatched away. You step out to a sheer cliff: light, marble, bright swirls – a quarry face

Below The windows have two layers of internal shutters of different heights so the ground floor can be very open or quite closed off.

Below Stepping out into the light-filled quarry face. This lightwell runs the length of the office's main eastern flank.



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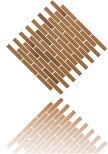
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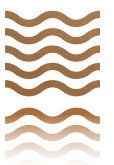
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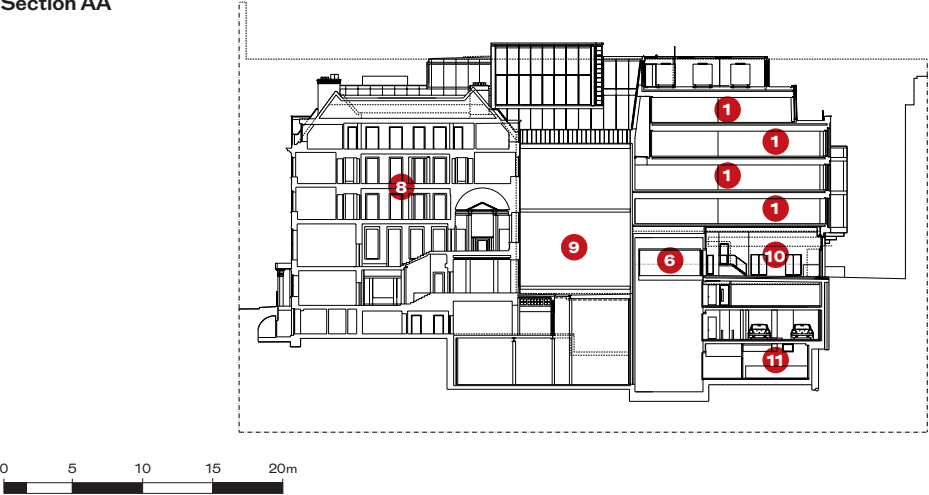


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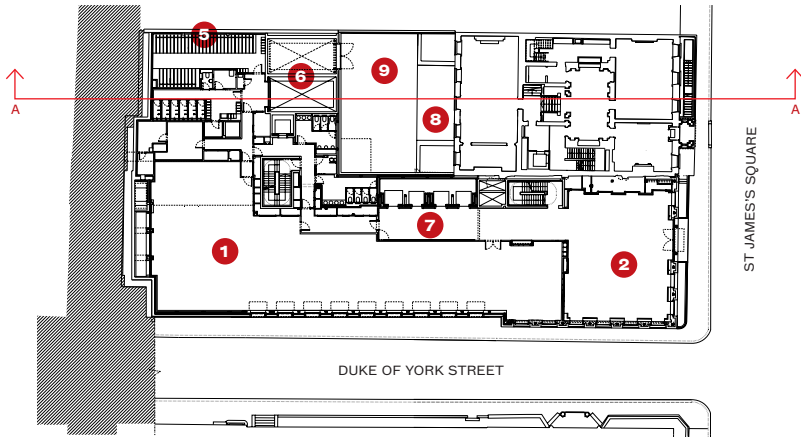
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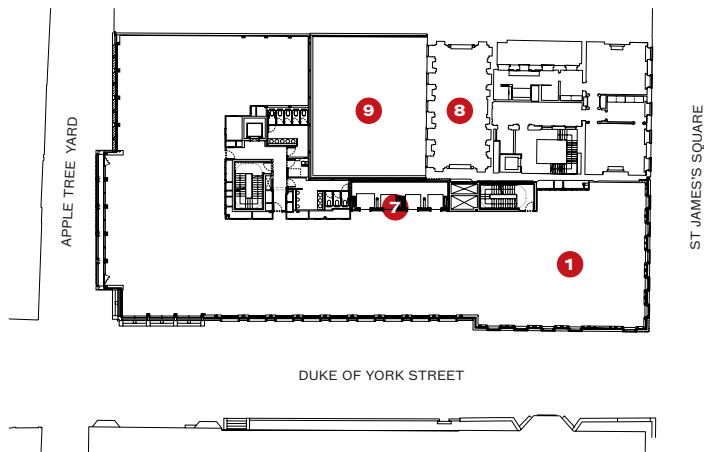
Section AA



Ground floor plan



Second floor plan



Credits
Architect Eric Parry Architects
Client and development manager Green Property
Project manager GVA Second London Wall
Structural engineer Price and Myers
Building services engineer Mecserve
Historic building and townscape consultant Citydesigner
Quantity surveyor Gleeds
Planning consultant DP9
Acoustic consultant Alan Saunders Associates
Archaeological consultant MOLA
Transport/ highways consultant TTP
Lighting consultant DPA Lighting Design

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Glazing and curtain walling subcontractor English Architectural Glazing
Brick subcontractor Grangewood Brickwork
Specialist rolled art glass subcontractor Sculpture Factory
Interior fit out and WC subcontractor JJ Sweeney
M&E subcontractor Briggs & Forrester
Lift subcontractor Otis

Suppliers
Impala Granite Grupimar
Porfido Viola Pordido Pedrettis
Cabeça Veadá Limestone LSi Stone
Flint Limestone Gareth Davies
Render St Astier Natural Hydraulic Lime Render
Curtain walling and windows Schuco International
Laminated rolled Goethe glass Pearsons Glass
Brickwork Coleford Brick and Tile, Petersen and Ibstock
Inverted roofing Radmat
Metalwork and balustrades Premier Engineering
Office lighting Concord, Selux
Specialist lighting Mike Stoane Lighting, Madsen Black
Raised access floors Kingspan
Suspended ceiling SAS International
Plasterboard wall and ceiling British Gypsum
Doors and joinery Shadbolt International
Ironmongery D Line
Sanitaryware Duravit
Brassware Dornbracht
Furniture Coexistence
Bespoke furniture Benchmark, Brown and Carroll

- Key to drawings
- 1 Office
 - 2 Reception
 - 3 Incoming service rooms
 - 4 Fire control room
 - 5 Bicycle parking
 - 6 Car lift
 - 7 Passenger lift
 - 8 Existing building, 7 St James's Square
 - 9 Courtyard to 7 St James's Square
 - 10 Loading bay
 - 11 Plant



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It's only natural

When Adapt Low Carbon asked Architype to design its Enterprise Centre, a bio-building was the obvious choice

Words: Eleanor Young Photographs: Dennis Gilbert



Right With thatch as a rainscreen cladding, the highly insulated walls appear even deeper.
Left The closer you get the hairier the thatch appears.







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I admit it – I went to see the University of East Anglia’s Enterprise Centre because of the thatch. Perhaps it’s because I was brought up under thatch; perhaps it’s because I have a soft spot for twisting craft into innovation. Whatever it was, with the words Enterprise Centre in the title and a series of progress shots in my inbox I was expecting something more about construction than architecture. Surely when you concentrate on the elements of a project you lose sight of the whole?

I couldn’t have been more wrong. Here is a building that breathes rational humanism. It has a freshness that belies the gimmicky sounding nettle fabric finishes and the double accreditation of BREEAM Outstanding and Passivhaus. Within a linear building, on a very plain grid and without spatial gymnastics, it creates an airy, open and generous university route and some straightforward and very likeable offices and learning

spaces as well as a building with industry pedagogy artlessly written into its every surface.

There is something easy about this building, although the process was anything but. Perched on red leather Jasper Morrison, cast off after Foster & Partners revisited the campus’ Sainsbury Centre in 2012, Dr John French explains his journey from plant science through working with the Eden Project on a sustainable supply chain to CEO of Adapt Low Carbon, client for this scheme. The steel and ETFE of Eden’s biomes to house plants from around the world made him ask why no-one had tried to build a natural bio-building. ‘There is an intrinsic quality to natural materials,’ he explains. ‘People enjoy their effects, they say it feels and smells nice. I wanted to demonstrate that the natural environment is a viable alternative.’

How to design a bio-building and precisely which

IN NUMBERS

£11m
total cost

3,400m²
gross internal floor area

£2700
Cost per m² GIA

440
annual predicted kg/m²
CO₂ emissions over 100
year cycle

Single Point Delivery
based on NEC3

Deep shading to
the south east facade inside
a projecting frame of thatch.



Huge glulams span the wide
lecture theatre.



materials to use were not in the competition brief. But as home to Dr French's group, Adapt Low Carbon, and some of the start ups it supports, the building needed to be demonstrable proof of its low carbon, bio-based credo. The group is charged with giving out European money to low carbon start ups, but it also works on turning crops in East Anglia into products and draws together expertise on the built environment. The location on the UEA campus, with its collection of icons by Denys Lasdun, Norman Foster, Rick Mather and others, yet only short miles from the more distinctive flint and timber of Norwich city centre, also prompted French to ask what local architecture was. Clean, clear modern lines for the campus, while reflecting a local vernacular and materials, was what he was hoping for.

So natural, local and low carbon, obviously. Oh, and a design competition over Christmas. Architype

director Ben Humphries shudders to remember it. This was a project he knew would be special, he had been watching for it, discussing it with contractor Morgan Sindall. And so December and January were spent finding local suppliers to work with and working through designs, with much of the practice pulled in to help. Given the demands for full figures on embodied energy it was lucky that Architype was one of a select group of practices which could do this as standard. And it had to be costed: French didn't want a Rolls Royce of a building which nobody could dream of emulating. The eventual design, and its calculations, convinced him and the university's estates department.

Thatch, a great East Anglian local tradition and export, was top of the list of materials to include. From a distance this is barely perceptible. Humphries talks

Sixteen timber products include ceiling slats and CLT, visible here, as well as glulam, softwood from nearby Thetford Forest and iroko recycled from Lasdun lab desks.

Reed covered volume, looking out the Earham Park.



MATERIALS

Cement 70% ground granulated blast slag cement replacement to ground floor raft slab

Sub base Recycled from local hospital demolition

Slab insulation Isoquick. Permanent insulated ground floor slab shuttering system.

Modular off-site fabricated system to minimise on site waste.

Remnants returned to supplier for recycling

Stud work 70% Corsican pine from Thetford Forest, plus Irish Sikta spruce

Main glulam frame Kaufmann, Austria

Glulams UK timber specialist, Inwood. Larch glulams support canopy using locally sourced larch from Brandon Fields Estate, Brandon, Suffolk.

OSB3 boards Smartply. OSB3 boards sourced from Ireland

Blown insulation Warmcell. Blown recycled cellulose insulation to timber panels from South Wales

Rigid insulation to lecture theatre

Diffutherm by Natural Building Technologies

Air tightness tape to form continuous air tight layer, SIGA

Roof sheathing Timbervent by Egger

Wall sheathing Sarket by Hunton

Plywood WISA. Spruce and birch ply


Thatch Developed by John Innes. Local straw for external facade cassettes applied by local thatchers. Varieties include Foster Special, Maris Huntsman and Yeoman Wheat

Roofing Local reed roofing from Woodbastwick (edge of the Norfolk Broads) and Saxmundham (RSPB Dingle Marsh)

External grade MDF Medite Tricoya. Cladding panels to external facades external grade MDF with Osmo UV and biocide finish (new UK material trial)

Cladding

African Iroko reclaimed from original lab desks in the University's Chemistry Lab →

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about creating clean lines. But as you approach the centre gets gradually more fuzzy around the edges, a little hairy, as the cassettes of straw come to life. The harsh machine lines of most panelised systems do not apply – in fact they were nigh on impossible to achieve. There was even a little craft leeway: the corn dollies at window reveals are deliberate throwbacks, as well as a tried and tested solution for finishing tight, highly visible corners. Morgan Sindall senior design manager, Stuart Thompson, had local contacts, including a thatching friend from the local pub, Stephen Letch, who turned out to be the master thatcher of East Anglia. With a 100 year life cycle built into the brief, thatch's relatively short shelf life might make it look an unlikely material. But placed vertically it is estimated it could last 50 years. And clipping cassettes of straw on and off is a fairly painless way to upgrade – though rethatching

could also be done in situ. It marks a shift, too, in the ability of such craftsmen to earn a living all year round: the six thatchers could all work on their panels inside over the winter. In a slightly more unnecessary gesture, the south-facing clerestories on top of the building have also been thatched, this time in reed. This was a hangover from the original plan to traditionally thatch just the roof (there are few renewable roof materials), before the idea spread to the cladding. The rounded corners here do look incongruously cottagey.

The E plan of the building has a deeply shaded southern elevation in accordance with Passivhaus principles but also gives a relatively solid eastern edge to the campus's Earlham Park. Along this runs an airy double height space, interrupted by 'pods', cross cutting volumes at the first floor, meeting rooms and board rooms. They are each clad in a different

Below Flashings projecting beyond the thickness of the thatch cassettes.



Below Disparate materials but a harmonious result.

Bottom Room lighting is avoided in favour of task lights.



Building by Denys Lasdun
Timba-haul.

Reclaimed English oak timber cladding to lower level ground floor facades from Summerlayton Hall Estate and Holkham Hall Estate

Lime render Baunit.

Lime base render system to lecture theatre

Reception desk Re-used from Sainsbury Centre

Timber slat finish

Redwood timber from Poland to ceilings and walls internally

Wool wood acoustic boards

Troldekt. Demountable wood wool acoustic ceiling tiles made from low grade softwood and non toxic finishes

Cellulose acoustic finish

Sonaspay

Spray on cellulose acoustic ceiling finish made from 85% recycled paper (UK material trial)

Truck tyre flooring

Jaymart Flex-tuft tiles. Recycled truck tyre flooring in areas of heavy footfall

Paints and oil finishes

Natural Building Technologies emulsion and Osmo. Solvent free natural based paints and oil finishes

Pod surface covering

Camira UK. Hemp and nettle fabric

Earth and clay plaster

Natural Building Technologies

Natural reed board Local

Concrete slab Durable high performance ground floor finish – self-finished diamond ground structural ground floor slab

First floor finish Forbo Marmoleum/Ecoscreed.

Linoleum, linseed and hessian matting on recycled glass screed

Flooring Noraplan

Ultragrip. Rubber sheet

Glazed facade Protec.

Triple glazed timber composite windows

External doors Raico.

Triple glazed thermally broken aluminium doors

LED lighting and task lighting Fagerhult and

Swegon

Rainwater harvesting for

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Flint Locally sourced from Holt

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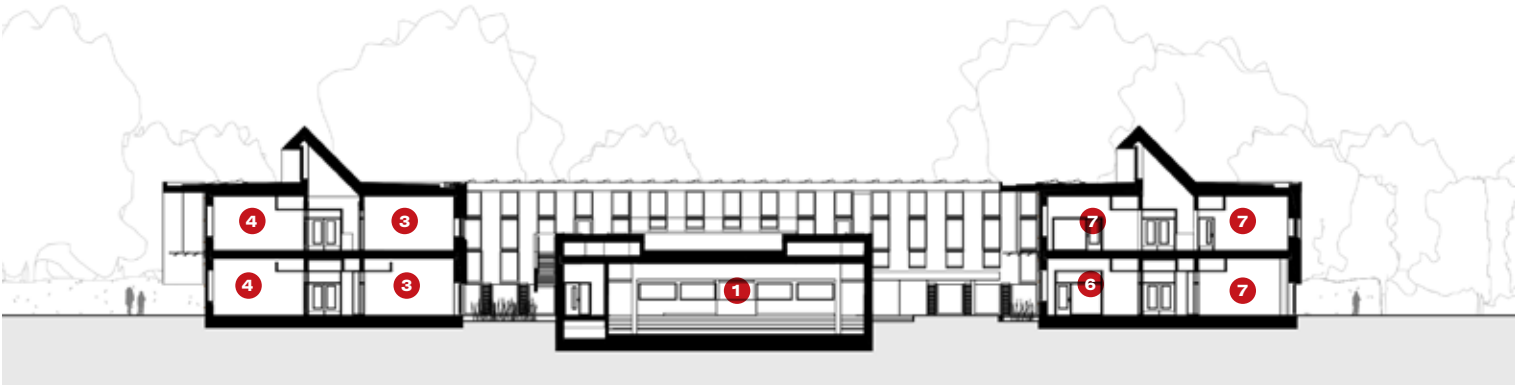
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Section AA



Ground floor plan



- | | | |
|--------------------------|-----------------------------|-------------------|
| 1 Lecture Theatre | 6 Student enterprise office | 12 Bar |
| 2 Exhibition | 7 Hatchery | 13 Lab |
| 3 Lecture/seminar room | 8 Gallery | 14 Breakout space |
| 4 Adaptable seminar room | 9 Social work | 15 Plant |
| 5 Cafe | 10 Office | 16 Roofterrace |
| | 11 Board room | |

Below Early concept model showing how the enterprise centre fits into this corner of the campus.



First floor plan



material – reed, earth and clay plaster, nettle fabric – but harmonise around a sense of controlled earthiness. Which, surprisingly, sits happily with concrete slab and circular Foster reception desk of the ground floor.

Main offices and teaching spaces, along the arms of the E, are illuminated and opened up by high-level clerestories over the timber framed corridors. These are wider than they might have been, with recesses for gathering, talking, sitting and working under a bobbly, blown acoustic insulation that gives the rugged sense of roughcast. Working spaces are simple but the timber frame gives them a gentle sense of character, even where the corn dollies are not visible. Needless to say, as a Passivhaus design the ventilation and air handling is at the heart of the project – which you sense as you draw your first breath – but how it works for users is just as important, as the clear controls in each room tell you.

It is the road-side composition that is least

convincing. A canopy runs between the two outer wings framing the central limb of the E plan. This is rather bulbous, as a 300-seat lecture theatre might be expected to be, but is made more so by the flint studded attenuation pool. Although this building sits at the gateway to UEA's campus, and the road is its most visible facade, students will actually approach on foot and be fed through to other – developing – parts of the university as Architype's masterplan for this section shows. Bounded by hedges, the building sits low in the landscape and, in summer, has only a very modest presence; the thatch is barely identifiable until close up. Craft and construction were intense on this build, with Architype closely involved with Morgan Sindall and the thatching team. But while technically thatch is the most ground breaking aspect of the enterprise hub, it is its combination with the other materials and, most of all, the design that turn this into a really enjoyable building to be in. ●

Client Adapt Low
Carbon / UEA
Architect Architype
Landscape and planning
consultant Churchman
Landscape Architects
M&E, structural
engineer, acoustic BDP
Main contractor
Morgan Sindall (single
point deliverer)



INDOOR THATCHING

The 14 different types of thatch cassettes were individually made over winter in East Anglia's barns and sheds with just the corners and window surrounds completed on site. The scale of the project, the fixings and how to hide the seams of the cassette-edges were the issues master thatcher Stephen Letch and his thatcher colleagues struggled with most.

Letch says that next he would like to do a high rise and see thatch stretching hundreds of feet into the air, ideally clad with thatch to benefit from its insulation properties too.



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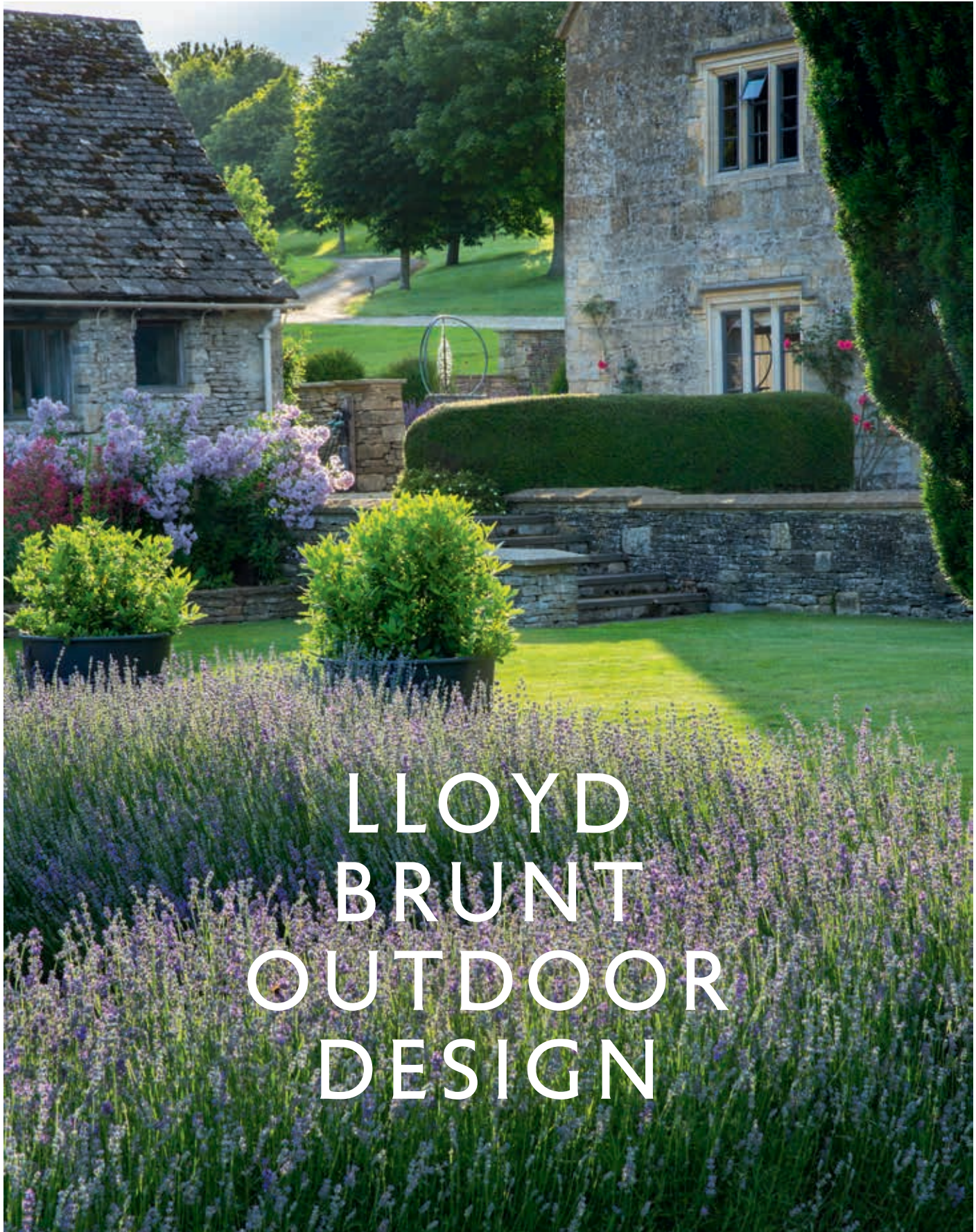
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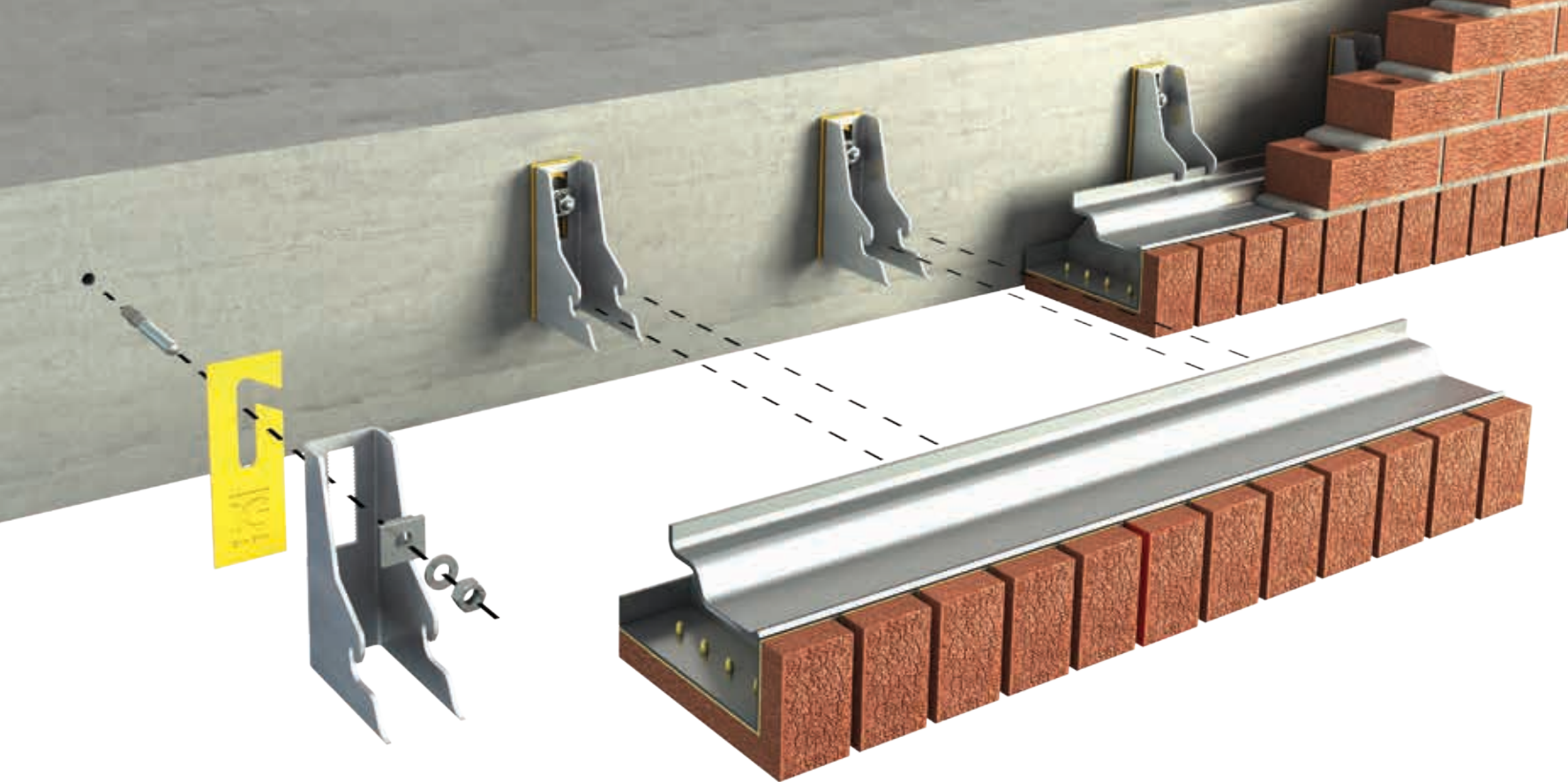
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Rustic pleasures

A new private gallery floats delicately within the robust host structure of a listed barn. From outside, you'd never know it was there

Words: Jan-Carlos Kucharek Photographs: Craig Auckland

Something's hiding in a barn in a village outside Bath, only visible if you roll its heavy timber doors away to reveal it. Approached from within the 18th century stone farmhouse it is appended to, this experience is slightly more architectural. A narrow corridor from the farmhouse takes the visitor to a lofty, highly crafted insertion that not only acts as the owners' private art gallery, but allows the raw structure of the imposing barn to be viewed from conditioned comfort.

The cabinet-like Pod Gallery, which received an RIBA regional award, was designed by young firm Stonewood Design, who hail from the Feilden Clegg Bradley stable but are now based in the picturesque Wiltshire village of Castle Combe. It is one of

two RIBA accolades the rookies have picked up this year.

The clients, a retired couple who wanted to extend their grade II listed farmhouse in an imaginative yet inconspicuous way, found Stonewood through a internet search that listed their past experience of turnkey barn conversions. But this, a 50m², £5000/m² extension of the original house that leaves the listed barn effectively untouched, is unlike anything the firm has worked on before. The gallery, designed to hold the clients' art collection, which includes some fine watercolours, had to be highly considered, but the architects were also keen to respond to the rough and ready nature of the barn itself. The independent, marine ply timber framed con-



Above The barn and farmhouse looking east, the Pod gallery hidden inside.

Below Inside the barn looking south, the gallery seeming to hover within the grade II listed space.

struction, cantilevering out into the space, is a simple object that belies the complexity of its construction.

'It was like building a ship in a bottle,' says Stonewood Design partner Matt Vaudin. 'We wanted to create a contrast between the concepts of the big cold barn and the soft warm pod floating within it while being very careful not to touch the barn itself.'

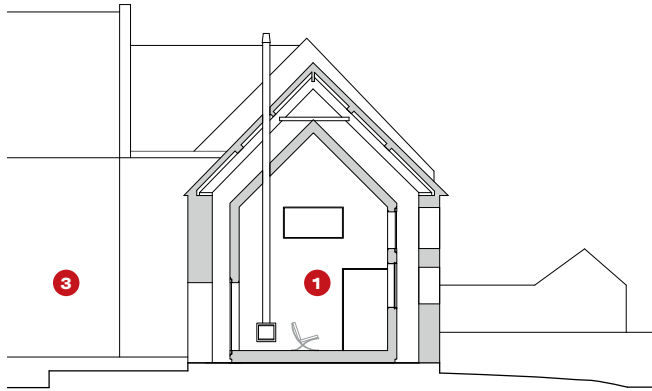
At first they considered steel, copper, even mirrored surfaces to realise the pod, but ended up settling with timber, although in a wholly new guise to counterpoint what was there. So the 200mm wide birdcage insulated timber stud frame is clad either side with two layers of 18mm marine ply and appears as a highly engineered structure within the irregular stone walls and timber trusses of the barn, seemingly hovering above the floor where the foundations of the original building stepped down. Part of the challenge, Vaudin explains, was that the pod had effectively to be treated as an exterior structure, with its own waterproofing and insulation distinct from that of the barn it sits inside.

This separation was formalised with a 600mm gap all around between new and existing. This included the complex queen post roof, which the pod structure duly works its way around, adhering to the same 600mm spacing diktat. It was an approach that helped smooth the planning process too: the conservation officer was attracted to the fact that the whole concept would be reversible without any effect on the original building.

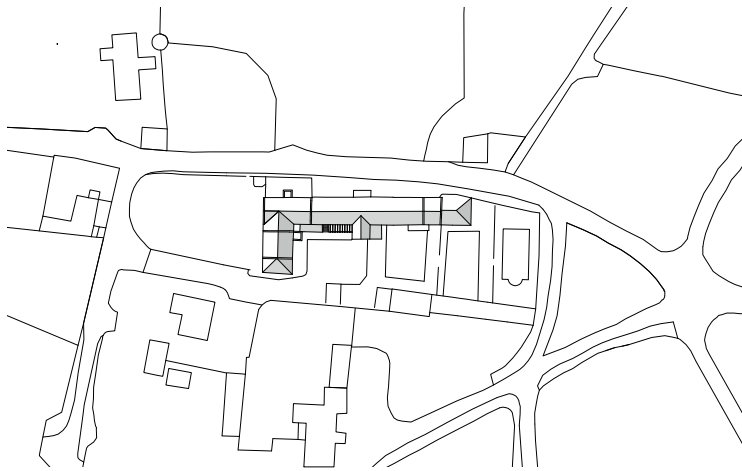
All this added up to a logistical challenge. Vaudin recounts that a team of specialised carpenters had first to build the suspended floor that allowed them to connect to services



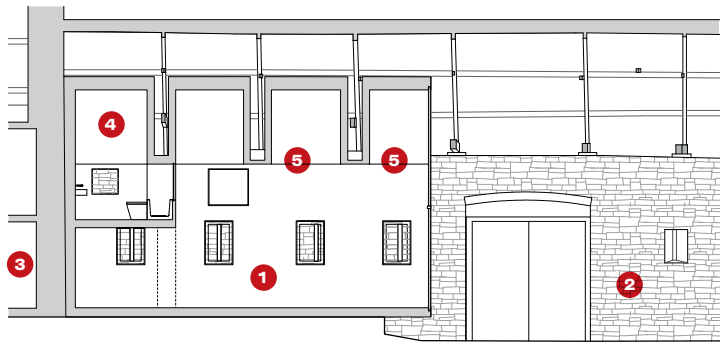
Short section



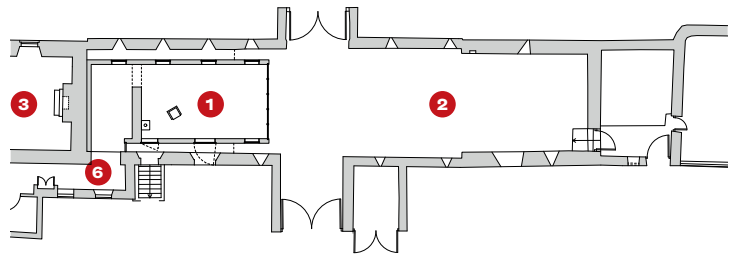
Site plan



Long section



Ground floor plan



and was anchored to the existing foundations to prevent wind uplift when the barn doors were open. Then the birdcage stud structure was assembled off a scaffolding frame that gradually moved forward into the barn space as the build progressed.

Once the frame was assembled, the carpenters had to insulate and waterproof it, then attach the finishing birch ply on the inside face. On the outer face this meant manoeuvring 8ft by 4ft sheets of marine ply within the 600mm wide gap to fix them before applying fire retardant paint, followed by the painstaking process of sanding them to a silky smooth finish. A site manager was there throughout and, Vaudin attests, treated it as a labour of love.

For the glazing, Stonewood considered a number of options for the end wall that

looks into the barn space. An initial idea was to crane 6.5m high double glazed units in through the roof and link them with silicon joints but, cost implications aside, it seemed too clinical a solution. Instead, they opted for smaller units set within joinery mullions and transoms. Internally, these align with neither the internal birch face nor the lower level plaster line. This is deliberate.

'We felt we wanted to respond to the logic of the barn and to the fact that nothing is really straight – not the walls, the roof or the floor – an aspect we wanted to reflect in the new design,' Vaudin says.

The result is tiny but palpable misalignments between this end wall fenestration, the deep oak reveals of the pod's prefabricated windows and even the lime plaster hanging walls. The Barrisol 'skylights', lit behind

Key to drawings

- 1 Pod Gallery
- 2 Original barn
- 3 Original farmhouse
- 4 New bathroom
- 5 Barrisol lighting strip
- 6 Corridor to farmhouse

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Project: Foyles Book Store, London

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Top Openings in the pod pick up on those in the barn wall.

Above Bespoke details add quality: here the handle to the opening door to the west.



Above Looking back to the farmhouse entrance: a small, darker ante-space protects more delicate art.

Right Original and new are separated by a few centimetres.



The pod is a simple structure that belies the complexity of its construction – ‘It was like building a ship in a bottle’

by LED fixtures to give an even spread of light to the artworks, are the only elements that, cloaking the trusses as they do, seem to align with anything.

Interestingly, the same approach manifested itself in the understated nature of the original barn refurbishment. The clients were keen to leave the barn as untouched as they could. Patching of the roof was piecemeal, and while a new flagstone floor was mooted, the original concrete remains. Pipes from the old agricultural oil tanks still run along the walls and all the openings remain unglazed, apart from a couple to stop birds roosting.

Externally, cast iron guttering is unchanged and the barn doors, which have developed their own beautiful patina over time, have been retained on their original runners.

It is still, to all intents and purposes, a working agricultural building. Vaudin says the intention is that it remains so; the clients are keen equestrians and are considering moving their stallion into the barn where it will, in a spatial sense, become part of the family.

Stonewood, meanwhile, appear to be on a winning streak. The Pod Gallery has been shortlisted for the Wood Awards, which will be announced later this year, while their Myrtle Cottage Garden Studio has not only won a RIBA national award, but has made it onto TV, in the form of George Clarke’s Amazing Spaces series on Channel 4.

With their recent competition entry for Kingswood Preparatory School in Bath beating some big-hitting London practices, it appears that from their humble country roots, Stonewood too might be one to watch. ●

Credits

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Structural engineer

Structurelle

Heritage consultant JME

Conservation

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Centre of excellence

Mapei UK's smart new showroom in London provides all the technical advice and back-up an architect needs – including CPD sessions

Below Mapei's product ranges are explained with textured samples and reference to prestigious projects.

Bottom The showroom is in the architectural enclave of Clerkenwell in central London.

Right A range of Mapei products have been used in the showroom fitout.





Mapei, the world's leading manufacturer of adhesive and chemical products for the construction industry, has opened a UK showroom in the architectural design enclave of Great Sutton Street, Clerkenwell, London.

The impressive showroom, designed by Marco Manzoni from Mapei SpA, was unveiled to key customers in July and officially opened by Adriana Spazzoli, Mapei's operational marketing & communications director, and Veronica Squinzi, global development director, together with the Mapei UK joint managing directors Phil Breakspear and Mark Louch.

Italian ambassador Pasquale Terracciano came to the opening ceremony to show support and guest speaker Lord Digby Jones of Birmingham Kt. provided insight into the future of the British and European economies.

The showroom is a first for the Mapei Group and demonstrates the relationship between manufacturer and architect, encompassing technical expertise, innovation, and bespoke project solutions both in the UK and internationally.

Each of Mapei's 15 product lines is displayed in the showroom through a series of textured samples and prestigious project references, accompanied by installation

videos and supporting literature. All this offers architects, contractors and designers alike a comprehensive guide for specifying Mapei products.

The company's specification and technical teams, together with the training team, are on hand to provide practical and theory-based guidance on the selection, installation and maintenance of Mapei products through a calendar of dedicated CPD presentations.

These technical presentations cover a range of topics including fast-track screeds, avoiding ceramic tiling failures, sub-floor preparation and successful waterproofing and many more.

The showroom has been fitted out using a range of Mapei products. In particular the floor and walls have been finished with Ultratop Loft, a new highly decorative, unique wall and floor coating, suitable for residential, commercial and industrial applications.

The CPD presentation room has been fitted with pre-finished wood flooring adhered with Ultrabond Eco S955 1K.

The showroom promises to be a centre of excellence for Mapei, providing hands-on, practical and informative support throughout the entire specification process. ●

Founded in 1937, Mapei is the world-leading manufacturer of adhesives and chemical building products and a specialist in adhesives and preparation products for the installation of wall and floor coverings. Its extensive range includes products for the preparation of all types of substrates used in construction: surface membranes, levelling compounds, primers, waterproofing, ready-mixed mortars, special products for the repair of concrete, admixtures for mortar and concrete, adhesives for floor and wall coverings including ceramic tiles, natural stone, resilient flooring and wood. It also manufactures grouts and flexible sealants, mortars and binders for the restoration of period buildings, resin flooring, soundproofing systems, protective finishes for exterior walls and special hydraulic binders for screeds.



For more information on events, training dates and CPD presentations subscribe to Mapei UK's Newsletter by visiting www.mapei.co.uk. For any further queries please email info@mapei.co.uk or tel +44 (0)121 508 6970

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Designing &
building it

Esther Everett & Eleanor Fawcett



The creative directors of this year's RIBA Guerrilla Tactics conference, Esther Everett (left) and Eleanor Fawcett, on how they plan to persuade architects to be more client savvy

Why did you go for the creative director job at RIBA Guerrilla Tactics together?

We are both architects who now work on the client side at the London Legacy Development Corporation (LLDC). It seemed like a great opportunity to draw on our experiences, work with a wide range of people and explore the client's perspective.

What do you do at the LLDC?

We lead the design and physical regeneration team – the body responsible for the Queen Elizabeth Olympic Park and surrounding area. We are the client for projects from major developments to parks, playgrounds and footbridges. More broadly, we hold the strategic overview of design across the LLDC area and provide advice to colleagues across the organisation.

How is your work at the Olympic Park relevant to architects?

We trained as architects, studying at Cambridge University, MIT and London Metropolitan. Fawcett joined the Architecture and Urbanism Unit at City Hall under Richard Rogers in 2003 and Everett joined Design for London in 2010. We then founded the design team for the Olympic Legacy organisation in 2011. The switch to client-side was relatively seamless as our work was still design focused. The objectives are very similar.

What do you look for in architects and, if their work doesn't meet expectations, how is that manifested?

We're keen to give emerging practices a chance. We look for a great service, but also enjoy the challenges architects put to us. The occasional moments when they haven't met our expectations are mostly in the delivery phase when programme and funding get tight. Sometimes small practices' inexperience in project delivery shows. That said, you often think it wasn't so bad when the project turns out to be amazing.

How important is it for architects to be more client-focused for architecture and how are you tackling it as a theme at Guerrilla Tactics?

Strong client relationships are essential to delivering excellent buildings. By having a greater appreciation of what clients are looking for and going through, architects will not fall at simple hurdles. This year's event will start with sessions on how to get noticed by clients, through how to manage design competitions and tender interviews, and on to how to finish on a high note and gain recognition. It will include talks from clients such as Argent's project director Tom Goodhall, former development director for Peabody Claire Bennie and Haringey's head of regeneration Beth Kay.

RIBA Guerrilla Tactics conference, Client Perspective, 10-11 November. architecture.com/WhatsOn

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Robin Cordy,
director of digital commerce at RIBA Enterprises, on vanity metrics
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Intelligence is officially approved RIBA CPD. Look out for icons throughout the section indicating core curriculum areas.

Internal
management

And the good news is...

There's one group of people in this year's employment and earnings survey that has seen its income rise by 60%. Aziz Mirza digs into the figures

A glance at this year's earnings survey suggests nothing has changed in the last 12 months. Average earnings are exactly the same as last year, at £42,000. The profile of the profession is also unchanged; 16 per cent are sole principals, 34 per cent are partners and directors, and 36 per cent are salaried architects working in private practices. Each of these figures is the same as last year.

But look beyond the headlines and the survey shows that things have indeed changed – the profession has not only emerged from recession but is looking increasingly buoyant. On the one hand, we see that the trends which emerged last year have continued: reported unemployment is now 1 per cent (compared with 3 per cent three years ago); the number of architects working full-time is steady at 23,000 – a thousand more than three years ago. On the other, there is evidence that the profession is doing more work; the level of under-employment (not having enough work to fill the day) has fallen overall, spectacularly for sole principals.

Previously, setting up as a sole principal was a way for newly unemployed architects to keep going in the recession. Consequently, the ranks of sole principals rose, but the

amount of architectural design work around remained low. Sole principals' levels of under-employment were high: 29 per cent in both 2012 and 2013, 24 per cent last year. This year it has virtually halved to 13 per cent. Overall, under-employment for all architects is now running at 9 per cent. In the last 25 years, it has only been lower than this during the period 2000 to 2008.

Dramatic rise

Recent high levels of under-employment among sole principals were reflected in earnings. Last year, this survey recorded an astonishing figure: one quarter of sole principals earned £15,000 or less. That frighteningly low figure has this year increased by a massive 60 per cent, perhaps the single most dramatic statistic in this year's survey and compelling evidence, along with the fall in levels of under-employment, that there is convincingly more work around.

In other employment fields, average earnings (with one exception) have increased year on year. That exception is architects working for central government, where the median figure is 9 per cent lower. But this contrasts with their colleagues in local au-

MAIN FINDINGS

£42,000
architects' average earnings on 1 April 2015

1%

unemployed

3%

not working for other reasons

0%

inflation over the same period

WINNERS AND LOSERS

↑ 60%

increase in earnings of lowest quartile of sole principals

↑ 9%

increase in earnings of sole principals overall

↑ 10%

increase in earnings of partners and directors

↓ 9%

drop in earnings of architects in central government

↑ 7%

increase in earnings of architects for local authorities

↑ 7%

increase in earnings for salaried architects in London

↑ 5%

increase in earnings for salaried architects in the North

↓ 8%

drop in earnings for architects in Scotland and Northern Ireland

↑ 18%

how much more male architects earn than female

Last year, one quarter of sole principals earned £15,000 or less. That frighteningly low figure has this year increased by 60 per cent – compelling evidence that there is more work around

thorities, who are recording a 7 per cent rise.

Principals report a significant rise in their average earnings this year. Sole principals have seen a rise of 9 per cent, and partners and directors of 10 per cent.

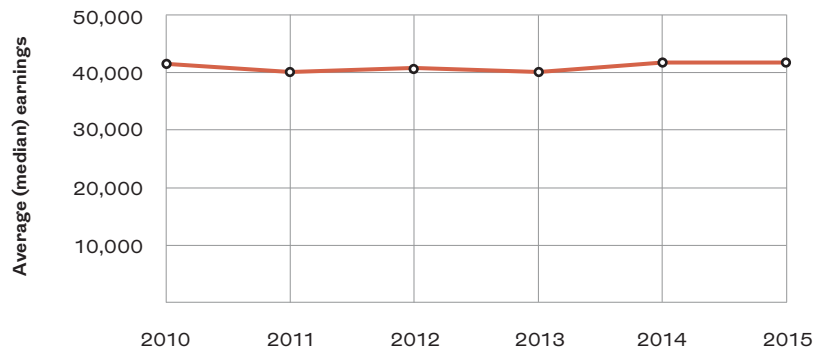
As a barometer of activity within the profession, this year's survey is displaying consistently positive figures. And yet there's one fact coming that does not reflect this – average earnings for the profession as a whole remain flat. Sure, they're higher than they were two years ago (and even before the recession, five years ago) but last year's growth in the headline figure of all architects' average earnings has not continued.

Static salaries

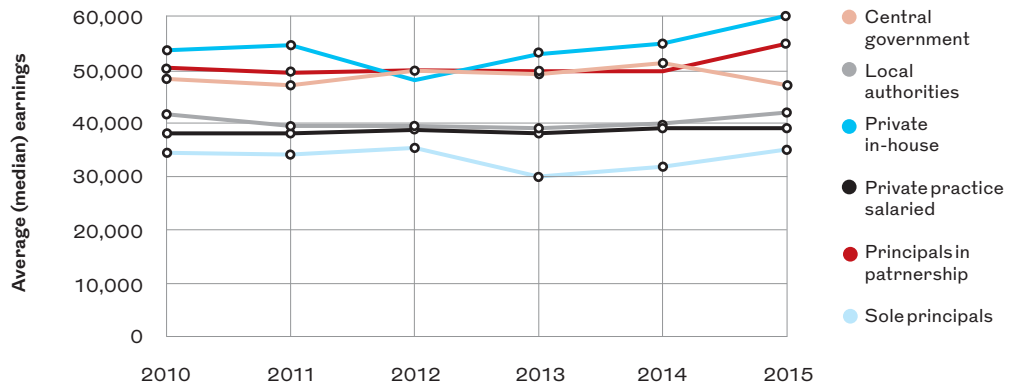
The reason for the overall picture of 'no change' is mainly due to the finding that average salaries for architects working in private practice – that is, employed architects and associates, excluding partners and directors – have not moved. Average earnings for salaried staff, the largest single group of respondents, are static on the year; although the upper quartile figure has increased.

But look for growth and you will find it; salaried private practice architects in

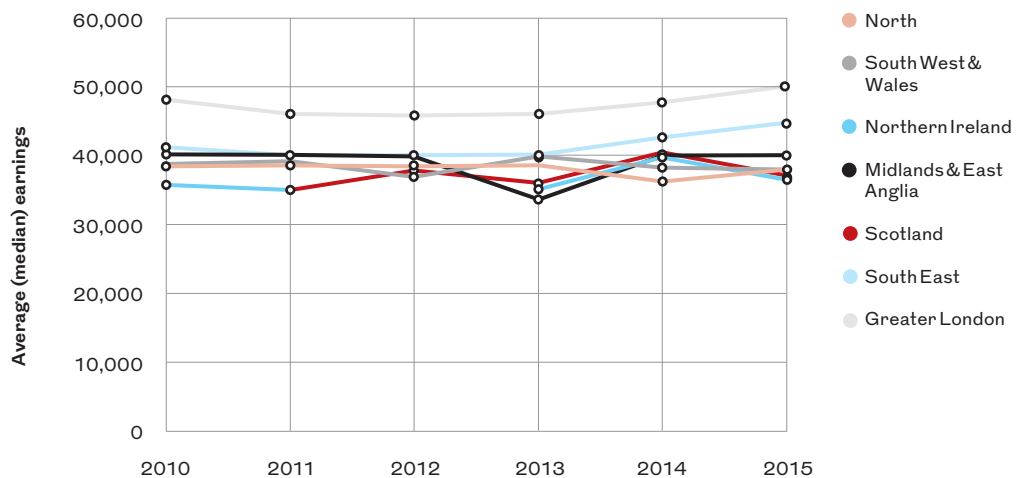
Average earnings for all architects, last five years



Average earnings last five years for key employment fields



Average earnings of the last five years by region



Source: RIBA/The Fees Bureau Employment & Earnings Survey, 2015

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The average male architect earns 18 per cent more than the average female – the largest differential since 2009

Architects' earnings by field of employment, 2014 and 2015

Employment field	2014			2015			Change of median
	Lower quartile	Median	Upper quartile	Lower quartile	Median	Upper quartile	
Sole principals	15,000	32,000	45,000	24,000	35,000	48,750	9.4
Principal in partnership	36,050	50,000	75,823	37,000	55,000	80,000	10
ALL PRINCIPALS	29,920	45,000	70,000	30,000	46,000	74,750	2.2
Private practice salaried	34,000	39,000	45,875	34,000	39,000	48,000	0
Private in-house	43,875	55,000	78,200	42,000	60,000	75,000	9.1
Local authorities	35,646	39,150	42,286	35,000	42,000	45,500	7.3
Central government	45,925	51,500	63,750	39,970	47,000	59,169	-8.7
ALL SALARIED	35,000	41,100	52,000	34,920	40,000	50,000	-2.7
Total	34,000	42,000	60,000	33,500	42,000	60,000	0

London and the North have seen average salaries rise by 5 per cent (North) and 7 per cent (London) while elsewhere, average salaries are the same or lower than last year. The London rises are significant given the capital's importance as an employer: 34 per cent of architects work there. And we know from past economic cycles that London salaries rise first, spreading outwards to the rest of the UK – the well documented 'ripple effect'.

Looking at the regional variations in average earnings among all architects, not just salaried in private practice, shows a split between England and the rest of the UK. Average earnings have fallen in Scotland (by 8 per cent) and Northern Ireland (also by 8 per cent, although small sample). In Wales/South West, average earnings are broadly unchanged (lower by 1 per cent). By contrast, average earnings have increased in the English regions – by 5 per cent or more in the North, 6 per cent in the South East and just under 5 per cent in London.

London architects record the highest average earnings in the UK – as in every earnings survey we've conducted – for all staffing categories within private practice. The

differential between London and the rest of the UK is greatest among principals in partnership (an average of £75,000, which is 36 per cent higher than the UK average) and salaried architects in private practice (average is £45,000 – 15 per cent higher than the UK average). Sole principals in the capital report average earnings of £45,000, a full £10,000 (or 29 per cent) above the UK average.

Growing fringe benefits

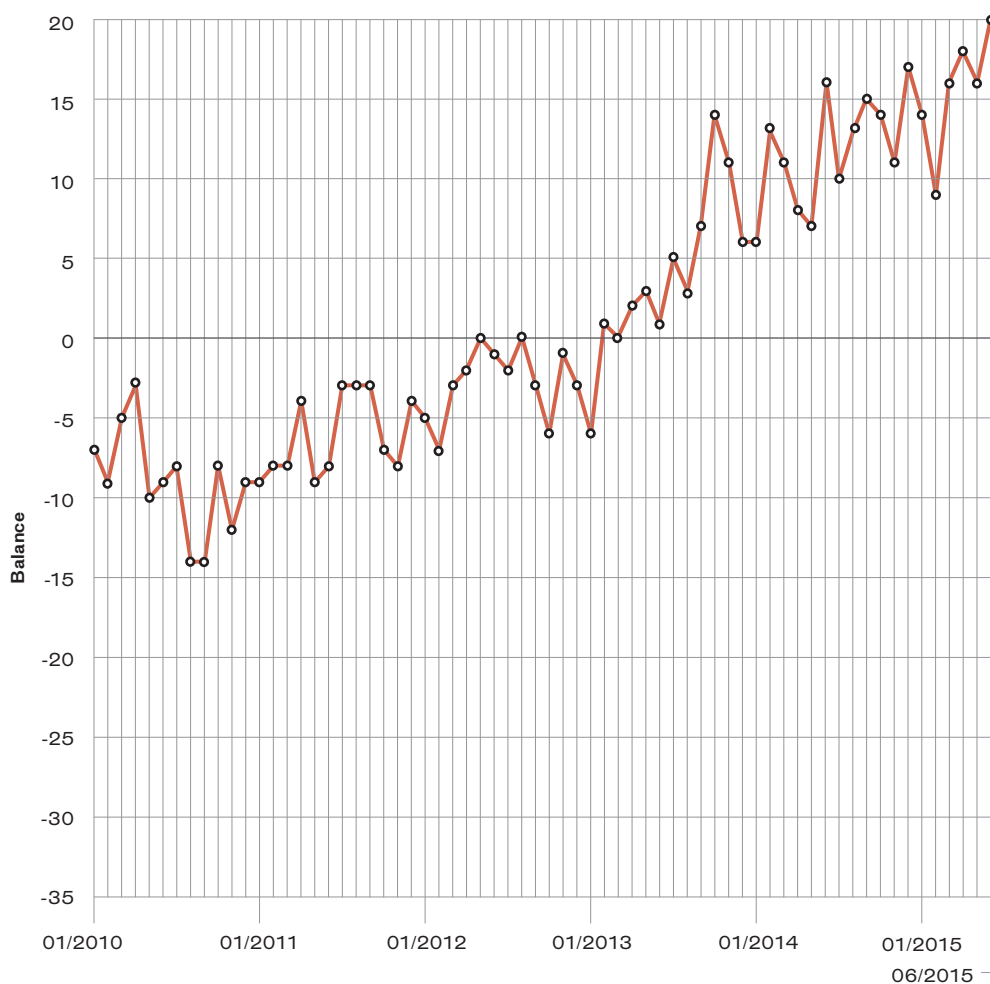
While average earnings haven't changed overall since last year, the incidence of fringe benefits have. More architects are receiving contributory pensions, life assurance, private medical insurance and RIBA/Arb subscriptions than last year. Indeed, the number receiving a contributory pension is substantially higher than last year and the highest figure since the mid 1990s. This may in part be due to government reforms. Elsewhere, there appears to have been a small fall in the granting of motoring benefits, with fewer architects receiving a mileage allowance and no upturn in offering company cars.

This year's survey figures show that the gap between male and female earnings has

DEMOGRAPHIC DETAIL

The annual RIBA / The Fees Bureau Architects Employment & Earnings Survey is based on a sample of UK-based RIBA members who were invited by email to complete an online questionnaire in April and May 2015. Around 1,900 architects responded; we are very grateful for their willingness to provide their earnings information and for continuing to support the survey. Together these participants represent all areas of architecture: private and public sectors; full-time and part-time; men and women; and all ethnic groups. The profile of the sample by age and region is broadly consistent with previous years.

Staffing expectations: How do you think the number of permanent architectural staff employed in your organisation will change over the next three months?



Source: RIBA Future Trends Survey Staffing Index. The balance is the difference between those expecting to employ more and those expecting to employ less.

widened – to its largest differential since 2009. Overall, the average male architect earns 18 per cent more than the average female (compared with 12 per cent last year). The differential is smaller – although still significant – among salaried architects in private practice, where there is arguably greater similarity in age and experience between male and female architects than in other employment fields. Here, male salaried architects in private practice earn 9 per cent more than their female colleagues, about the same as last year. The structural differences between male and female architects remain: 21 per cent of female architects work part-time, compared with 11 per cent of males; 8 per cent are not working for reasons oth-

er than unemployment, compared with just 2 per cent of males. And while most female part-time architects are in their thirties or forties, most male part-timers aged over 60.

On the face of it, little has altered since last year's survey – average earnings are identical, and the profile of the profession is also unchanged. But trends we saw last year – falling unemployment and under-employment – have consolidated. There is undoubtedly more work around, reducing under-employment. Together with the potential rippling out of salary increases from London, this year's Earnings Survey paints an increasingly positive picture. ●

Aziz Mirza is a director of The Fees Bureau and member of the RIBA/ NBS Economic Panel

LOOKING TO THE FUTURE

After an incredibly busy 2015 and a rapidly increasing number of jobs to fill, the findings of the survey looking at 2014-15 do indeed seem to reflect early signs of an increase in workload. Evidence from recruiting on the ground suggests that next year's survey is likely to show an increase in average salaries.

As the architectural profession has emerged from recession, the number of advertisements in RIBA Appointments' online jobs board has increased rapidly. But last year skills shortages began to appear for certain levels particularly in London, and we saw a dramatic shift in enquiries to our recruitment agency.

This highlighted more urgent requirements from studios seeking very specific skills and experience. Architects matching these were in high demand, receiving multiple offers – and the salary increases followed.

The main requirements we are seeing now are from larger practices seeking architects with 3-5 years post Part 3 and strong Revit experience, and from smaller studios working on luxury residential wanting architects with sector specific experience. There are also more roles on the client side. For higher salary candidates, developers have often been a source of well paid positions and that is still very much the case.

With regions like the South West and Wessex witnessing the number of adverts rise by over 110% compared to last year I anticipate they will follow a similar route to London and the extra demand will produce salary increases over the next year.

After several difficult years for the profession, well qualified job seekers finally have a greater choice of opportunities and employers are competing to attract the best staff.

Paul Chappell, manager, RIBA Appointments

RIBA Members can see summary statistics free and buy the full report, *Architects' Earnings*, from The Fees Bureau: feesbureau.co.uk; 01243 555 302

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Hold fire

Firestopping of service penetrations is a crucial but often overlooked part of passive fire protection. RIBA assembled a panel of experts to discuss and promote best practice. Stephen Cousins reports

Photographs Duncan Smith

A building's fire-rating is severely compromised when its fire compartments are breached by building services, such as pipes, cables and conduits, increasing the risk that fire, smoke and toxic fumes will spread through spaces in walls, floors and partitions.

So installing robust and effective seals around those penetrations is vital to meet fire regulations, but on many projects is still overlooked or poorly thought out and executed. In extreme cases this can lead to

tragedy, such as the fire that engulfed Lakanal House tower block in Camberwell, London, in 2009, where fire-stopping compromised during renovation work was blamed for the spread of a blaze that killed six residents.

RIBA Journal recently organised a roundtable debate, pulling together some of the industry's leading experts, to explore the key issues, such as who should take responsibility for firestop specification, the relative merits of the BSI and European

Technical Assessment (ETA) standards for firestop materials testing, and best practice for design and installation.

Too little too late

Paul Bussey, associate at Scott Brownrigg, launched the debate, observing that good quality firestopping is rare on UK projects because architects do not have the time to wade through the 'huge tomes' of technical documentation and installation is often left to the end of construction when no one is actively checking or supervising the process.

'Building control officers don't look for it these days, architects don't supervise on sites any more, and clerks of works are only employed on some projects. That means checking often gets left to the sub-contractor's self-assessment and we know how varied that can be,' he said.

Many attendees agreed that increasing fragmentation in the industry – related to changes to contracts, the relative skill levels of consultants and contractors, and the complexity of firestopping systems and products – has reduced clarity on the rules



Left Round the table at London's Quo Vadis restaurant: From left foreground, Dale Sinclair, Paul Longford, Ken Faulkner, Kevin Yin; from right foreground, Peter Caplehorn, Steven Morgan, Jan-Carlos Kucharek, Paul Bussey, Stephen Cousins, Matt Wells.

Right End of table, Markus Schneider.



and industry roles for firestopping.

Dale Sinclair, director of technical practice at Aecom, said part of the problem has been the gradual dissolving of the architect's role as single point of responsibility on a project. 'Twenty years ago the architect made sure fire compartmentation was considered from the start, they specified the materials prescriptively, not descriptively, and supervised on site. Much of their design work has been devolved to fire engineers; and contractor-led design, and descriptive specification, has added another layer of issues.'

Ken Faulkner, director at Kohn Pedersen Fox Associates, added: 'On a design and build, where the main contractor is often squeezing costs, fire protection can suffer, especially as it is concealed from view. Conversely, on a large project, where a construction management firm is running the show and the client is the end user, large sums of money can be spent on the firestopping package.'

Upfront guidance

To help avoid a situation where the lowest level of contract on the job site is trying to solve what should be a key part of the project, Paul Langford, head of business unit – chemicals at Hilti, argued that architects should provide more upfront guidance on good practice for firestop installation.

'Why not put together a performance specification and a set of typical drawings of service penetrations to establish a level of quality that can be passed down the supply chain?' he asked. 'It has already been shown that about 80% of firestopping applications conform to a standard arrangement.'

Voicing his support for this approach, Steven Morgan, associate at Hoare Lea, said that in his 25-year career of providing fire safety advice to design professionals, he has seen only one proper firestopping detail schedule

for a project. The concept also harks back to site use of physical quality control samples during the early days of design and build.

Producing standard firestop details, with set arrangements of cables, copper and plastic piping etc, supports a systems-based approach to firestop specification more commonly seen in the US, where approved products for almost any form of penetration are simply selected from a catalogue. This is vastly different from the UK contractor-led approach of putting together an installed performance or descriptive specification.

The systems route is also upheld by the ETA standard for fire testing materials which, unlike British Standard 476-20:1987, has a range of tests for different firestop configurations, all compliant with EN requirements.

This could create much greater clarity on what has been tested versus what projects are trying to firestop, said Langford: 'The ETA creates a framework for firestopping, so that, provided a set range of parameters have been tested, the product is deemed suitable for a set range of applications. Testing under BS 476-20 doesn't cover a specific configuration, so design practitioners have to translate the data to apply it.'

Markus Schneider, from the European Association for Passive Fire Protection, and code and approvals manager at Hilti, said an ETA can form the basis for a product's CE Mark and is backed up by a declaration of performance that must state clearly what applications are covered by the tests carried out. It can also take into account the impacts of other factors on firestopping performance, such as acoustics, smoke, and/or building movement.

Maintenance

The debate moved on to remedial works, and how to ensure that existing firestopping is properly preserved and maintained. Morgan

Much of architects' design work has been devolved to fire engineers; and contractor-led design, and descriptive specification, has added another layer of issues

said: 'I've had some "interesting" experiences checking remedial works for firestopping defects that haven't been completed satisfactorily, often because contractors have had to retrofit firestops in a live building.'

Kevin Yin, associate for facade engineering at BuroHappold Engineering, said a proactive approach, applied to some other building systems, would be for the manufacturer to inspect and certify the firestopping, then provide a warranty covering the product and the subcontractor's installation. 'The architect's specification could state that the firestop system must be covered for 20 years,' he said.

BIM

There was a consensus that many of the specification, installation and maintenance issues highlighted could soon be addressed by the widespread use of BIM.

Peter Caplehorn, deputy chair of the Building Regulations Advisory Committee and architect, commented: 'Firestop systems could be clearly identified digitally in BIM, including product performance details and confirmation that the planned installation meets the relevant standards and regulations. The software could have a mechanism for on-site feedback, to confirm that what has been constructed is in accordance with the model.'

As long as the software is rules-based, it should be possible to simply plug a firestopping module into Solibri and Navisworks and validate against it, said Sinclair, so that augmented reality software can add a new dimension to on site work. 'Using real time as-built models, the contractor could highlight where there should be a hole in a partition, versus where it actually is, creating a new level of accuracy and accountability for firestopping on projects,' he concluded. ●



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Hitting the funny spot

Missing your targets on the boring stuff of practice? There's a new set of short courses to help – and they're not just fun, they're funny

Eleanor Young

Could insurance, liability and contracts bring a twinkle to your eye? Maria Smith – co-founder of Studio Weave, practitioner, writer and teacher – and Robert Mull, dean and director of architecture at The Cass, think they could. They talk to RIBA about pairing value engineering and comedy, and more, in a series of short courses.

Eleanor Young Maria, you've had these courses up your sleeve for a while now. What's the plan?

Maria Smith It is a series experimenting with new ways to teach practice curriculum to students, graduates and young practitioners. Two threads come together in each course, with one person leading on a practice issue and one on a form of communication like creative writing or comedy.

EY Do we need a new course?

MS I am conceiving these from the perspective of someone who has been employing Part 2 students for eight years. Some were very talented. But I have seen what they feel more – and less – entitled to engage with. It's not that they aren't interested in these other subjects, but they don't feel prepared or qual-

ified. They are confident and intelligent, prepared to renegotiate design from first principles, but not other things. It is wasted talent.

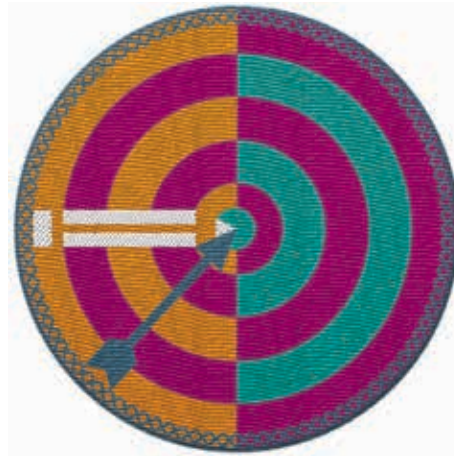
Robert Mull It is more about cupboards of knowledge that are out of bounds. We need to throw open the door. These are the very areas architects have become less confident in. It is about the retrieval of bodies of knowledge that we have become careless with.

MS The idea is that students become conversant in the subject without noticing. It's a Trojan horse. For example one course teaches value engineering with comedy. It won't have that bravado of knowledge – which will hopefully open the conversation up. It won't be award winning stand up, but will probably make some quite stunning points about value engineering by using that form.

RM Is it any stranger to learn about buildings by talking about cybernetics or the theory of the derive, as is conventional in architecture school? Or origami? We are used to that sort of promiscuity in the way we teach design.

EY So you are using conceptualisation as a guide principle as well as interrogative tool?

RM Isn't it curious we take it for granted that to deal with anything as apparently straightforward as a building, we have to circle it like a wolf pack before we dive in. And, strangely, I think some of the really tough and ethical issues concerning the nature of practice, duties of care and professional obligations, and the relationship between law, finance, politics and society, should be given the same



Point and shoot – but first learn how to and, if you're lucky, get the sew-on badge.

kind of scrutiny by creative and generous means that we apply to the design of the built environment. I think it's very positive to use the finely tuned and creative spirit of architecture in some of those subject areas.

MS It is a compliment to design to circle it like wolves. I want to compliment insurance just as much. It is about elevating its status, showing its worth and that it is worth engaging with in that way.

EY So how should architects engage with, say, contracts?

MS I know some things are seen as interesting to engage with and other things are seen as finite, not really able to be manipulated; the idea that a contract is fixed and all you need to be able to do is understand it. But actually, as any lawyer would tell you, to engage with them and use them as tools you need to be creative and innovate and understand them and play around with them. What we are trying to do, in a short time, is reframe ideas about a contract – a sub-consultancy agreement even. It is not the 'how', but giving the confidence to get involved in that conversation. Because how the sub-consultancy agreement works completely changes how you can operate and designs you can realise.

RM This course is about advocacy, dialogue and precedent. A sort of discourse – as you would have about a design project – that makes the subjects malleable, approachable and friendly. And that gives students, as a group, a sense that they are no longer scary or impenetrable.

MS It is tricky: on the one hand if you say something is not fixed, it is more scary. On the other, you are saying it is something that needs to be changed and you can change it.

EY First you freak people out then you empower them?

MS Like any good performing arts movie...

EY Is it about reinventing? If you tinker but are not in control how helpful is that?

MS The truth is they are malleable. If people aren't questioning they are being ripped off.

RM It is not lazy radicalism. There are stable bodies of knowledge but you can make them work for you. You need certain attitudes and playfulness to make them operative. So this collision of comedy and value engineering seems perfect. There is something intrinsically farcical about value engineering: you design something which is perfect and then you value engineer it. Flushing that out and making that comical is quite powerful.

MS Part of the joke in the course name 'Target:Practice' is about arming people and showing them how to use a weapon that already exists. It shows them how to take aim – not to invent an entirely new weapon.

EY How does this fit in what is happening in architectural education?

RM How the debate will show itself is unclear really but it is between the teaching of bravery and design skills and the teaching of practical tools to implement design bravery.

EY You put both sides very positively. Is it just a moderate rebalance?

RM If there has been an imbalance in those two instincts in architectural education and practice, that has simply been carelessness. Certainly we see the two of them as being completely roped together. The architectural graduate needs both to be brave, to be effective and not sublimated to the norm, and the practical skills to be confident.

MS There are two main things in flux at the moment that have driven this series of short courses. One is the architecture education

There is something intrinsically farcical about value engineering: you design something which is perfect and then you value engineer it

review that the RIBA education committee voted on. One theme that seemed to come through was changing the way the Part 3 curriculum is delivered, that it shouldn't be an afterthought, a stage that happens after a period in practice, but integrated into a more general bit of teaching. It is important that we think about how to make that engaging. And secondly, I hope the availability of student loans for taught postgraduate courses will open up the Part 2 courses for people.

EY Is your course a nascent Part 2 course?

RM There are overlaps with our Part 1 and Part 2 and if it really works aspects will be hijacked and delivered separately for those courses. How the freedoms implicit in the RIBA's education review are used is really in the air at the moment. There has always been a question of whether Part 1 is specialist and Part 2 generalist or vice versa; of somehow no longer being able to tolerate that one is mechanistic and one aspirational. They are absolutely the same.

EY Why at Cass? Why an institution?

MS I have a relationship with Cass, I did Parts 2 and 3 there and have taught there. Why an institution is more interesting. There is often an idea that some things can only be taught in practice. I think that is a cop out. That learning environment where you can discuss and interrogate, get things wrong and learn from them, is really important.

EY How did you learn those things?

MS I learnt some of them at Cass. And we started a practice while I was still a student.

I did Part 3 on our own project. But in some ways that was an advantage because I always knew I didn't know what I was doing and I would have to ask somebody.

EY Who?

MS There have been so many somebodies: other architects, project managers, quantity surveyors, structural engineers, the usual people. A lot of architects think they should know the answer to those questions. Actually you need to have an attitude not of 'I don't know – I am terrible' but 'I don't know – who do I ask'. I started a practice when I had no experience so had no qualms about that.

EY And how are you finding your new somebodies, your criminologist say?

MS I am having great fun looking for one. I have talked to a screen writer from the Bill for the course on design review panels; Fred Manson will contribute to that on the design review side. Then we have stand up comedy about value engineering and sub-consultancy agreements with poetry appreciation.

EY Who do you imagine will be attending the course?

MS We'd like a mix but there is a target group – those who have done Part 2 but not Part 3, even if it has been years. Also young practitioners, students at any level, those who have recently done Part 3. And practitioners – it's out of hours. And you get CPD points.

RM You would not only acquire the CPD body of knowledge that you are required to but you also return to your practice with a twinkle in your eye about that subject area. ●

SERIOUS DETAILS

The RIBA Journal is partnering with Cass on six Target:Practice courses which will launch in October and run until March. Each course will be made up of three two-and-a-half hour sessions during the evening or a one day weekend and will cost £180.

The course is CPD-accredited and participants will join a group of colleagues/compatriots with a sew-on badge to prove it. thecass.com

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Hugh Feilden

Are the highly decorated buildings of the past too complex to benefit from the advantages of building information modelling? BIM is a powerful technique that should be useful across the lifespan of a building. It's a resource that's too good to lose on a project.

So where do you start? Historically, buildings have been more accurately described in drawings rather than words and BIM is an extension of that, particularly for existing stock. Where 2D CAD improved on paper drawings by adding the ability to describe a building in layers, BIM takes the process further.

First then, build your model from scratch, either by elevating 2D CAD surveys or getting a cloud laser scan. A full cloud laser scan supported by attached digital photography gives a sound basic record of the building. No survey system is a silver bullet though – each will need interpreting to be a useful practical tool.

Cloud laser scan gives a line of sight paint skin, a 3D surface model. Translating this into a 3D building model requires judgements to be made about what is under the skin.

Intelligent object recognition

One of the problems – and so costs – with using BIM models for ornate historic buildings is the lack of families of components for doors, windows, mouldings, fireplaces etc. Building these up to a useful level of detail can take more time than the rest of the model put together. Emerging software, often described as intelligent object recognition, may help.

Some survey companies offer intelligent object recognition, but there are questions

of liability. Architects working with existing stock, particularly historic or heritage buildings, have always done this. Measuring a building and interpreting the results is a very sound way of understanding the fabric, particularly when there are a number of construction phases and significant alteration.

Incorporating evidence from historic drawings is a good starting point. The model is also a good place to record discoveries made when soft stripping a building, opening it up and working on the fabric.

Useful as BIM is for the design team, to become widely accepted its real benefit must come after construction. Phasing (Revit models) can be used to put construction elements into date bands. Extremely effective when expanding your understanding of a building, it usually precedes sensitivity analysis.

It is also possible to link the model to external data such as a conservation management plan and to specific elements such as the room gazetteer, as a reference but also to enable display of, say, sensitivity analysis directly in the model for all users to see. This saves them resorting to external references when looking at or working on culturally important parts of the fabric, and will also show where the less sensitive elements are.

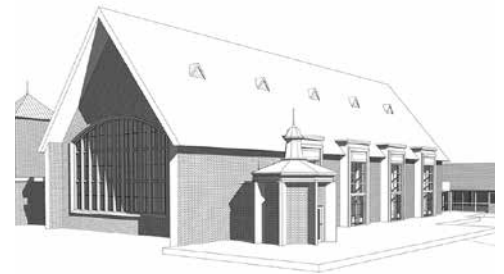
Room by room analysis can be expanded to highlight particular features, such as a fire surround, which may have different sensitivity or significance to the rest of the space.

Filling a gap

There is much to explore in discovering what meta data can be attached to the model and in keeping track of how, when, and by whom it is used. It might be employed to show the expected lifecycle of major elements such as the roof covering, and to record, based on quinquennial or condition surveys, where the element is in its lifecycle and how long before it may need major repair or renewal. This sort of information will help both the design team and facilities managers (FM) and users, and fill a large gap in the advice notes for historic buildings.

Such analysis can be used for buildings in their passive phase (when maintenance and repair are normal rather than major works, which typically happen on a 25 to 60 year cycle) and can be used to build up a system of programmed maintenance. A 3D model will assist in one of the major considerations when setting out programmed maintenance on large buildings; this is that the

The 1950s rendered in Revit.



cost of access, particularly when scaffolding is required, tends to determine what work is done when. Any technique that can improve the value achieved from gaining access must help to reduce running costs and surprises.

BIM models tend to need better trained and more self-disciplined operatives than many design and FM teams can offer. Owners and untrained users are unlikely to be able to use them easily, even if they are part of a large organisation. It will take time to build the skill sets needed to get the best out of BIM.

If BIM is to become widely accepted the real benefit must come in RIBA Work Stages 6 and 7 – both in passing on the knowledge and information acquired by the design and construction teams and in providing a useful tool for managing the building in use.

The model should be kept live and either incorporate FM management in the software or link to established FM software packages.

Clients need to be aware of what the design team will deliver and be ready to make use of it, otherwise many long term benefits will not be realised. Architects could offer to hold and manage the model as a Stage 7 service. This could be linked to a specialist conservation consultancy, specifically by making routine reports such as quadrennial and quinquennial inspections linked to the BIM model.

BIM offers some powerful tools and techniques for those working with existing buildings, particularly heritage assets.

Existing buildings, particularly complex and ornate constructions, are more difficult and more expensive to model accurately, but as long as this initial overhead is recognised at Stage 0, and enough time and resources are allocated for developing the model as existing, long term benefits should be considerable. ●

Hugh Feilden is a conservation architect and partner at Feilden + Mawson

Procurement
& contracts

Life term

It seems that design life and service life are two different things – don't mix them up

Alistair McGrigor

Who should pick up the tab when a contract refers to an international standard which in itself is incorrect? This expensive question has recently been answered by the Court of Appeal in a case about €26m-worth of repair costs to offshore wind turbines. It raises some interesting new distinctions between 'design life' and 'service life'.

The contractor in the case, MT Hojgaard, had entered into a contract to design, fabricate and install foundations for 60 wind turbine generators at the Robin Rigg Offshore Wind Farm, for EON. A key obligation was that the works must comply with international standard DNV-OS-J101, but it was accepted in the case that J101 in fact was defective, and because the contractor had complied with J101, that in itself caused problems with the foundations. Should the contractor be responsible for the €26m repair bill?

Crucially, one detail of the technical requirements for the contract stated that the design of the foundations 'shall ensure a lifetime of 20 years in every aspect without planned replacements'. This was the only reference to a planned lifetime of 20 years, with various other references throughout the contract talking about a 20 year design life.

As a result of the errors in J101, it would

be impossible for the works to fulfil their intended purpose for 20 years as the contract envisaged. Was there a double obligation, first to comply with the required standard but secondly to achieve a particular result (ie the 20 year design life)? If so, the contractor has to 'as a minimum comply with the relevant specifications and standards. He must also take such further steps as are necessary to ensure he achieves the specified result.'

However, the Court of Appeal decided that the contractor did not have a double obligation of this nature. The contractor had to achieve a design life, rather than a service life, of 20 years. The court pointed out that a design life of 20 years does not mean a structure will inevitably function for that length of time, although it probably will. Contrast that with a service life, which suggests that the structure will function for 20 years.

The court decided this because there was just one reference in the technical specifications to a lifetime of 20 years, all others referring to a design life of that length. In addition, the obligations in the terms and conditions took precedence over the technical requirements, so the sole reference in the technical requirements to a service life of 20 years was overruled by the terms and conditions' reference to design life.

The key lesson here is that wording in technical documents which is contrary to the wording in the terms and conditions will be overridden. This is crucial if you are in the habit of analysing your technical requirements and the services you are to carry out, but perhaps don't take a similar analytical approach to the terms and conditions you are being asked to sign up to. Consistency of the contract as a whole is therefore key.

For documents with inconsistencies, this case reinforces that the terms and conditions almost always trump technical requirements.

The court's distinction between design life and service life is perhaps a new approach by courts to this question. It seems strange that no liability should accrue to the contractor if it has failed to satisfy a design life of 20 years, when failing to satisfy a service life for 20 years would give rise to liability of that nature. This may lead to increased focus on the nature of any lifetime design for contracts in future, to ensure that there is no increased warranty by offering a service life rather than a design life guarantee. ●

Alistair McGrigor is a partner at Nabarro

A design life of 20 years does not mean a structure will inevitably function for that length of time, although it probably will

IN PLAIN ENGLISH: NOVATION

In a design and build context, the architect's appointment is often novated to the design and build contractor. Novation is the process by which not just the benefit of a contract but also its obligations are passed from one party to another.

So the original employer (typically a developer client) can pass to the contractor not only the benefit of receiving the architect's services, but also the obligation to pay it. In this way, the contractor can take on full responsibility for the design because it has the contractual link with the architect who provided the original design.

The original employer is then released from its obligations to the architect, and is no longer the client for that appointment.

Novations are often referred to as 'ab initio'. This particular type of novation means that all the services performed by the architect from the very start of its design process were deemed to have been carried out for the benefit of the contractor, rather than the developer, from the start. There will usually therefore need to be a warranty back from the architect to the original employer, to give the employer a contractual right to rely on the services carried out by the architect.

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Context



External
management

Restoration comedy

Maria Smith has some creative questions



Maria Smith

What is the future of architecture? What is the future role of the architect? Are you bored of hearing about architects losing power to project managers? Are you a proponent of said power loss? Are you a design manager? Do you fundamentally disagree with this notion? Do you nevertheless sympathise with the allure of the question? Do you believe that we should be concerned with the next big thing? Do you feel short-changed by the received wisdom that architecture is late to every party? Is this why we're fascinated with young architects? Do you feel young enough to be young? Do you feel old enough to be an architect? Are you a design manager?

Have you heard this quote about major building projects necessarily representing the ethos of the time in which they were conceived better than that of the time at which they are completed? Is this necessarily true? Is this unsatisfactory? Is it this – and not the design managers (like you?) – that strips architects of our power to shape the environment? Did you get into architecture because

you wanted to build history? Did your role as an accomplice to outgoing fashions and moralities, rather than the designer of a better future, cause you to leave architecture?

Have you seen that cool video called *How Wolves Change Rivers*? Do you feel uncomfortable about how re-introducing wolves into Yellowstone National Park reduced and cowed the deer population, resulting in trees quintupling in height, bird populations diversifying and rivers being reinforced in their courses? Did you cry at *Bambi*? Do you know what rewilding is? Did you just look it up on Wikipedia and learn that it's 'large-scale conservation aimed at restoring and protecting natural processes and core wilderness areas, providing connectivity between such areas, and protecting or reintroducing apex predators and keystone species'? Does rewilding represent a shift from conservation of nature to restoration of nature? Does this represent a shift from not ruining the world to creating a better world? Are you sentimental about breaking eggs to make an omelette?

Do you feel uncomfortable going round historic houses? Should historic houses be conserved? If a historic house (or important art school) burns down, should it be restored to its former glory or conserved as a charred relic? Is restoration too propositional for comfort? If a forest burns down should it be restored to its former glory or conserved as a charred relic? If a historic house could be regrown rather than rebuilt, would we be more comfortable restoring it? If architects could see themselves as initiators of growing mechanisms rather than makers of a finished product, would cities be able to represent the ethos of their time? If we stopped associating growing architecture with living willow pavilions designed by young architects would we adapt better to each ethos as it emerged?

Could we rewild our cities? Should we reintroduce apex predators into our cities? Do you yearn to be that apex predator? Is that why you became a design manager? Are design managers, disguised as back seat drivers, actually poised lynx-like to pounce and propose? Are design managers the apex predators of the built environment? Will they reduce and browbeat the architect population, creating a glorious knock-on effect? Are architects capable of setting aside their egos long enough to realise that 'restoration' offers more capacity for agency than maybe all other processes? If the architect sets aside

Does this represent a shift from not ruining the world to creating a better world? Are you sentimental about breaking eggs to make an omelette?

their ego, can they still be called an architect? Are design managers the architects of the restoration?

Does all this chat about rewilding signify that we are approaching a tipping point in our relationship to nature? Will a Malcolm Gladwell of the future write about us one day? Do you want to live in an era worthy of inclusion in the future Malcolm Gladwell's popular history of humanity? What will our new relationship to nature be? Will it be a restoration of a previous relationship in which we don't feel the need to see ourselves in opposition to nature? Will it be a knowing, sarcastic version of that previous relationship where we justify our engineering of nature with prehistory? Will we call creation restoration so that we feel better about it? Will we call restoration creation so that architects feel better about it? ●

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

The cradle will rock

Design philosophy Cradle to Cradle is set to emerge into the mainstream as part of our future design and build decisions, says Michael Willoughby

This event was supported by AGC Glass Europe, MechoSystems, Armstrong, Mosa and Shaw Contract Group

Cradle to Cradle (C2C): another addition to the jumble of letters that hang off the contemporary project like luggage labels? I am sure I wasn't the only attendee at the RIBA's half-day conference who had some misgivings about taking yet another buildings standard on board – and I only have to write about them.

However, as Professor Dr Michael Braungart, co-creator of the C2C certified product standard, spoke the letters expanded

into an environmental design philosophy, a critiquing methodology – almost a moral system.

We discovered that C2C incorporates many principles beyond 'simple' materials reuse and the circular economy. These include everything from safe materials sourcing through renewable energy use to social fairness (see definition overleaf).

Braungart, a master of rhetoric, poked, prodded and tweaked us into relinquishing

our Lutheran ideas about sustainability and climate change.

His overall message is that our approach to 'saving the planet' is insufficient, based on fuzzy thought and shot through with quasi-religiosity. He wants us to understand our ideas of sustainability are based on a false premise: that we can minimise our planetary footprint out of existence.

He threw scientific absurdity after scientific absurdity at us to shake us from the tree of certainty and complacency:

- 'Mother Nature' produces the most dangerous toxins – we must not romanticise it (not her).
- LEED Platinum is named after one of the most toxic chemicals in the world.
- 'Natural' carpets release more noxious gases than the regular kind.
- 36 types of solvents are made to produce Kinder Surprise Egg toys for children.
- Computers' materials are so hazardous they should only be used outside or in a room with an open window.
- 60% of super-insulated Dutch houses have mould (thanks, Mother Nature).
- The circular economy is linear thinking in cycles (because it doesn't start at the design stage).
- Taking the stairs releases more carbon than taking the lift. Bonus: you'll die sooner and be less of a burden.

Western humans feel guilty about living on and being the scourge of the planet; the





ultimate way to minimise our footprint is not to be here at all.

'A tree,' he said, 'doesn't have to manage its guilt [even if it could], because its presence is beneficial.'

Why, he wanted to know, can't humans design and manufacture or grow safe products (with renewable energy) that can be fed back as nutrients into the two circular streams of the C2C economy – the biosphere (where nutrients go into the earth) and the technosphere (where nutrients go back into manufacture)?

Running out of resources

However, for all the inspiration and mischief, it wasn't Braungart's message that hit home, but a more basic and urgent one from Dr Mike Pitts, head of urban living and environment, at Innovate UK: materials scarcity will have – or is having – a serious negative impact on the construction industry long before climate change. (Arguably, climate change mitigation and adaptation are a boon for contractors and consultants.)

Pitts pointed out that metal production has more than doubled since 1950, with, for example, copper ore production rising from barely 10,000 tonnes then to 860,000 today. Iron ore extraction has rocketed from nearly nothing to 2,800 tonnes as of 2013 according to the US Geological Survey.

A new iron ore mine the size of Birmingham (such as that at Pillbara, Australia) will need to be discovered annually to keep up with current global supply, let alone growth.

In fact, some experts think iron ore could run out within 64 years, based on an extremely conservative extrapolation of 2% growth per year. Extraction of resources is predicted to account for 40% of the world's energy use by 2050.



'Ore grade quality is going down while demand has rocketed,' he told me afterwards. 'The trends are clear – we need to expend much more energy to stand still on production rates, never mind accommodate increasing demand.'

Given the problems that designers are currently having working up budgets and contractors are having meeting them, perhaps the scarcity is already starting to have an impact.

The general industry assumption is that the 5% year-on-year tender price increases reported by the likes of the Building Cost Information Service (BCIS) come as a result of a fall in skills and manufacturing capacity during the downturn – could this be incorrect?

If a difficulty in finding and extracting steel, copper, aggregates and other elements from the ground is contributing towards project price inflation, it wouldn't be a surprise.

'The biggest threat to the bottom line is resources,' said Pitt, unequivocally.

Even if resources were not scarce, their extraction is highly problematic, leading to environmental degradation, pollution, water

Materials scarcity will have – or is having – a serious negative impact on the construction industry long before climate change

Above: Michael Braungart says our ideas of sustainability are based on a false premise.

Opposite page The two circular streams of the C2C economy.

Braungart himself pointed out that the sponsors of the event were, in fact, C2C-certified examples to the rest of us



usage, neo-imperialism (the Chinese presence in Africa) and strife.

‘We don’t want to fight over materials for future use,’ said Nitesh Magdani, director of sustainability at BAM. And surely minimising harm to people elsewhere on the globe should be a concern equal to our ability to consume.

How are we doing?

All that being said, how is the building industry doing? Depressingly badly. The amount of waste that industry sends to landfill (13.9m tonnes in 2011) in the UK is fairly well known. Less frequently reported, but pointed out by Magdani, is that the reuse of building products has declined by more than 60% over the 15 years up to 2013 (from a BRE report for Defra in that year). ‘It’s harder to recycle composites.’

Carrying this out in buildings is far more complicated than for Coke cans, he says. They are ‘long-term projects with very complex products and materials in them. The information about what went into them, after they end their life 60-100 years later, is missing.’

Magdani added that, as far as he knew, no C2C-inspired building had been built in the UK. However, he discussed BAM’s work creating green walls on Park 20|20 in the Netherlands, the first C2C working environment in that country. The park synthesises the issues of access and mobility, connectivity, passive design and integrated energy, water and waste management systems.

Breem-NL in the Netherlands rewards the use of C2C, he said. But holding back reuse potential was a lack of information sharing and transparency. BIM held the potential to improve the knowledge of what comprised a structure.

Left Nitesh Magdani of BAM: we don’t want to be fighting over increasingly scarce materials.

Solutions

The solutions presented by participants fell short of Braungart’s vision, and were notably less systemic, but what you do expect from a visionary?

Braungart himself pointed out that the sponsors of the event were, in fact, C2C-certified examples to the rest of us: Mosa for its tiles, AGC for its glass, Armstrong for its ceiling tiles, Shaw Contract Group for its flooring and MechoSystems for its window coverings. He also talked up bitumen that is not from oil and a concrete that cleans the air.

Pitts spoke proudly of a product one of his students had designed – Gumdrop, a waste gum collector made of waste gum.

Lydia Hopton, property Plan A manager at Marks & Spencer, talked about some of her firm’s initiatives. Most were outside the realm of building, but offered useful inspiration about what materials reuse looks like in practice. In this context the retailer is best known for its Shwopping initiative with Oxfam, where customers drop off used clothes in stores to prevent them going to landfill. Items are either resold, sent to the Third World or their fibres recycled into new clothes.

However, pilot programmes under its well-regarded Plan A for sustainability also include using office furniture recycled from waste cardboard; creating an anti-oxidant skin cream from grape pulp (a waste product of wine-making); incorporating more refurbished items into stock, such as shopping trolleys and shelving; and working with a German cement company to reuse retired mannequins in cement manufacture.

Several useful resources were mentioned for those looking for information and guidance. For example, the Ellen MacArthur Foundation is focused on developing the circular economy – an industrial system that

Cradle to Cradle will be part of our future design and build decisions, one way or another

is restorative or regenerative by intention and design.

The SCIN materials gallery in London's Old Street can help designers and contractors source certified materials, and there are some 120-plus on the Cradle to Cradle Products Innovation Institute website (www.c2ccertified.org).

However, it would appear to be in moving away from 'product supply' to 'service-[level] provision' that industry might be able to make the deepest inroads. Under this model, a contract taken out with a lighting manufacturer or supplier would guarantee, say, a certain level of lux over the lifetime of the building. So the landlord would never actually own the lighting equipment, but lease it. This practice would give suppliers control over the product components, and incentivise manufacture-for-reuse. It was noted that this way of doing things shares a



Left, from left John Davies (Derwent London), Ankita Dwivedi (Gensler) and Jeremy Sumeray (Armstrong World Industries).

lot in common with PFI, although the focus is different.

Again, non-construction products and services point the way forward, here, such as Doc Martens for Life, which gives effectively gives consumers a footwear licence; neighbourhood car-hire scheme, Zipcar; and even RenttheRunway.com, which allows users to sport fancy clothes for an evening.

Cradle to Cradle will be part of our future design and build decisions, one way or the other. Whether the building trade will be able to make enough use of its methods to mitigate the impact of materials depletion remains to be seen. But it is clear that the conference highlighted a growth area in both research and practice that will emerge into the mainstream in the next few years. Look out for C2C becoming as familiar as energy conservation and, to judge from this conference, as passionately preached. ●

C2C: a definition

Cradle to Cradle is a design philosophy summed up as 'remaking the way we make things'. It's a certified product standard that integrates multiple attributes, including safe materials, continuous reclamation and reuse of materials, clean water, renewable energy and social fairness. It is based on the principles of 'waste equals food', 'use solar income' and 'celebrate diversity'. As well as a design concept, Cradle to Cradle is also a quality standard and an innovation platform. It is based on the conviction that innovative science and design can move industry beyond simple 'reduction of this' or 'saving of that' towards a new paradigm where growth is good: eco-effectiveness.

More information: www.epea.com and www.c2ccertified.org



Left, from left Speakers Rab Bennetts (chair), Nitesh Magdani, John Davies, Dr Mike Pitts, Michael Braungart, Lydia Hopton, Ankita Dwivedi and Jeremy Sumeray.

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3: Culture

Delivering the good

Our new MacEwen Award will celebrate architecture for the common good



Hugh Pearman

It's an issue that's never off the agenda but which has been growing with the economic recovery: how should architects do more than merely provide a design and co-ordination service in return for money, but actively seek to make a better society? We know that this is what architects are, or can be, particularly good at. I put it this way back in July: 'Architects have all the skills necessary to make a better world, but we need to keep saying and doing it... architecture is for everyone, not the few. Let's remember that.'

Pious words of course, easy to say but (to risk a clunking truism) the very point of saying this is that it's easy to forget – especially at a time of relative boom when you may even be in the rare and not necessarily fortunate position of having more work than you can easily handle. The size of this issue of the RIBA J – our largest for years – is in itself a significant economic indicator since we are as yoked to the overall performance of the construction industry as you are. So it's a good time to take stock. Is what you are doing in the best interests of everyone, not just the bottom line for you and your client? What

I don't just want you to nominate projects but to tell me what you think of the idea

about the community at large? Can you do better than regulations, better than imposed planning requirements, design something that does considerably more than respond to the functional requirements of the brief?

For us, here's the next step: in this issue (see page 87 and ribaj.com) we launch the RIBA J MacEwen Award: Architecture for the Common Good. We want to identify and celebrate projects that, in the old phrase, produce the greatest good for the greatest number: that have a deliberately wider public benefit. By doing this, we raise obvious questions. How on earth do you assess this benefit? What is the 'common good'? How political is this, exactly? I'm grateful to have been given the perfect response to such entirely reasonable questions by architect Jeremy Till, head of Central St Martins and a campaigner for architectural ethics, when I floated the idea of the MacEwen Award with him and suggested that aesthetics should be in the mix: 'Personally I think that you should make social impact the key criterion – and if challenged, say that this is in no way more measurable than aesthetic delight,' he said. 'If you start saying the scheme has to "look good" as well, then you get into all the arguments about what is "good".'

Fair point – in the judging of conventional architecture awards we are always comparing apples and pears anyway. Aesthetically, it's a deucedly subjective business and I'm perfectly aware that our judging of the MacEwen Award will be no less so. But though I sometimes like to champion the 'ugly' as being frequently interesting, and take the line that 'beauty' is overrated and prone to faddery, I'm sure we cannot fail to be influenced, consciously or not, by aesthetics also.

The spirit of the MacEwen Award is the spirit of collaboration – between professions as well as between architect and public. In that spirit, I don't just want you to nominate projects for it but to tell me what you think of the idea – letters@ribaj.com. ●

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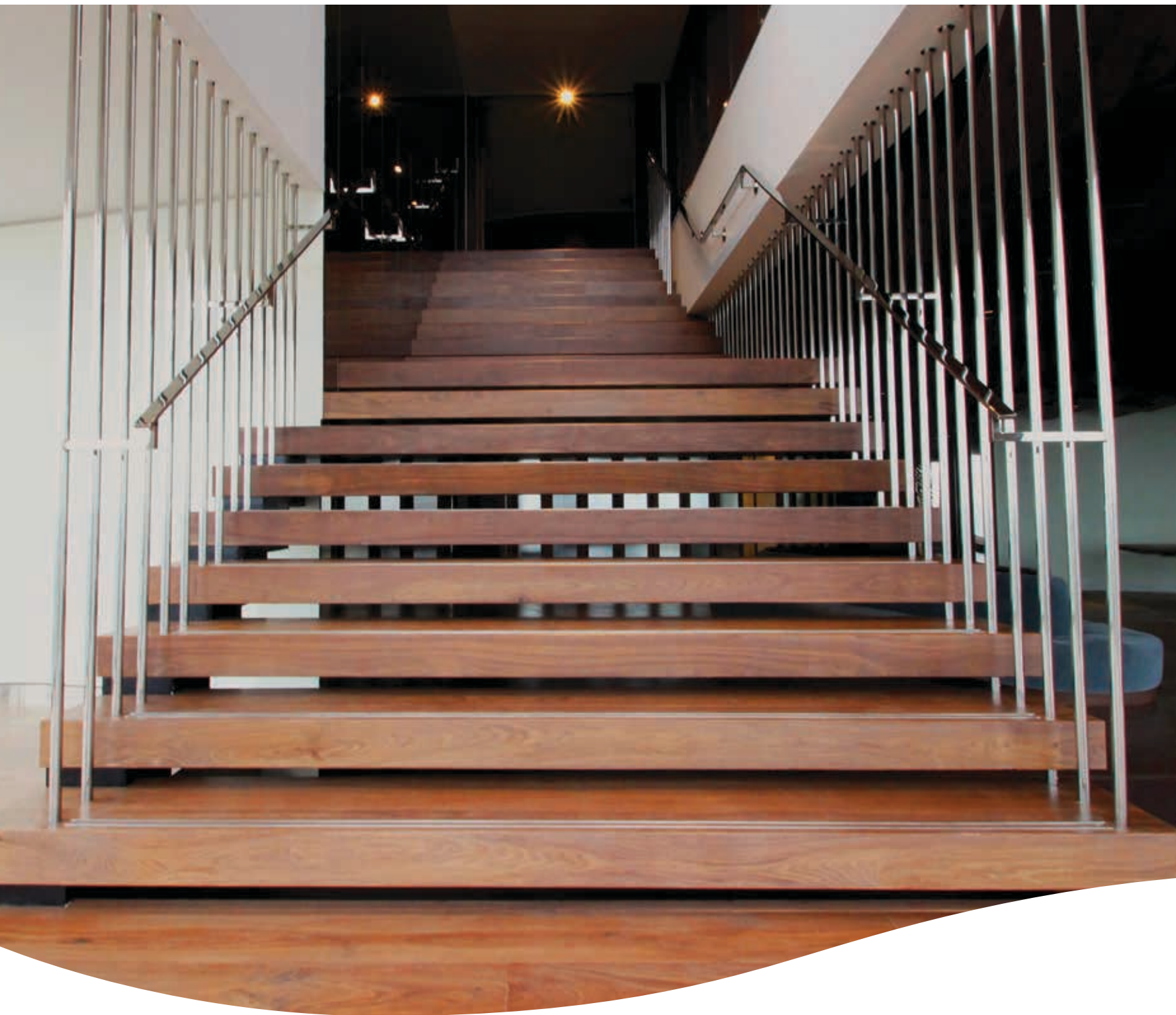
Shamefully I hadn't even noticed the grade II listed Passfields, despite regularly driving past it

Pamela Buxton discovers another post-war listed building:
<http://is.gd/postwarlisted>

Imagine an Esso sign fixed to the roof of the Farnsworth House and you get the picture

Ordinary architecture mulls over the petrol station: <http://is.gd/petrolstation>

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Design and Blair

Is it possible to link prime ministers and architecture?



Will Wiles

Recently I was looking at cushions in a furniture store's catalogue. Stop judging me, we all need an escape. Anyway, these cushions. Two were decorated with 'iconic landmarks'. There was nothing very surprising about the choices. For New York, there was the Statue of Liberty, the Brooklyn Bridge, the Empire State, the Chrysler, the Flatiron; London had Nelson's Column, Big Ben, the Shard, the Gherkin, London Eye and One Canada Square.

Nothing very surprising – until you consider that all but one of the New York landmarks were completed before the Second World War; of the London landmarks, all but two were completed after 1990. I know this isn't terribly scientific, but it's impossible to deny that London has done a great deal of landmark-building in the past 25 years; and it's startling that, in the subcultural, subconscious churn of such things as cushion-covers, the image of its skyline could be seen as being more modern than that of Manhattan.

To switch from cushions to stuffed shirts: the (ongoing, at the time of writing) Labour leadership election has involved a great deal of discussion of the legacy of Tony Blair, not least from the man himself. Fairly soon we will celebrate the 20th anniversary of his rise to power in 1997, and the 10th of his descent in 2007. Or you will celebrate one and not the other, depending on taste, but that's your business. In any case, that decade involved a phenomenal amount of new building, in the capital and

Richard Rogers' Channel 4 headquarters held my attention so totally that I tripped on its shallow stone steps and twisted my ankle

beyond. So is it possible to talk about a Blair legacy in architecture and design?

Certainly, there was a perceptible thaw in 1997. It's easy to forget what a bleak time the early to mid-1990s were in terms of architecture and design. The age of the groundscrapping out-of-town shopping centre with the pitched roof and sprinkling of dovecotes, when even concrete motorway bridges needed some Charles-pleasing brick cladding and Palladian details. Really, we should be cataloguing and preserving some of this stuff now, as A Warning From History, with detailed explanatory plaques in case anyone takes it as a kind of James Wines-style gag: 'This building is not a joke. They really meant it.'

If you were a teenage architecture enthusiast, as I was, it was depressing. I remember being taken, without enthusiasm, by my cousin to see a new building in Hammer-smith. A new building? Why even bother? But I'm glad I did: it was Ralph Erskine's Ark, and it was magical. The exceptions to the general rule of pastiche were rare enough to be mesmerising. Richard Rogers' Channel 4 headquarters, for instance, held my attention so totally that I tripped on its shallow stone steps and twisted my ankle. I still can't look at John Outram's Docklands pump house without feeling the same sense of desperate frustration I felt back then: yes, very nice, but really, all this fuss? Is there nothing else?

The long recession was largely responsible, of course, but Charles and his enablers in the dullard Major government didn't help. The change in the air in 1997 really was perceptible, even if it was caused by property and finance breathing a sigh of relief that the new tenants in Numbers 10 and 11 were not going to harsh their buzz too much. Blair's building boom profited from pre-existing conditions as much as Thatcher's government harvested the fruits of North Sea Oil. The lottery, and the mind-focusing Millennium; the growing economy; low interest rates; and, of course, the private finance initiative, which was all trialled and ready to go: perhaps it's not what Blair's government did as much as what it didn't do. It didn't regulate the City, it did little to halt the slide in social housebuilding, it did nothing to rein in consumer credit. Perhaps it's ludicrous to consider prime ministers as architectural patrons. They are far too interested in the short term. ●

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

MIND THE BUGS DON'T BYTE

If we are going to make a survey of the architecture of the 1990s, let's start with the BBC TV series Bugs, which ran from 1995 to 1999. I've been re-watching it lately, for just that reason. A spy drama with a deliberate emphasis on computers and the high-tech, it was mostly shot around the Docklands, and remains a fascinating document of London on the brink of great change – the po-mo oddities of South Quay before the IRA bomb, Grimshaw's FT print works, CZWG's blue-tiled Circle in Bermondsey, Foster's Stansted before it got cluttered.



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A busy two years

Stephen Hodder signs out with a sense of achievement



Stephen Hodder

As RIBA president I have sought to elevate and support members and staff to deliver the projects within our five year plan 'Leading Architecture' that will have maximum impact. My last RIBA Journal column provides the opportunity to reflect on four themes that I have made a particular focus: outreach, education, membership and clients.

The last two years has seen a dramatic change in the Institute's outreach work. The re-invigorated architecture.com has transformed our online presence and continued investment will see marked improvements for members over the coming year. The launch of the Carmody Groarke-designed Architecture Gallery at 66 Portland Place was marked by a lively discussion between Terry Farrell, Norman Foster, Nick Grimshaw, Michael and Patti Hopkins and Richard Rogers. More recently I have been quite overwhelmed by the inventive Brutalist Playground installation, which is introducing architecture to a new generation. A new parallel gallery at Mann Island in Liverpool next year will see the value of architecture promoted to an even wider audience.

In March this year, following considered work by the Education Review Group, Council approved the re-shaping of architectural education to address student debt, inclusiv-

Our engagement with decision-makers in government grows and focussed campaigns, including our General Election 'white paper', Build a Better Britain, continue to have influence

ity, and the essential relationship between practice and academia.

Our wholesale review of member categories and benefits has been concluded, and I had hoped to announce the re-introduction of the fellowship category before the end of my term of office. For technical reasons this has not been possible but I hope that, together with revisions to the chartered practice offer, it will be introduced next year. The acquisition of 76 Portland Place, imaginatively reconfigured by Theis and Kahn, and the Old Post Office in Newcastle, are legacies that will benefit future members. Our engagement with decision-makers in government grows and focussed campaigns on housing standards, demographic change, and healthy cities as well as our General Election 'white paper', Build a Better Britain, continue to have influence. Protection of title was secured in the DCLG's triennial review of Arb. Further afield, support for our international membership and fellow institutes has seen memorandums of understanding signed with Brazil, Oman, China and Canada, and the soft launch of the Indian Chapter, with Beijing and Shanghai to follow.

Over the last two years the RIBA for Clients initiative has engaged with some 500 clients to provide members with researched insights into changing needs so that we can shape our services in support of better client outcomes. I hope the evidence-based insights of this project captured in the new publication 'Client and Architect: developing the essential relationship', published in the UK with the RIBA Journal and available at architecture.com, will help members to target work more effectively, and improve the value we offer clients. The competitions review instigated by Council culminates this month with the publication of guidance for clients. Work continues with the Find an Architect search tool on the website, which has received almost a million views this year alone.

We have faced challenges together, and I know that some of the projects I have mentioned remain incomplete. But we have much to be proud of and I want to thank all of you – members and staff – for your support over an extraordinary two years. It has been an honour to serve as RIBA president and I look forward to supporting my successor Jane Duncan and the Institute in my year as Immediate PPRIBA and beyond. ●

@HodderPRIBA

WELCOME TO COUNCIL

As you will know, the results of the elections to RIBA council have been announced. I wanted to thank everyone who took the time to stand and to congratulate the members joining council on 1 September:

Albena Atanassova (associate)
Jonathan Ball (national)
Andrew Bourne (Wessex)
Ruth Donnelly (Yorkshire)
Jennifer Forakis (South)
Mark Hodson (Yorkshire)
Lillian Ingleby (student member)
Mark Jermy (East Midlands)
Alan Jones (national)
Ewen Miller (North West)
Elsie Owusu (national)
Richard Parnaby (RSAW)
Mark Percival (national)
Lisa Raynes (national)
Helen Taylor (national)
Nicky Watson (North East)
Richard Wooldridge (North West)

Nuclear options

Even a facility like Sellafield benefits from the architect's range of skills

Jason Boyle

Six years ago I responded to a recruitment ad for Sellafield Ltd on the RIBA Appointments website. I really wasn't aware of what the nuclear industry was all about but I began to read about Sellafield and how its radioactive waste makes it one of the most challenging sites in the world. Its decommissioning began in 2003 and has 100 years of work left due to the nature of the nuclear waste.

At just over 6km², Sellafield is the largest and most complex nuclear site in Europe and is home to more than 200 nuclear facilities and 1,000 plus buildings. Activities include hazard and risk reduction, decommissioning, reprocessing and nuclear waste management, and form the largest, most complex and challenging part of UK decommissioning.

Since the 1990s Sellafield has been constructing a comprehensive suite of waste management facilities to treat and dispose of the waste from the commercial and decommissioning operations of reprocessing. Sellafield is now in its decommissioning lifecycle and focused on high hazard reduction. While many of its facilities have passed their original design life, structural improvements have been carried out over the years.

When I joined the business I discovered that most of the major projects were led by structural or civil engineers, with architects in a supporting role. The process performed there drives the building layouts, which generally require heavy engineering; this is why they have mainly been led by engineers. The differing processes mean that every building at the site is different, which is the real challenge to designers; there are over 1800 staff, including engineers in Cheshire, with a further 10,000 staff at Sellafield itself.

The processes performed at Sellafield drive the building layouts, which means every building at the site is different, which is the real challenge to designers

To lead a major project at Sellafield you have to become a 'responsible engineer'. This is a two-year process because, in the highly regulated nuclear industry, safety is paramount. As an architect it doesn't mean I have to become a structural or civil engineer, rather I had to fully understand my role and responsibilities in order to design and build or alter a nuclear facility. While I am responsible for the civil, structural and architectural part of the project until its completion (projects take between 7-10 years), chartered structural and civil engineers help me. It's a real multi-disciplined environment.

I've been on my current project, Silo Maintenance Facility (SMF), for over three years and it is now on site with completion in 2018. This facility will assist with the retrieval of high hazard waste from existing silos and will operate 24 hours a day. When the project began in 2011 I got interested in what BIM could potentially offer it and with Sellafield Ltd spending £1.8bn annually I could see that it could give the British taxpayer real savings as well as improving the delivery of the project. The good news is that our use of BIM on SMF has led to the company adopting the system on all major projects.

Over six years in the nuclear industry I can see that architects add real value to the design of nuclear facilities, as we have the skills to design complex facilities and work in a multi-disciplined way. We feel comfortable leading the design processes as this is inherent in our architectural training. For me, the greatest reward is creating a facility which will go into operation and reduce the hazard to the UK from the legacy of nuclear waste. ●



MILITARY BEGINNINGS

Construction of the nuclear site began in 1947 with two air cooled reactors. These were operational by March 1952 and produced military plutonium until closing in 1957. However, in 1952 it was decided to build a commercial sized nuclear power station to harness the heat from the nuclear chain reaction, which the air cooled reactors were simply releasing up the stacks. The first reactor for this new power station, Calder Hall, opened in October 1956.

In 1963 the Windscale Advanced Gas Cooled Reactor (WAGR) prototype began operating – the forerunner to the UK's second generation of power reactors. The three more reactors that followed closed in 2003 after 43 years of electricity generation.

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Rally round

The highly organised Jane Duncan is full of ideas as the RIBA's new president, starting with collaborative working

Words: Hugh Pearman Portraits: Morley von Sternberg

'The big message in the next few years is definitely collaboration,' says Jane Duncan, incoming RIBA president. We're sitting over our cups of tea on the terrace outside the Florence Hall. Duncan, who runs a medium-sized practice in Amersham, Buckinghamshire, and knows exactly how tough it can be riding the peaks and troughs of the economy, is conscious that the Institute has to engage with everyone – other professions, politicians, clients, students, the media – in order to progress. 'It's the approach of the two heads being better than one – two and two making 22 when it comes to improving

things in the industry,' she says.

We've just been talking about the RIBA Journal's new MacEwen Award, recognising architecture with the best social impact, and it turns out that her family grew up with the MacEwen family (see page 87) so she knows the personalities behind the name, and the territory: architecture for the common good. For her, that in itself is an inclusive, collaborative thing. And if there's one thing Duncan is known for, it's the drive for inclusivity in the profession which she brought to centre stage recently in the Role Models campaign.

'How serendipitous,' she says happily of





'I don't think we have a dwindling influence. I think what we have is dwindling confidence. So we need to get together more as a profession'



the MacEwen connection, as we launch into the questions each new president must face – starting with: why do you want to be president, and what can you achieve in two years?

Duncan is two things especially: a realist, and a multi-tasker. As she says, 'I've spent great swathes of my life doing crazy things.' Least crazy would be being a local redevelopment champion in her part of Bucks, more so would be writing and directing fundraising pantomimes and the thing which she's always cited for and predicts I will mention too, so here it is – running a salsa class. Which is why a Cuban band will be playing at her inauguration on September 16. 'I'm incredibly organised, and very disciplined, I've always done it. I probably thrive on the challenge of fitting everything in, which is actually enjoyable to me. So how am I going to cope? The same way I've always coped.'

The realist bit comes next. 'I don't think there's a single president who doesn't start off thinking they have a vision and can make a change – otherwise they wouldn't do it,' she observes. 'There's been a lot of work in the background looking at how I

can best effect the start of the changes that we need. I'm not under any illusions that we can change the profession or the way the Institute operates in two years, but we can certainly start.'

She knows that you can get things done in two-year chunks: the Role Models campaign emerged from her bringing the satellite campaign group Architects for Change into the Institute and leading on its campaign for EDI – Equality, Diversity and Inclusion. 'The really big thing for me is the awareness within the Institute. In two years the change has been astronomic. It's natural justice, it's there within everyone, it just needed someone to talk about it.'

If this all sounds a bit too right-on, it isn't: it's to do with strengthening the profession and it includes proper remuneration for what architects do. 'Diversity in the profession is already disappearing. A lot of students start a degree with stars in their eyes, get to the end of the equivalent of Part 1 and don't want to go back – because you get the wrong message, it's very expensive. And then at first your remuneration is atrocious. I would like to get to the point where you do seven years training

and you come out and your salary is equivalent to a young doctor's. It's about becoming an independent professional and being able to look forward to the future.'

Duncan wants to put a stop to architects selling themselves short. 'I don't think we have a dwindling influence. I think what we have is dwindling confidence. So we need to get together more as a profession. We need to build up confidence within the profession. From the very lowest starting point – from being an architecture student – upwards, and continuing right through one's career.'

She aims to re-energise the Council, and will be appointing half a dozen 'strategic subject champions' on everything from the neglected climate change agenda ('It's sunk into an abyss') via the impact of technological change to professional ethics. And she wants the Institute – in its broadest sense as a confederation of members with a collective strength – to host open-door debates on these subjects. 'We need to be talking to people who are not necessarily our membership. Debating with them the key issues of the day that affect our environment. Taking a leadership role, actually, in intellectual and cultural discussions.'

She's proud of the way one of her earlier projects – the Guerilla Tactics small-practice conference – became a fixture because it's all about one of her obsessions: helping younger practices acquire business skills. She thinks senior members, wise in the ways of business, could act as mentors. What becomes clear is that, for Duncan, everything interlinks: inclusivity, apart from being desirable in itself, is for her also simply good business practice which allows the best minds into the profession, whatever their background.

As for her own architecture, she finds the hard work of dealing with lots of domestic clients rewarding. She also put her principles into action by designing herself a low-budget eco-house. 'I loved being my own client. I'm a really good client, I said yes to everything. And I was prepared to be experimental.'

Duncan is well-versed in the RIBA institutional system, indeed with her years of service could be said to know it inside out. And you get the strong impression that this is exactly what she wants it to do now she has the top job: turn inside out, engage with the world at large, strengthen its status. As she says, and keeps saying: the future is all about collaboration. ●



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Better than just good design

Architecture that improves society needs encouraging. The RIBA Journal's MacEwen Award aims to do exactly that

Hugh Pearman

How do you define 'Architecture for the Common Good' – the beneficial social impact of a scheme? We want your help with this. We're launching the MacEwen Award in order to find and celebrate the best examples in the UK and Ireland of projects with a clear social benefit, right across society. This is an award – free to enter, open to all – that recognises that an ethical approach is a key part of good design. It's the architecture of inclusion rather than exclusion, you might say. We want you to nominate schemes: your own, or by others you admire. We are also convening a panel of 'recommenders' to be our eyes and ears and put forward suitable projects.

Architects and their fellow professionals – especially engineers, landscape architects and town planners – have all the skills to make better places and thus better lives for people. They achieved so much in the past. Think of the post-war schools programmes, the new and expanded towns, enlightened conservation, restoration and land reinstatement projects, new environments for healthcare and schools, working environments and community, improved housing space standards, and the drive towards true sustainability. Now, however, there's a feeling that we need to reclaim some of that idealism.

RIBA president Stephen Hodder highlighted three issues of concern to the profession in his column here last month: 'The

This is an award – free to enter, open to all – that recognises that an ethical approach is a key part of good design



architect's role in construction workers' welfare, the displacement of communities caused by urban regeneration and the impact of international investment in new housing'. He added: 'Our profession has always had a strong moral compass with a long and proud history of social activism.'

So too had Malcolm and Anni MacEwen, after whom our new award is named (see p88). We're delighted that the MacEwen family approves of us naming this award after them. The MacEwen Award will be given to the project rather than an individual, recognising the collaborative nature of such schemes. An architect must be involved but it is cross-disciplinary: welcoming landscape, planning and engineering projects as well as buildings.

So what are we looking for? We don't want to be over-prescriptive – we're delighted to be surprised – but we want to celebrate projects that benefit the greatest number across society, in the most ingenious and effective way. Randomly one might think of the best genuinely mixed-tenure housing schemes, projects that reclaim wasteland for temporary or permanent uses, much-needed community facilities, affordable workspace, great healthcare and support buildings, new or refreshed public space, enlightened conversions of previously redundant buildings, schools with wider community uses, and so on. We have no preconceptions about procurement routes – they can be community-led, developer-led, architect-led or any other variation. The key determinant is the palpable benefit provided – both within and beyond the brief.

Support for the award and constructive criticism has come from a cross-section of architects we invited to comment, and one word

kept recurring: 'Timely'. Here's a selection:

Jane Duncan, incoming RIBA president, who knew the MacEwens: 'I'm not just OK with the idea, I think it's magnificent. I like it because I think one of the key things we need to be doing is talking more about our impact, our social role – because architects drive changes in local communities. Their work, their place-making, makes a difference.'

Hana Loftus of HAT Projects: 'Timely, for certain; interesting to consider the almost inevitable shortfalls/compromises that most such projects involve.'

Tony Fretton: 'The idea is very good and timely, and I support it... nice, as we used to say when we were Mods.' He warns, however, against overlooking aesthetics as part of the package.

Robert Mull, dean and director of architecture at the Cass: 'I share others' enthusiasm. This is very timely and important. I would be honoured to support it including being a recommender.'

Soraya Khan of Theis + Khan: 'I think a prize is greatly needed to recognise the wider impact architecture can make, particularly in less glamorous circumstances. I applaud the idea that the awards will delve more deeply into the consequences of good architecture and the long term benefits to all.'

Vicky Richardson, director of architecture, design and fashion at the British Council, says this is 'a subtle and complex subject' where politics can hold sway. 'All the types of projects you mention sound like austerity projects... celebrating make do and mend, or low budgets. Don't architects have a responsibility to question the accepted limits of political discussion and be more ambitious in their view of the future?'

Alex de Rijke, outgoing dean of architecture and interior design at the RCA, with Sadie Morgan, also of dRMM, said: 'What a refreshing, pertinent and all round cracking idea. Gets my vote, and Sadie's... recognises the time and care put into making things that make a difference to society.'

Robin Nicholson, director at Cullinan Studio: 'Brilliant and timely! The Common Good has been having a hard time despite the 'Big Society'. It is good that it is cross-disciplinary with landscape and urbanism... I really look forward to this.'

Thanks to all of them for engaging with this (and in some cases starting to nominate candidates). Now: over to you. ●



The MacEwens, recently married, in 1947.

'I'm not just OK with the idea, I think it's magnificent. Architects' work, their place-making, makes a difference'

– Jane Duncan

WHO WERE THE MACEWENS?

Malcolm (1911-1996), Scottish-born, trained as a lawyer, turned journalist and became parliamentary correspondent of the *Daily Worker*. In 1960 he became the RIBA's first head of information, and was editor of this magazine from 1964-71. His valedictory 1974 report 'Crisis in Architecture' acted as a wake-up call for the Institute, stimulating the long series of reforms that made the RIBA the much more outward-facing organisation it is today.

Anni (1918-2008) trained at the Architectural Association with a rebellious crowd (including Anthony Cox, Elizabeth Chesterton and Richard Llewellyn Davies) fighting successfully to modernise the curriculum. Under Colin Buchanan at the Ministry of Transport she worked on the influential *Traffic in Towns* report of 1962, which first questioned the dominance of the motor car. She rose to become senior partner in Colin Buchanan and Partners, developing a conservation-based approach to urban planning, and is regarded as a leading town planner of her generation.

The MacEwens later became academics and became successful activists for rural conservation as led by the National Parks. They were early adopters of the low-energy world view now called sustainability. Their daughter Kathy was until last year head of planning at Design Council Caba.

RULES

Projects must be in the UK and Ireland, and have been broadly physically completed within the two years to 1 September 2015. A phase of a longer-term project is eligible. Anyone may enter a project, but an architect must have been involved as part of the design team. The number of awards and commendations given will be at the judges' discretion, and published in the *RIBA Journal*.

Information required:

- Name, location and description of project (300-500 words) explaining the beneficial social impact of the scheme.
- Credit list of consultants and clients
- Maximum of six images, to include photos and drawings.

Deadline for submissions: 2 November, 2015
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Palladio lives

Palladianism isn't just a matter of historical interest, as the exhibition at the RIBA's Architecture Gallery makes clear

Hugh Pearman

Palladianism might be regarded as a progressive sect within the broad church of neoclassicism, distinct from its more orthodox cousin Greek Revival. From its Italian origins it was further refined by its largely British adherents from Inigo Jones to Burlington and Kent, and re-exported: to Russia, to the colonies, above all to the United States where it mutated again. Eventually adopted worldwide, as a style and – one might dare to say – belief system, it has proved exceptionally adaptable.

This one might expect, given that its progenitor, Andrea Palladio, was a highly pragmatic and cost-conscious architect. For him the principles of antiquity that he laid out in his Four Books were perfectly capable of accommodating modern building requirements, whether that meant spacing columns more widely in his rural farmsteads so as to allow wagons in and out, or – most famously at the Venetian churches of Redentore and San Giorgio Maggiore – layering pediments and porticos of differing dimensions so as to provide satisfactory elevations for places of worship of very different proportions to their Greek or Roman antecedents.

This exhibition goes much further than the place where such accounts usually stop, which is the traditionalist country houses of

Does a building even have to look Palladian to be Palladian?

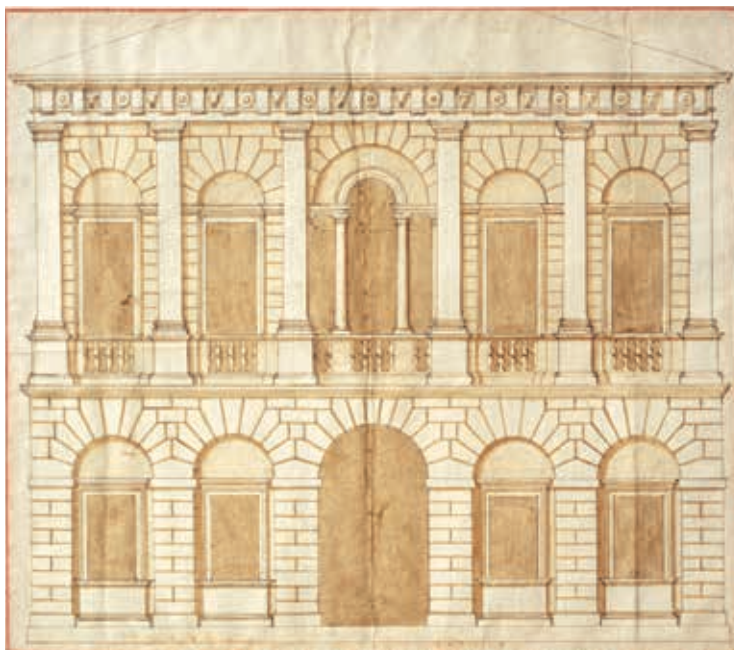


Left Viceroy's House, New Delhi, by Edwin Lutyens (1912).

RIBA COLLECTIONS (2)

a recognisably Palladian type being built today, that hark back to the 18th century boom and with certain exceptions have shown continuing evolution since Raymond Erith. We get Erith and Terry's 1971 King's Walden Bury house, but then the show bravely sets out to demonstrate more abstract Palladianism, informed more by proportion than decorative detail. This includes even that Swiss architect of exquisite modernist restraint, Peter Markli. In other words, does a building even have to look Palladian to be Palladian? If it's just a matter of classically derived proportioning systems (as used by Le Corbusier and Ernö Goldfinger among many others) does that count? Traditionalists say not.

The fact that this exhibition of 75 objects is designed by Caruso St John – modernists



Left Design for a palace by Andrea Palladio (c1540s).



Left Cowshed in Somerset by Stephen Taylor Architects.

infused with a keen sense of historical continuity – suggests this is no ordinary outing for some of the most valuable items in the RIBA's Drawings Collection. They have designed the show to stand free of the walls of the ground-floor Architecture Gallery, so avoiding the fine-art associations of the vertical wall hang and suggesting that this is a living architecture, even if much of what is shown are not working documents. The gallery becomes a kind of Palladian interior, that's the idea. Perhaps that's a bit precious, we'll see. And you can't accuse Caruso St John of avoiding direct comparisons, because a film in the show directly compares a Palladio building – the foursquare Villa Caldogno – with their own landlocked, largely concealed Brick House of 2005 in London. There's chutzpah.

Post modernism gets a look-in, too. Regarded with suspicion by traditionalists who see it essentially as tarted-up modernism, it has its contribution to make, especially in the United States. Po-mo Palladianism could be seen as something of a satire on one particular aspect of the style in that certain elements (especially the pedimented portico) came to signify power and status and continuity, hence its widespread use on key civic buildings and on those commercial buildings such as banks which wanted to look somehow official and safe. The implied quote-marks of postmodern design, especially when irony overcame joyfulness, subverted all that. But Erik Gunnar Asplund is in the section too – postmodern before modernism, you might say.

Co-curator (with Vicky Wilson) Charles Hind made certain discoveries during his research, as in South Carolina where the main rooms of the Palladian mansions (often with double porticos, part of the American evolution) tend to be set up surprisingly high. A chance remark from a gardener helped explain this: the clouds of nibbling native gnats seldom rise higher than 15ft from the ground. This is gnat-belt architecture.

Hind notes that those channelling Palladio tend to adopt his elevations rather than his plans. Now as in his day, the architecture has to accommodate different uses. But there are exceptions: a set of 1960s modernist bungalows in Suffolk by architect John Penn is designed on strictly Palladian plans, each one a little temple set on a plinth. Meanwhile Belgian practice Office inverted the section of the Villa Rotonda and sank it for an underground house in Mongolia (never built).

In the UK, architect Stephen Taylor is represented for his colonnaded barns in Somerset which are more overt references to the Palladian system than some of the material in the show. The message is clear: 300 years after the English publication of Palladio's Four Books and his disciple Colen Campbell's Vitruvius Britannicus, this is anything but a matter of historical interest only. Palladianism is (very) arguably less a style than an operating system. Even subconsciously, it guides architects today. ●

Palladian Design: The Good, the Bad and the Unexpected is at The Architecture Gallery, 66 Portland Place, London W1, to 9 January 2016

This is no ordinary outing for some of the most valuable items in the RIBA's Drawings Collection



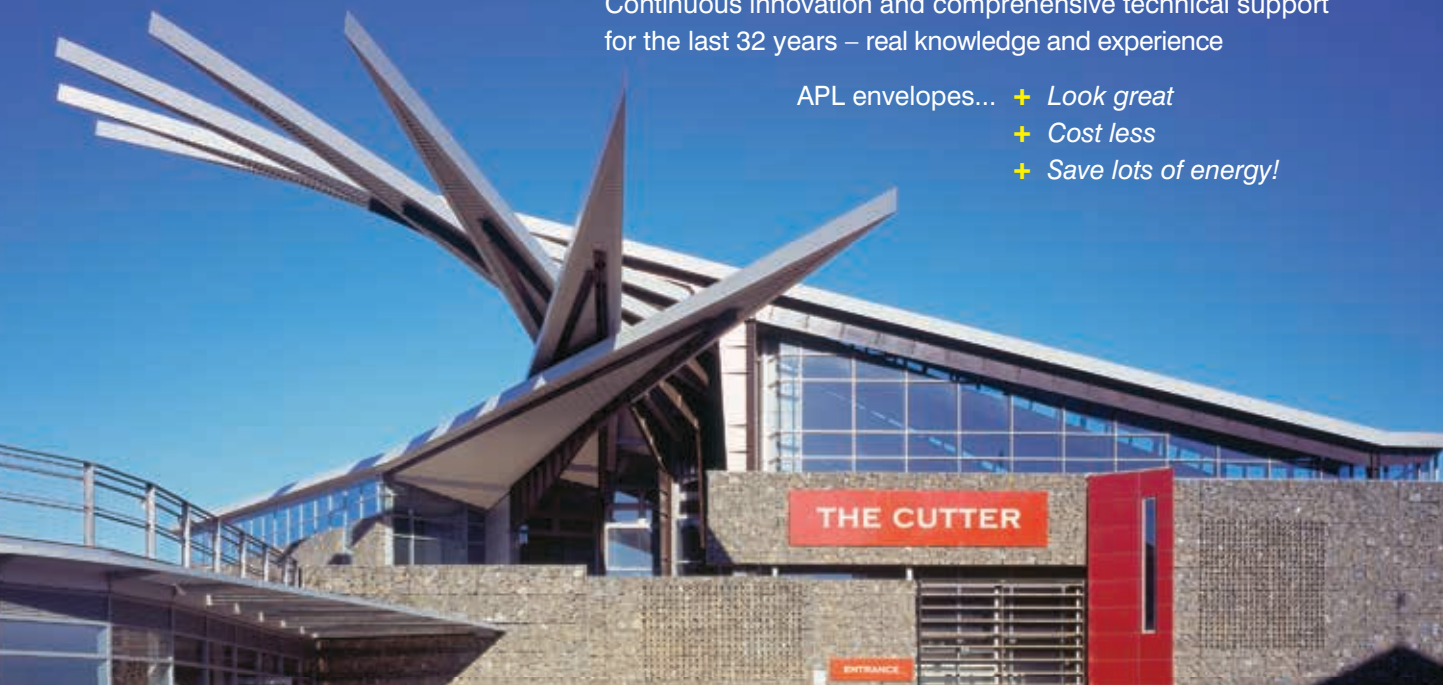
Right Glashutte, France, by Oswald Mathias Ungers (1985).

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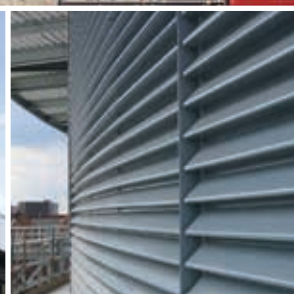
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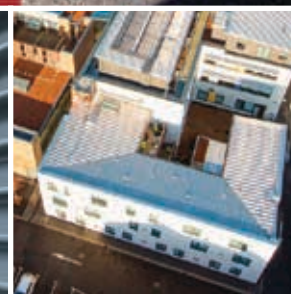
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Great Scott

How – and why –
a very good architect
was often superb

Richard Griffiths

This excellent book gives us a Scott for our age, as Scott gave us Gothic for the Steam Age. Scott lacks a full scale biography but, as author Gavin Stamp says, the sheer scale of his work, embracing some 800 buildings and designs, makes this an impossible task; in any case we have Scott's autobiography *Personal and Professional Recollections*. What Stamp gives us instead is much more interesting, starting with an account of the fall and rise of Scott's reputation as the Gothic Revival and all things Victorian went out of fashion, of his abuse by William Morris and SPAB for the destructive restoration of old buildings, and of the threat of destruction to his most notable buildings. Perhaps a rounded assessment of his career and achievement can be made only now, with the glorious restorations of the Foreign Office, Albert Memorial and St Pancras Hotel. This biography's wonderful colour photographs of his major works, arranged by building type, reveal how dependent Scott's buildings are on the superb quality, richness and colour of the materials. Stamp concludes that Scott was a great Victorian, with the larg-

Scott, not known for modesty, said St Pancras was 'possibly too good for its purpose'



est and most successful architectural practice of his time, and a very good architect.

However, at his best, as at St Pancras, Scott could be superb: 'St Pancras is glorious, unique, romantic, its skyline sheer poetry, its detail exquisite' as even Summerson, the connoisseur of Georgian, was prepared to admit. Scott, not known for modesty, said St Pancras was 'possibly too good for its purpose'. Having come to know it intimately as joint architect for the recent restoration I can vouch for the extravagance of the construction, materials and detailing. I am conscious that this was the perfect vehicle for the skills of the Scott office in adapting Gothic (including Ruskinian Venetian details and even Aesthetic Peacocks) to the vagaries of an irregular and elevated site, giving rise to the great set pieces of the curved meeting rooms and astoundingly complicated grand staircase. Now it is proving fit for purpose as the luxury hotel at the international rail terminus for London. It is not just very good, it is a great building.

The book gives, for the first time, a rounded account of Scott's work on the restoration of churches, where he considered himself a conservative rather than a destructive restorer. This did not stop him unfairly becoming a figurehead for the attack on church res-

Below St Mary's Stafford, Scott's first important restoration. There has been some rebuilding and replacement while leaving the perpendicular clerestory and battlements.



toration by William Morris and the Society for the Protection of Ancient Buildings. I can vouch from my own experience as cathedral architect at St Albans Abbey for his heroic conservative repair of the collapsing tower and leaning south wall, and for the scholarly reconstruction of the rediscovered stones of the shrines of St Alban and St Amphibalus destroyed at the Dissolution – in contrast to the extremely destructive restoration work of Lord Grimthorpe following Scott's death.

So what can architects of today learn from Scott's example? Most notable perhaps an awareness of what it takes to form a successful practice, the leading practice of its day, and how this goes beyond design ability. Scott set out with no great wealth or family connections, and started his own practice with Moffatt building utilitarian workhouses before, with his wife's help, ditching Moffatt when he became financially profligate and prone to offending clients. Scott was always thoroughly professional, on time, excellent with clients and accommodating

Right Restoration work showed a sensitivity, as seen at Ely Cathedral choir and reredos. The tiled floor was also designed by Scott.

Below Woodcut of Scott's gothic design for the Foreign Office, 1859

Bottom St Pancras Station in 1967 before it was brought back to life



Scott was always thoroughly professional, on time, excellent with clients and accommodating if he failed to convince them of his own intentions



if he failed to convince them of his own intentions, most notably in submitting to Lord Palmerston's insistence that the Foreign Office be classical rather than Gothic; the two versions illustrated in this book make clear that the built design is far superior.

Inevitably, with an office of up to 30 assistants there were accusations that Scott did not do all the work himself, but Stamp makes clear just how much design Scott did carry out, at least for major commissions, preparing the designs and personally approving the detailed drawings. His success depended on a strict work ethic, and the ability to travel overnight on coaches or trains; no wonder he was riddled with guilt for neglecting his wife following her death. But it is also clear the office assistants respected Scott, his kindness and generosity, and many went on to become influential architects in their own right, including Street, Bodley, TG Jackson, Garner, WH Crossland, Micklethwaite, ER Robson and JJ Stevenson. The book also describes how Scott's designs were realised to such high quality through a 'network of trust' with his skilled builders, sculptors and craftsmen, to whom he returned repeatedly. Would this were possible today, when quality is almost always sacrificed to cost and programme. ●

Richard Griffiths is an architect who has worked on numerous Scott buildings

Gothic for the Steam Age, An Illustrated Biography of George Gilbert Scott
By Gavin Stamp
Aurum Press, 208pp,
£30

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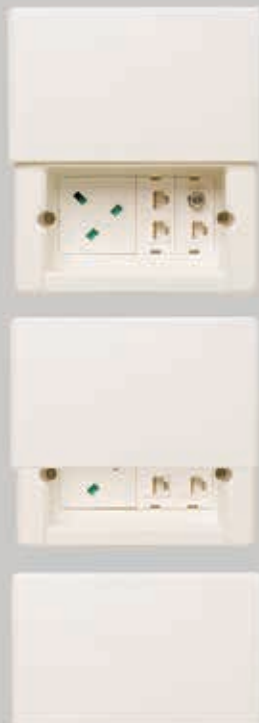
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Keith Scott 1927 – 2015

Founding partner of BDP who brought North American pizzazz to retail architecture



There are personality architects who wield influence through a small, significant output and through teaching – such as James Gowan, erstwhile partner of James Stirling, who died, much-lauded, earlier this year. And then there are those architects who develop different skills, work in largely anonymous teams

and who are responsible for vastly more of what we see and use in the built environment. One such was Keith Scott of BDP, who died aged 88 in July. It is one of the oddities of architecture that as a 'commercial' architect, Scott would not normally be considered obituary material in the same way that the slightly older Gowan was.

Yet Scott, as a founding partner of BDP in 1961, was a pioneer of the firm's multi-discipline, collectivist way of working alongside his boss, Sir George Grenfell Baines. Both were culture-hungry men of working-class origins and egalitarian ideals emerging from Baines' earlier practice in the 1950s. Baines, Scott and the other founding partners were based in Preston, Lancashire, and from this off-pitch base swiftly developed the firm from a regional to national and then international practice with a network of offices.

When I worked at BDP in the early 1980s, the growing London office still felt like a satellite of its north-western powerhouse of Preston and Manchester. Scott – a dapper gent, bow-tied in the old-school manner, bright-eyed and birdlike – would drop by the office increasingly often as he became the darling of the pension-funded developers who were building a new wave of city centre shopping centres. It was a business where personal contacts and experience counted for everything, and Scott had the ear of blue-chip clients. They trusted the transparently rea-

sonable Lancastrian architect with his planning expertise, and often went to him first, ahead of London rivals. He won competition after competition for the practice.

Scott was born in Preston, educated at Preston Grammar School, lived there all his life and died there. But he travelled constantly and had an international, specifically North American, outlook: having qualified in Liverpool as an architect-planner, he won a Fulbright scholarship to MIT in Boston, Massachusetts. He brought a first-hand knowledge of American design back to the UK, and took care to keep himself up to date with it. A personal hero for him was John Portman.

Scott, always ferociously busy, had a portable drawing-board so he could work on trains and in cabs. His style changed as fashions did, from modernist to post-modernist (compare his sharply geometrical shopping area of Blackburn in the 1960s with the neovernacular-meets-Arts-and-Crafts Ealing Broadway Centre of the 1980s) but it always betrayed an interest in complexity. His modernism was mannered rather than functionalist, and in early schools and residential tower blocks he clearly makes efforts to avoid the bland box. When it came to Ealing Broadway the quirkiest sections of this undeniably strange complex were delegated to his traditionalist-minded colleague Francis Roberts: Scott's sections lack the same conviction.

In later Scott-led retail schemes such as in Carlisle and Ipswich he increasingly embraced context and existing street pattern. He also acted as his own developer for housing schemes in Cumbria, while creating an annual classical music festival, attracting top names, in the 'buro-landschaft' Preston office campus, an old mill complex.

Scott was an entrepreneurial, collaborative architect with a well-developed social conscience and an inquiring mind. Predeceased by his wife Dorothy and son Quentin, he leaves his children Louise, Hilary and Tarquin, and two grandchildren. ●

Hugh Pearman

In Memoriam

ALAN EDWARD CROCKER
ELECTED 1948, EAST TWICKENHAM, MIDDLESEX

THOMAS HARLEY SHERLOCK
ELECTED 1952, LONDON

KENNETH DAVID SMITH
ELECTED 1953, WINDSOR, BERKSHIRE

JOHN NIBLOCK
ELECTED 1954, BELFAST

RALPH HUGH TOMPSETT
ELECTED 1955, TUNBRIDGE WELLS, KENT

ROBERT PAUL YOUNGER
ELECTED 1955, DORCHESTER, DORSET

JAMES ALEXANDER MCALISTER
ELECTED 1962, BALLYNAHINCH, COUNTY DOWD

TREVOR ALBERT ROSIE
ELECTED 1962, UPMINSTER, ESSEX

JAMES AUBREY BOUTWOOD
ELECTED 1964, DUNMOW, ESSEX

ROGER MILLER
ELECTED 1968, ST ALBANS, HERTFORDSHIRE

ANDREW WILLIAM DOUGALL SAMUEL
ELECTED 1968, KILMARNOCK, Ayrshire

TERENCE CHARLES WARD
ELECTED 1971, HINCKLEY, LEICESTERSHIRE

DAVID GEORGE LEWARNE
ELECTED 1973, LOSTWITHIEL, CORNWALL

TIMOTHY JOHN BENNETT
ELECTED 1974, ALRESFORD, HAMPSHIRE

ROBERT FELIX
ELECTED 1976, LEEDS

JOHN ROMER
ELECTED 1998, LONDON

PILAR GONZALEZ-HERRAIZ
ELECTED 1990, MADRID

GERHARD MICHAEL KALLMANN
ELECTED 1948, CAMBRIDGE, MASSACHUSETTS

JOHN RODERICK POUND
ELECTED 1953, WILMSLOW, CHESHIRE

PETER CROFT
ELECTED 1974, WOODFORD GREEN, ESSEX

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Exchange

We must mind our aitches

Charles Correa would have been surprised to know that he had designed the 'Mahatma Ghandi memorial complex' (Obituary, page 69 RIBAJ August 2015). 'Ghandi' pronounced would mean 'dirty' in Hindi.

Sumita Sinha, London

Apologies – it should of course read 'Gandhi' – Ed.

Don't hold back

Summertime and the rest of the conversation's all on Twitter this month. We love that discourse, but does nobody write letters with more than 140 characters and full stops these days? Don't tell us you're too busy to agree or disagree with us any more!

One student wasn't happy with our 'Keeping the students happy' review of Manchester Metropolitan University's new Union building by FCBS...

Jordan Kirby @JordanKirby505

You've clearly not spoken to any of the students.

Tell us more, we urged...

Jordan Kirby @JordanKirby505

The old site was on the right side of campus as it was on Oxford road, used by the vast majority of students for one... there's also been space made for you to sit outside the bar but this space is north facing, across from a tall building.

Curtain twitchers unite

Re the automated home, over at Products in Practice, we asked: 'Ever longed to control your curtains via your watch?' Which was asking for trouble really...



Bjarne P Tveskov @tveskov

No.

Per Jessen Schmidt @perjschmidt

Right @tveskov The killer smart watch app would be one tap to turn the kids off, force tap to put them to sleep.

Anita Weaver @anitaweaver1

I'd prefer to control my watch via my curtains.

Comprehensive conundrum

...another question answered. Re an article on healthcare design by Justin de Syllas, we asked 'Whatever happened to the idea of comprehensive health centres?' ...

Paul Jones @Paul_Jones_1983

The Tories got into power.

Some enchanted evening

...We moved into showbiz by reviewing the elaborate set design for 'Sinatra' by Stufish, the practice of the late great Mark Fisher (this and other articles on RIBAJ.com)...

Marianne Trotta @MarianneTrotta

Indeed, the production is amazing and it feel like Sinatra is right there in the room, singing for you #Sinatra

Hardly amateur

We got a lot of appreciation for our 'Parting Shot' photo of Brasilia by former RIBAJ editor and 'talented amateur photographer' Monica Pidgeon, plus this from her distinguished successor as editor and curator of her archive...

Peter Murray @PGSMurray

Monica Pidgeon – not sure she was an 'amateur photographer' as she published a lot of her work.

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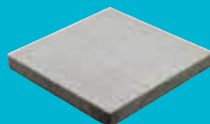
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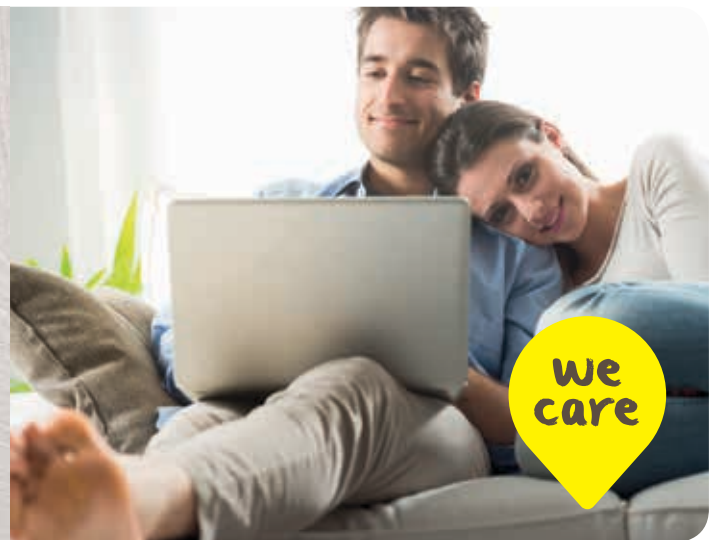
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Viewpoint

A competition celebrating
new perspectives



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Space and light

The aim of the Viewpoint competition is to celebrate the forgotten notion of 'the view'. As a manufacturer of bi-fold doors, Origin understands the importance of space and light in a home and wanted to create a competition to showcase buildings that facilitate the relationship between inside and out.

Bi-folding doors are today one of the most popular products for creating cinematic views, because of the large expanse of glass and slim sightlines they offer. They also develop a 'third space,' by merging interior and exterior.

In the 13 years that Origin has been manufacturing aluminium bi-folding doors and windows we have witnessed a range of projects for opening up space and creating remarkable views with our products. Even the most subtle changes to a structure can produce a special view out of an ordinary development, transcending the limits of the environment by increasing the space and light within.

My own perception of the significance of space and light within a property has changed dramatically. These two fundamental elements are often taken for granted yet can really change a person's outlook on life, by having a positive impact on health, educational achievement and personal relationships. It is not always possible to generate that perfect view, or even a garden view, but what this competition clearly demonstrates is that even the most modest spaces can be enriched by architectural design, revealing visual axes or alignments that were formerly hidden.

We are absolutely delighted to see the range of projects submitted, demonstrating the versatility of architectural input across the UK and providing unequivocal evidence of how clever design and the use of light can change a room or view from within a building, enabling people to enjoy a better life.

Ben Brocklesby

Sales and marketing director, Origin



The transformers

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Produced by the RIBA
Journal of behalf
of Origin Global

Supplement editor:
Pamela Buxton

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Sub-editor: Gail Novelle

Cover image: Spiral
House, designed by Jack
Woolley. Photograph by
Hélène Binet

When Origin Global first came to us with a proposal for a competition, we did some lateral thinking on what it might be about. When everyone seems to want something 'iconic', it is too easy to concentrate on the building itself as an object of desire; to fetishise it as something radically distinct from its context. We decided we didn't want that; and neither, it turns out, did Origin. They seemed more concerned with the idea that their products liberated views and created new relationships between a building and its environment.

And so the Viewpoint competition came about, offering our readers the opportunity to submit schemes for consideration and for the winner to have their view preserved for posterity by one of our leading architectural photographers. We were looking for a building that did something transformative; that drew your attention to the landscape by intelligently focusing the viewer's attention on what is around them, rather than just the building itself.

Our judging panel, which I chaired, gave generously of their time, and the process was extremely enjoyable. All the schemes presented made us think more about what a view might constitute and how architecture might catalyse it into something greater through consciously directing our attention to it.

Strangely, for a competition about views, the winning entry, a house hunkered into the ground in an urban London street, has no real view at all. But with what limited aspect it could draw out of the site, it turned what could have been a cold and austere outlook for the home into something contemplative and elemental, where light strikes its brick walls to illuminate everything around it. There may have been far better views to be enjoyed from other contenders, but for the way that this project sublimated both its context and itself, it was Viewpoint's clear winner.

Jan-Carlos Kucharek

Senior editor, RIBA Journal



The judges

Will Alsop is a visionary architect and artist best known for his Stirling Prize-winning Peckham Library in south London. Other key projects include the Sharp Centre for Design in Toronto, and Hôtel du Département des Bouches-du-Rhône (Le Grand Bleu) in Marseille. He is currently director of aLL Design, which he set up in 2011.



Hélène Binet is one of the leading architectural photographers in the world. Over the past 25 years she has photographed contemporary and historical architecture and landscape, with clients including Peter Zumthor, Zaha Hadid, Daniel Libeskind and Caruso St John. An advocate of analogue photography, she works exclusively in film.



Jonas Lencer is studio director of architects dRMM. As well as overseeing the day-to-day business of the practice, he has played a key role in the design of dRMM's Wansey Street and Harper's Square residential developments at Elephant & Castle, south London, and its housing on the western edge of the Battersea Power Station site.



Any decent architect can make the most of a stunning outlook. But it takes a particularly nuanced touch to make a special view out of an ordinary, or sometimes, as the eventual winner proved, a downright unpromising, situation.

It was this ability to create a view that transcends the limits of its context that particularly appealed to judges in the inaugural Viewpoint Origin Global competition.

Entrants submitted up to six photos of one of their recently completed projects where the architecture revealed novel or surprising aspects of a view. These were swiftly whittled down to a long list of 20, ranging from modest house extensions to a substantial city office building, a major city art gallery, and a centre for those with profound physical and mental disabilities. Judges gave each equal and careful consideration, and tried not, as Alsop noted, to get seduced by the locations.

This was particularly difficult when considering entries such as the Godolphin Arms in Marazion, Cornwall, with its breathtaking views of St Michael's Mount. Here judges appreciated the way that Architects Design Group's renovation work at the Godolphin Arms had opened up stunning, previously under-utilised beachside views of Mount's Bay.

'It's very arresting... but you almost can't go wrong with it,' said Alsop.

On a less dramatic level, H  l  ne Binet appreciated how the splayed plan of the Springvale domestic extension by Anthony Duckett opened up ‘cinematic’ dual views of the garden through both the kitchen and dining room. Judges were also engaged by efforts

to prioritise wheelchair-height views out of the Queen's Walk Resource Centre & WREN Building in South Ruislip. The use of a variety of window sizes and heights was designed to cater equally for both wheelchair users and the able-bodied.

In the end, six entries emerged as clear contenders for the top prizes. Of these, two were blessed with particularly picturesque natural scenery. At Sumburgh Head Lighthouse on Shetland, Groves-Raines Architects created an education centre with a curved bay window that takes full advantage of sea views of Shetland and Fair Isle.

'It's quite dramatic. It would be great being in there with that view,' commented Alsop.

LEAP Architect's Highland Steading enjoys a wonderful Perthshire setting. Judges appreciated the way that the new estate house was given a more closed-off front elevation but then opened up at the rear to exploit the views.

'It's a fantastic view and they have taken full advantage of it,' said Alsop, who also liked the periscope views of the mountains from the showers.

'I like it. There's a lot of view,' added Binet.

Of the urban entries, MUMA's acclaimed Whitworth art gallery – without doubt the best known entry – also enjoyed a promising parkland setting and was praised by the judges for its well executed framing of vistas.

The other three shortlisted entries had less obviously auspicious settings. Two were new houses – Jack Woolley’s Spiral House in Balham, south London, and Richard Hopkinson Architects’ The Ashes Folly near

Shooting the winner



PHOTOGRAPH: BENJAMIN THOMAS

Spiral House was a great choice for the shoot, which went very well.

It sits very nicely in the street and is a beautiful place. And because the programme of the house is so unique and special, it's easy to grasp and you can concentrate very well on it.

When I shoot, I study the plans and then walk around the space. I then understand when the light will be right for certain shots, which is very important.

I start with the more general views – in this case the entrance with the garden wall and the courtyard stairs – and then work through the spaces, ending with the shots that get to the core of something in particular.

It takes a lot of time to feel the space and

know what's important in it.

Here I did very simple images because it's important to follow the gesture of the building rather than doing something that doesn't belong.

The main living space of this small house is basically a giant window with a view onto the inner courtyard space. What wasn't clear from the photos we'd seen in the judging was that this window can open up completely so that it becomes one space with the little courtyard.

This relationship is the most important in the house and it became a priority for me to show how this space opens up, showing the difference when the window is closed and open, and showing the view from inside

looking out at the wall, and from the outside looking into the room itself.

Spiral House is all in brick inside and out, which is lovely. I like to photograph things with a strong materiality and sense of continuity. It's very beautiful, and I did photograph the light coming down through the rooflight onto the brick.

Sometimes I walk into a building I'm going to shoot and instantly think it's amazing, but by the end of the day I have lost that enchantment. At Spiral House, however, I didn't experience any drop down. It doesn't have any pretensions but is a very clear and simple design statement so you can't really ever be disappointed. It was a worthy winner of the competition and I enjoyed shooting it.

Winner



Spiral House, Balham, London

Architect: Jack Woolley
Photographs: Jack Woolley

Architect Jack Woolley saw self-build potential in a site that had once been the garden of a Victorian terrace but which had been abandoned and overrun with Japanese knotweed for 15 years after planning applications failed.

The result is Spiral House, an 88m², single-storey home named for its boundary wall, which weaves around the site to form the habitable spaces.

The two-bedroom house was designed around three key viewpoints. The first was the street view. To preserve the long view of tree-tops, shrubbery and sky over neighbouring back gardens, the house was partially sunken so it rises only 450mm above the pavement boundary wall. Looking back from the bottom of the steps, the view captures three houses in the terrace opposite.

Bird's-eye views were another consideration. Woolley planted the roof of the house to give it a horticultural aspect, and used the brick parapet to make the spiral clearly visible from above. Views out were also crucial, requiring careful juggling to take account of overlooking. The transition between interior and exterior is blurred by the use of a 6.5m folding glazed wall along the living space.

The other key long view out was achieved with an 11m roof light along the northern edge of the building, which gives an uninterrupted high view while avoiding overlooking. There

is also a glimpse of the ever-present brick boundary wall.

'I didn't want to feel excessively enclosed. So I tried to get long views by using a roof light to give an elevated view of rooftops and tree-tops. It does make the space feel light, rather than oppressive,' Woolley says.

Much of the success of the house is down to the detailing of the brick wall itself. Woolley specified Roman style bricks by Belgian manufacturer Vande Moortel, used with thin, 4-5mm mortar joints. Particular attention was paid to the detailing where the wall divides to form a flower bed alongside the steps, and to the treatment of the steps, where brick nosing is used to link them back to the walls.

Overall, Woolley aimed for as simple as palette as possible to emphasise the texture of the wall, choosing the Roman bricks to tie in with the red brick of the neighbours while signalling through their shape that it is a new, if enigmatic, intervention.



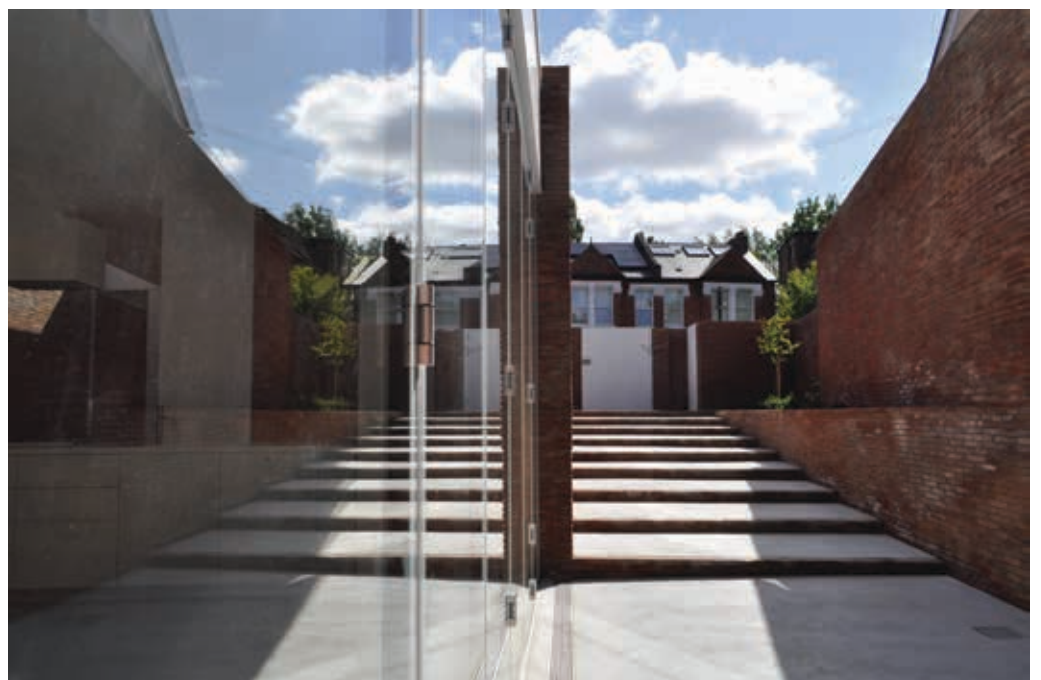
Opposite: Wide steps to the entrance form a modest courtyard.

Far left: Ground floor plan. Key: 1 Street entrance; 2 Bins; 3 Steps; 4 Living room; 5 Kitchen/dining; 6 Bathroom; 7 Bedroom.

Left: The modest form preserves views to the mature trees beyond.

Below left: Rooflights in the living space give sky and treetop views.

Below: View back up towards the street.







The brick perimeter wall (left) encloses the courtyard and returns to form the house wall. (below). Brick is the dominant material in the living room (below).







Folding doors open the living room completely to the courtyard (left and above). A linear skylight admits natural light to the rear of the living space.





Living room view of the garden wall (above) which flanks the steps down to the house entrance, creating a semi-private, contemplative space. View down the brick side wall (right) from the bedroom.



Runner-up

De Beauvoir House, London

Architect: Hamish and Lyons Architects





‘We’ve always loved inglenooks,’ says Hamish Herford of Hamish and Lyons Architects, designers of an intriguing rear extension to a house in north London.

This 4m-high glazed box projects 400mm into the garden, creating a special nook to curl up in as well as framing views out.

Hamish and Lyons was asked to reconfigure the existing closet wing as part of a refurbishment of the Victorian property. The client wanted to avoid a ubiquitous glazed rear extension and instead sought something that would look ‘as if Sir John Soane might have designed it’.

In response, the architects relocated the guest loo to the utility room and straightened the dog-leg stairs to create a double-height viewing chamber. This gives the effect, says Herford, of stepping down into the garden as you descend the stair from ground to lower ground level.

Inspired by Soane’s top-lit spaces, a large roof light of structural frameless glazing

replaces the old solid pitched roof, capturing additional views up the rear of the property and to the sky.

A huge amount of attention was paid to the detailing of the box, which is lined in band-sawn oak slats that function like giant picture frames. There is under-seat heating as well as two reading lights incorporated in bronze slots in the walls of the box. Glass is low iron for maximum transparency, with one openable panel.

Externally, the extension is framed in reclaimed London stock bricks to retain the materiality of the original house.

According to the architects, the aim was to create an intimate room that is both part of the house and its own separate entity within the garden. They envisage it being used as a cosy nook filled with sheepskins and cushions.

‘It’s not overlooked. You don’t feel like you’re in a goldfish bowl,’ says Herford.

The extension is the practice’s first completed built project.

Far left A reconfigured closet wing creates a nook framing views into the garden and up into the back of the house.
Above left The projecting glazed box.
Above: Reclaimed bricks frame the windows in the extension.

Commended entries



Specific views were carefully framed across the countryside (left) and the rear garden (below) at The Ashes Folly.



PHOTOGRAPHS: ALAN WILLIAMS

The Ashes Folly, Hadlow, Kent

Architect: Richard Hopkinson Architects

The Ashes Folly is a retreat/guest extension with carefully framed views of both the garden and the surrounding landscape.

Designed by Richard Hopkinson for himself and his wife Julia Milnes, this two-storey addition celebrates both elevated and sunken perspectives. The lower level's introverted space gives intriguing views of the sunken garden pond.

'The idea of the eye-line at grass level really is a different way of looking at the garden. The water is at sill level,' says Hopkinson.

In the upper storey, a projecting bay window takes the gaze above a bus stop to capture the pleasant south-east view over the fields on the other side of the road, with a line of pylons marching across the landscape. To the west, a standing height eye-level window frames a distant view of an old oast house.

Looking back towards the garden, the rear upper window sets up a north view of an ancient apple tree that had previously had no visual relationship to the rest of the house.

The pyramidal roof form takes references from Kentish oast buildings.

Highland Steading's glass prow gives unhindered views of the surrounding countryside (below). Periscope windows (right) give views of the mountains, which are also framed by a large window over the courtyard.



PHOTOGRAPH: GILLIAN HAYES

Highland Steading, Perthshire

Architect: Marcus Lee/Flacq and
Cameron Webster Architects

Showers with 'periscope' views of mountains are among the many ways that this 836m² (9,000sq ft) farm steading in Perthshire makes the most of its tremendous natural setting.

Highland Steading is arranged around a courtyard and consists of the six-bedroom main house with subsidiary buildings providing a further three bedrooms. Flacq led the design to planning. Collaborating with Cameron Webster Architects, former Flacq director Marcus Lee (now LEEP Architects) took the project to completion.

The design, an RIAS Award winner this year, makes the most of spectacular views towards the south in particular, as well as east and west, and across the courtyard to the mountains. To the south-east is the prow, a glazed corner end on ground and first floors that gives expansive views from the main living room and the master bedroom suite.

Principal rooms face south, with bay windows giving views in three directions and balconies to the bedrooms above. In the showers, mirrored 'periscopes' with views of the hills were inspired by the high chimneys of the Victorian hunting lodge that previously occupied the site.

'The quality of light in Scotland is special. Controlling the daylight coming into the building was as important a consideration as framing the spectacular views out,' says Lee, who entered the project for the Viewpoint competition.



PHOTOGRAPH: MARCUS LEE

Commended entries

Sumburgh Head Lighthouse Education Centre, Shetland Islands

Architect: Groves-Raines Architects

The curved form of the new Education Centre at Sumburgh Head Lighthouse frames panoramic views that take full advantage of the spectacular coastal location at the southernmost point of Shetland.

Groves-Raines Architects' design took inspiration from the many Second World War concrete gun defences dotted around the

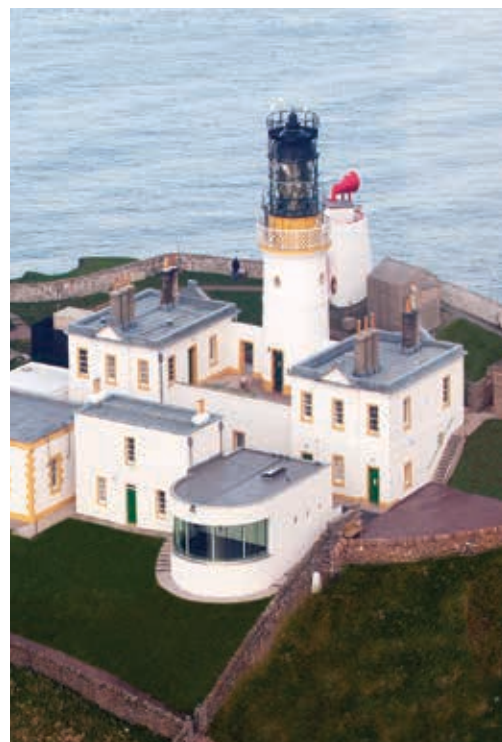
Shetlands as well as 1920s and 30s seaside architecture.

The new facility was designed for the Shetland Amenity Trust as part of a wider restoration and repair of the site, which includes an A-listed 1821 lighthouse by Robert Stevenson.

Perched on the edge of the site with views of both the mainland and islands, the two-storey building also provides facilities for Shetland Amenity Trust, the RSPB, and a resident artist.

Its dramatic 21m glazed frontage is formed by 10 curved, double-glazed panels measuring 2150mm in height. Glazing bars are lined up with the structural columns to minimise disruption of the view.

The architects hoped to create the effect of looking out from a cave high up in the cliff face. A deep ledge in front of the window offers somewhere to sit and enjoy the views while protected from the often severe weather conditions, which added an extra challenge to the construction process.



The curved extension to the lighthouse (above) houses the education centre and gives extensive views of the Shetland coastline (left).





The Whitworth, Manchester

Architect: MUMA

PHOTOGRAPH: ALAN WILLIAMS

Views into the galleries (above), and through the interior and out to the adjacent park (right), are prioritised in MUMA's Stirling Prize-shortlisted reworking of The Whitworth gallery in Manchester.



PHOTOGRAPH: MUMA

MUMA's reworking and extension of The Whitworth gallery was all about the views – introducing vistas out to the park, and creating enticing glimpses in.

The original Victorian building was inward-facing with little relationship to its leafy surroundings. When its rooflights were covered up during the 1950s it was further internalised. MUMA introduced a series of inside-outside connections, creating three long views east-west along the ground floor.

Another east-west view is introduced by the new lower promenade, as well as a north-south view framed by a gathering space for children entering the study area.

The unarticulated brick facade on the southern elevation has been opened up by a glazed promenade giving views into the building and its activities in the hope of encouraging more locals to venture in.

‘We were always trying to draw green space into the depth of the plan,’ says founding partner Stuart McKnight, describing it as a series of unfolding views through layers of building that celebrate the connection to the park and gardens.

Master class

Four noted architectural photographers describe how they go about a shoot

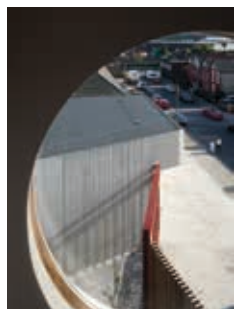


Dennis Gilbert

Naturally the formal process of framing is the central puzzle of photography. To frame another's composition [a building] is an added complication: how to describe something that has itself doubtless been extremely carefully composed, and show how it fits into the city or the landscape. So after the initial dilemma of where to put the camera for the 'best' view, the next is: how does the building look from there and how does it connect to the context?

These questions are the drivers of my work. It is a matter of having a sense for these dilemmas and some knowledge of both the depiction of landscape and the depiction of constructed space. It is like having to choose one single viewpoint from which to look at a sculpture. I like particularly the difficult street view: how do you place the building in a chaotic street without the perspective dominating the picture?

As an example, the street view of O'Donnell + Tuomey's Community Centre in Dublin (below) includes just enough of the adjacent houses, and with the street lamp and the telephone wires the picture cannot avoid pointing out this radical addition to the city. The perspective is held at bay by the camera with a horizontal shift, and the view from the window back down clears up any confusion. The problem is cracked.



Morley von Sternberg

Photographing great architecture is a bit like photographing supermodels – you don't have to do too much. The challenge is when you're photographing something more run of the mill, like a commercial office. Some buildings may be fantastic internally but because they are processional spaces would work much better as a film.

I like to sit down with the architect and a set of plans and then I use Google Street to suss out where and how the building sits. When I'm there, I like to stalk the building in its context to get the shots beyond the obvious ones. What you can't anticipate beforehand are the finishes, and the potential of inside/outside or dusk shots that can become an unexpected, happy accident on the day.

The key to a good view is the third dimension. Steve Rosenthal, the American architectural photographer, summed it up well: 'Architecture is the skill of transforming two dimensions into three dimensions; architectural photography is the skill of transforming three into two dimensions.'

One of the favourite views I've ever photographed is the old staircase at St Pancras Hotel (below). I like an image to lead the eye into the space and make the viewer wonder about what's around the corner, what's not seen, and how the light falls.





Gareth Gardner

Normally I have several different types of views in mind. Photographic records of elevations serve as a visual description of the building akin to measured drawings.

I'm also interested in communicating the story and intention behind the project, and showing how a building is used. There's a growing appreciation of including people in photographs, which can assist with this narrative. With digital photography, you can play around with people in space far more.

Thirdly, I am looking for images that work with the architecture but are beautiful in their own right. These might be quite abstract, or simply capture a particular moment. Architects sometimes request another type of view, one which repeats their cad visualisations.

Perhaps because I started off as an engineer, I like grids, order and symmetry, and some buildings definitely lend themselves better to that than others. A building's shape and proportion often suggest certain image orientations such as landscape, portrait or square, although you can always crop afterwards.

I like views through spaces that help tell a story about how you move through a building.

I'm also drawn to highly curated views, such as this tightly framed box window in New House by Guard Tillman Pollock Architects in Highgate (below). It gives a magical sense of being embedded in woodland despite its semi-urban location.

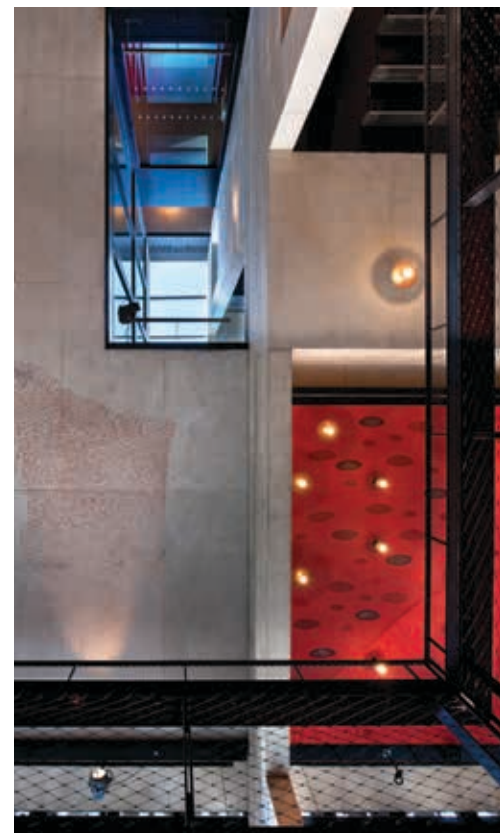


Philip Vile

I like to let a shoot unfold, allowing the spaces to reveal themselves gradually as you experience the building. I prefer to save myself some surprises to enjoy along the way rather than just focusing on the best shots. My approach is to express how a building works, not just how it appears, and to tell a bit of a story in every shot – a story of visual relationships.

I like to subtly lead the eye on a journey within the picture, to a space you may want to inhabit that might be just out of view.

When I shot the Everyman Theatre in Liverpool (below), I tried to show how Haworth Tompkins had considered the upward view from the foyer to draw the eye. They worked with artist Antoni Malinowski, who created blocks of red punctuated with what appear to be shoals of iridescence, enticing the gaze beyond the elegant, shuttered concrete staircase and mesh balustrade up towards the higher planes.



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Left. The amphibious house looks anything but – until the local river floods

Below. Hiscox Headquarters building in York.



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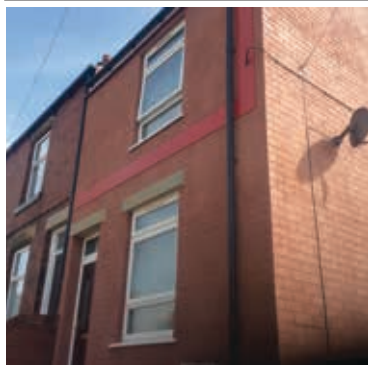
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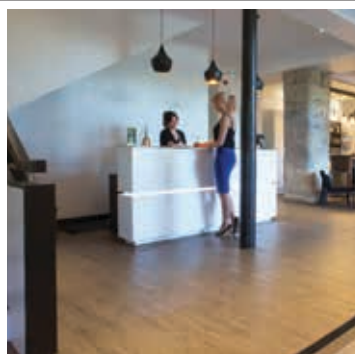
This 45 minute seminar will discuss the importance of using effective modern methods of construction to ensure lasting balcony and terrace installations. It will also explain the importance of waterproofing measures and will look at some of the benefits of the different products currently available on the market. Run during lunch breaks from any business premises requested, the training session is being offered free of charge with lunch included. The seminar includes a 15 minute question and answer session and participants will receive a certificate upon completion. Please quote reference number **Ref: R9BT09** for priority bookings.



New Georgian Red joins weber.rend RB colour range

Saint-Gobain Weber has introduced a new colour to the brick-effect finish for their External Wall Insulation (EWI) system. Georgian Red has been created in response to customer demand allowing the closest possible match for the refurbishment of the façades of Victorian and Georgian brick-built properties in the North of England. While improving the aesthetics of these older properties, weber.therm EWI will also improve the thermal performance of properties providing a living environment with greatly improved U-values.

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Deep in the Forest with Gerflor Creation

When Glasgow-based interior designers Houseology recently moved offices, taking over a space in a converted mill building and renovating it from top to bottom they would need flooring products that would adhere to their design-led ethos. The Creation range from international flooring and interiors specialist Gerflor was the perfect choice and has provided the Houseology office with beautiful flooring for its reception, social hub, circulation spaces and meeting rooms.

www.gerflor.co.uk



Heradesign receives Stamp of approval at Post Office HQ

The Post Office has relocated its head office to Finsbury Dials in London with the help of architects HLW International and Knauf AMF ceilings. Heradesign ceilings in bold colours were installed in the two main entrance areas which lead to striking touchdown zones that wrap around the main atrium. HLW chose Heradesign for the depth in texture of the panels and Class A sound absorption as well as being SKA compliant.

www.amfceilings.co.uk/heradesign
e: info@knaufamf.co.uk



Ashton 6th Form College Reception

Comar Architectural Aluminium Systems has completed a striking new entrance and reception at the Ashton 6th Form College. The main road entrance features dramatic fins at the point of arrival, bringing together the old and the new architecture.

Comar 6EFT stick build curtain walling was specified for this project. Comar 6EFT provides a capped curtain walling solution and offers architects the opportunity to maximise large glazed areas as it has the slimmest sightlines available - perfect for this quirky glazed façade.

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Junckers Nordic Oak for New Luxury Homes

Over 5000m² of Junckers Nordic Oak wood floors have been specified for a substantial residential development at Chatham Square Reading, which is part of a Design and Build contract by Galliford Try Construction, developer Muse Developments in partnership with Reading Borough Council. The prestigious development includes 184 new apartments fitted with Junckers white pigmented Nordic Oak floors over underfloor heating throughout the living areas.

www.junckers.co.uk



Knauf AMF helps create creature comfort at veterinary surgery

A state of the art veterinary clinic has opened in Stockton on Tees and Knauf AMF Ceilings were chosen to provide aesthetic solutions and acoustic control. Oak Varioline ceiling tiles were installed with a black shadow line grid giving the desired timber look while improving the acoustics. For additional privacy in the waiting room, two Thermax Sonic Arc rafts in rectangular convex and concave shapes hang together above the receptionist's desk.

e: info@knaufamf.co.uk
www.amfceilings.co.uk



Growth and investment for Mumford & Wood Limited

Mumford & Wood has invested nearly £1.5m in the company's manufacturing facility at Tiptree, Essex which was opened by The Rt Hon Priti Patel MP. Investment in state-of-the-art, computer controlled plant and machinery has enabled Mumford & Wood to replace a great deal of the manual work on the more straightforward products, allowing craftsmen and women to channel their efforts to more skilled work, including the production of specials, such as bay windows and curved heads, that require specialist hand finishing.

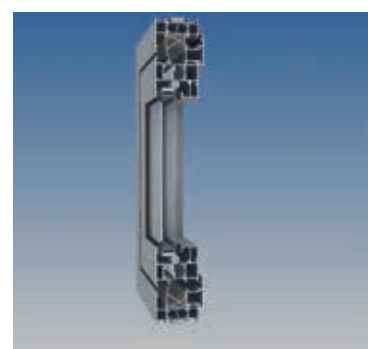
www.mumfordwood.com



Kawneer systems set to star on university centrepiece

Leading architectural aluminium systems supplier Kawneer has been awarded one of its largest contracts to date - a state of the art new complex at the heart of De Montfort University's (DMU) Leicester campus. Kawneer's AA®100 zone-drained curtain walling will be complemented by AA®720 top-hung casement windows, a large amount being Teleflex operated, and series 190 heavy-duty commercial entrance doors throughout the refurbishment and extensive new-build elements which will replace the low-rise buildings.

www.kawneer.co.uk



Premium pivot window launched by Kawneer

A premium range of windows and doors that is future-proof to 2019 has been enhanced with the addition of a pivot window by leading architectural aluminium systems supplier Kawneer.

The AA®720 pivot window comprises horizontal or vertical options, with the latter available offset for even greater design flexibility, regardless of its application in residential, healthcare, education, commercial or retail/leisure projects.

www.kawneer.co.uk



Elta Fans invests in growth at Fareham

Investment by Elta Fans at its production plant in Fareham is ensuring future growth potential and new hub variations on its impeller range of fans. The installation of a five ton, twin hoist crane from British manufacturer Kone Cranes is providing a boost in production capacity and work flow at the plant, especially in the production of the larger and heavier fans. Fans are now shipped quickly from the assembly area to the packing area and swiftly out for delivery to customers.

www.eltagroup.co.uk



EDWIN SMITH / RIBA COLLECTIONS

Levens Hall Cumbria, 1590

Originally a medieval pele tower, one of a chain of Cumbrian defensive structures built to repel Scottish raiders, Levens Hall was transformed from a Plantagenet fortress into an impressive country house in 1590. It was acquired by Colonel James Grahame, a favourite of the court of James II, after the revolution in 1688, allegedly as the spoils from a game of cards. Grahame brought with him the King's ex-gardener, Frenchman Guillaume Beaumont who had studied at Versailles, to plan a fashionable garden for the house. The resulting highly formal garden survived the 18th century taste for natural landscaping

and is now a rare example of an original Elizabethan garden with some of the oldest topiary in the world.

Edwin Smith photographed the house in 1962 for Peter Coat's book *Great Gardens* and his images demonstrate his new-found delight in shooting gardens. He had empathy for both humble cottage gardens and grand formal landscaping as well as an ability to combine, according to fellow photographer Walter Nurnberg, 'the lyricism of broad scenic views with commanding elements of architectural forms'. ●

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