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Pulkovo Airport

Photo Yuri Molodkovets
“We chose the Rooflight Company for this project as we felt there was great potential to combine a frameless rooflight with a solar PV panel in a modular form. It was rewarding to work with a like-minded forward thinking company and we believe we’ve jointly created a unique and aesthetically pleasing result.”

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Project Architect, Ian Harris.

“we wanted to create a barn-like aesthetic; a single storey of stonework with a steep-pitched roof atop. This proposal also offered a reduced sense of scale. It therefore became important not to break the roof line with dormer windows, so rooflights were the preferred option.

neo™ was chosen as the frameless glazed sections blend seamlessly with the plane of the roof, creating a slick reinterpretation of a ‘barn-roof’. We decided to emphasise the curves to the roof by taking zinc clad margins from the eaves up to the rooflight sills.

The neo™ works particularly well within the palette of materials used including zinc cladding for the curved details and an almost metallic looking dark black/purple roof tile.”

Michael Marshall, Adrian James Architects
“We worked closely with the Rooflight Company’s in-house designers to ensure the rooflights blend seamlessly into the roofscape. They produced a very clear and detailed set of drawings, including accurate setting out information for the timber roof structure.

“neo™ was the ideal choice for this project. It is the simplest openable rooflight available which works well with the design of the rubber roof. The new kitchen and garden room are formed of bespoke elements and furniture; each individually designed for this project. The Rooflight Company were able to design a bespoke neo™ to perfectly complement the overall design intention.”

Craig Barnford, SASA Works

U-Values and air-tightness were important to achieve the required energy performance. The Rooflight Company was able to provide high performance glazing to reduce the U-Value and double air-tight seals.”

Architect Stephen Townsend, Associated Architects

“I specified the Rooflight Company due to their ability to meet both a traditional and contemporary brief for the same project. The bespoke neo™ rooflights in the new bronze-clad extension matched the vertical windows whilst maintaining a profile close to the plane of the roof and achieving a frameless, contemporary appearance.”

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‘Precious’ was given a peculiar, slightly sinister, twist by Gollum in Lord of the Rings. Great works of architecture are rather like the Ring: cherished and fought over, examined and treasured. So it is with the Mackintosh Building at the Glasgow School of Art. Its reputation as a design that straddled two eras, prefiguring modernism without rejecting tradition, continues. So even on a wet and windy day in Glasgow, there is often a small group from all corners of the globe huddled outside, admiring the elevation and waiting for a tour. Like the RIBA at 66 Portland Place (in its smaller way), its canonical history imbues it with an aura for architects. Sitting alongside this ‘precious’ is a new building, just completed by Steven Holl and JM Architects (page 24), and inevitably judged by the original’s high standards.

Engaging directly with the fabric of the building is an easier task than talking to a master across the street – not least because the details can assert themselves in a way that Mackintosh himself would appreciate. Inside a historic building, at least, cues have to come from the materiality and this has made for some great layered reworkings, not least in the details of Carmody Groarke’s new Architecture Gallery for the RIBA (page 8) and in the fetishistically exposed walls of the Delfina Foundation (page 12).

This is how precious really can be treated as precious. •
As holes in the wall go, this is pure class. In its 80th year, and close to the watchful bust of its monocled architect Grey Wornum, 66 Portland Place has acquired a new portal that looks as if it has always been there. It is the entrance to the new Architecture Gallery, long in the planning and making, but here at last.

The interior of the RIBA building has changed over the years a surprising amount for such a highly regarded listed building – or perhaps not so surprisingly, given the occupation of its occupants and the fact that, not so long ago, it was regarded as more of an embarrassment than an asset to a modernistically-minded profession. But all that has changed. As with Caruso St John at Tate Britain, so with Carmody Groarke here – working with the RIBA’s listed building consultant Julian Harrap – it is now seen as both acceptable and desirable to work judiciously with the language of the original building rather than make an obvious contrast.

This square portal echoes other such double doorways in the building, not least the bronze entrance doors, but it develops the language. Its architrave is lined with a grey fossiliferous stone of a kind much used by Wornum. Within the aperture are dark timber doors – but here sliding rather than swinging together. This is because heavily-framed opening glass doors within mark the real entrance to the new world of the gallery. Between shows, the timber doors can slide shut over them.

This wall of the building, on the way from the entrance lobby to the lifts, has always been rather unresolved: originally a glass-fronted notice board was here, later a window to (for a while in the 1980s) the Community Architecture office. Now at last there is somewhere to go down here to balance the bookshop and cafe opposite. This is a doorway you will want to step through.
You are not looking at a misprint – this shot is upside down. In a world that they claim is oversaturated with imagery, where we have seen just about everything, Brotherton Lock is thinking about new ways of looking. Some photographers manipulate the image artificially to force a re-reading, but this duo – Tim Brotherton and Katie Lock – is interested in far simpler approaches. ‘We just want to frame things in a different way. We’re interested in the Brechtian idea of “Verfremdungseffekt” – addressing viewers through manipulation, disrupting the image and generating a distancing quality,’ says German-born Lock. Recently, while photographing homes in Argentina, the pair were present when the peso lost a quarter of its value overnight, but rather than photographing the chaos on the capital’s streets, they looked up to the bank edifices themselves; still holding cash reserves whose value was rapidly ebbing away. The buildings’ classical language, signifying permanence and security, suddenly seemed to count for little in this fragile global market. So they just turned the image upside-down. At first you might think ‘post-modern’ – Michael Graves or ‘Big Jim’ – but once the context is known, you end up thinking nothing more than ‘all that is solid melts into air’.

©Brotherton Lock

Buenos Aires: A detail
Photograph: Brotherton Lock
Words: Jan-Carlos Kucharek
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This is an ingenious conversion of the ‘scrape and reveal’ type of architecture, brought to the fore by Haworth Tompkins with its late 1990s Royal Court Theatre revamp in London, and which has become very popular since, not least in David Chipperfield and Julian Harrap’s Neues Museum in Berlin, or Herzog & de Meuron’s ‘Tanks’ galleries at Tate Modern. Under scrape and reveal, a building is stripped back, exposing various marks of history including previous alterations and structure originally meant to be unseen. Rather than cosmetically tidying these up and covering them over, they are carefully preserved and (usually) distinguished from the latest intervention, to become privileged parts of the new architecture. A visual historical narrative is thus set up, one with a materials fetish: such buildings are rough and rich rather than smooth and clinical.

At the Delfina Foundation in London’s Victoria, a building for artists in residence and associated exhibitions, two adjacent mews houses have been conjoined, scraped and revealed in this way by Studio Octopi, which describes its approach as ‘architects cum archaeologists’. The houses are described as Edwardian but look 1920s to me. My first, unworthy, thought on seeing the project shortly before completion was – how will the poor builders know when it’s ‘finished’? Given that scabby old surfaces are mostly given only a rub-down and a thin
Buildings
Artists’ quarters

wash of paint, while in contrast new surfaces get the full plaster-and-three-coats; given that the raw brick and concrete edges where the houses have been knocked through are left raw; given that a patch of 1960s wallpaper in a hallway is as carefully preserved as if it was a medieval wall painting; it must have taken close supervision of builders to make sure that – in contrast to usual practice – they didn’t do too much. Then again, in this upmarket area, perhaps it helped that they’ll be used to the interior design fad ‘shabby chic’.

Key to the design is the extension of spaces both vertically and horizontally, by means of large glazed openings in the floors which allow diagonal views between the private world of the artists’ rooms upstairs – eight of them, monk-like in their austerity, sharing bathrooms – and the public and gallery area downstairs. As with the Royal Court, this is all to do with creating a dialectic between bourgeois surroundings and radical art practice; you would have no idea, looking at these slightly prim, yellow-shuttered houses from the outside, as to what was going on inside.

It has been well done, to the point of obsession. It’s a smallish project at £1.4m for a 445m² area, originally a collaboration between Studio Octopi and Cairo-based Shahira Fahmy Architects in accordance with Delfina’s policy of cultural exchange, but thereafter taken forward by the British practice alone. In this context, it works: we are familiar with architect-designed apartments and houses which adopt the scrape-and-reveal approach – come to that, it has long been a favoured if less mannered technique for artists’ studios – and this project remains domestic in feel, not least because it is a kind of boarding-house for artists as well as public gallery space. The artists’ rooms are on the top two floors while the gallery and workshop (with external terrace) are in the basement, ground floor houses reception, dining/workshop, kitchen and terrace, and the first floor has office and library.

Perhaps it’s just a little too arte povera in its aesthetic ambition, but spatially it all comes together well: the sense of inhabited upper regions, the tying-together of private and public realms, is a success. Scrape and reveal has some mileage in it yet.

**Below** Vertical (shown here) and diagonal views are opened up through the house.

**Below** A new cast concrete stairway keeps things plain and simple.

**IN NUMBERS**

| £1.4m     | construction cost |
| £445 m²   | total area        |
| 80m       | gallery/workshop  |
| 5         | levels            |
| 8         | artists accommodated |

Credits

Client Delfina Foundation
Architects Studio Octopi (with Shahira Fahmy Architects at concept stage)
Structural engineer Nous Engineering
Quantity surveyor Building Construction Solutions LLP
Planning consultant Alliance Planning
CDMC/building control MLM

Suppliers

Flooring Dinesen
Resin flooring Sensor floors
Glass floors Specialist Glass Laminates
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Drama on the Neva

Gold, stars and slashes of light give Grimshaw’s Pulkovo Airport some St Petersburg context

Words: Douglas Murphy Photographs: Yuri Molodkovets

Modern airports aren’t exactly known for their local character. As famously discussed in the anthropologist Marc Auge’s 1995 book Non-Places, they tend to have much more in common with each other than the cities they purport to serve, and air travellers often feel as though they’re passing through some kind of purgatory between countries, with the same shops, the same endless corridors, the same gloomy baggage carousels, completely unconnected to anything like normal space.

It’s a conundrum for any architect who has to design a new airport: how to give such a technically demanding piece of infrastructure anything like a satisfying architectural experience that achieves a genuine connection to the place it serves? The first phase of Grimshaw’s new Pulkovo Terminal, serving St Petersburg, attempts to do just that.

Designed to service 12 million domestic and international passengers a year, Pulkovo is an airport in the big-shed manner, where
a big rectangular volume, here about 160m by 300m, is defined by a large roof structure with the maximum column spacing that can be practically achieved, in this case a grid of 18m by 45m. It is a split level terminal, meaning that the arrivals come in at low level, the departures leave at high level, and sandwiched in between are the services and baggage handling systems. While this is an efficient and effective way of reducing the sheer size of what are usually massive buildings, it often means that one set of passengers get all the best of the architecture, while those on the way in are shepherded straight into the basement. Or, as Mark Middleton, Grimshaw’s partner in charge of the project puts it: ‘Why do airports always celebrate departure, and not arrival?’

As a result the architect decided to open various voids in the departures floor above the baggage retrieval spaces, in order to bring light down and encourage a greater sense of connection between the two functional areas. This wasn’t easy, for example the baggage handling services had to be routed through bridge structures which lead outgoing passengers past passport control, a strategy which made the baggage engineer’s life more difficult, not to mention the loss of floor area in a typology which requires a high degree of flexibility for future change. But the lightwells were considered vital to improving the arrivals experience.

Climate also constrained the design. The high latitude of St Petersburg means low sun is common, and to compensate, the edges of the building are less transparent than one might expect, although this has the advantage of letting the airport build structures right up against the wall should they want...

‘This is about surface and modelling the light. It’s not the finer detail, it’s about the bold pen strokes’
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to at some point. The other main local challenge was snow. From the beginning, the need to balance snow loadings meant a near-flat roof was a necessity to avoid the inevitable build-up that would occur in valleys.

As is usual in such big-shed buildings, the roof soffit is the most dramatic architectural element. It consists of tree-like trusses, which spring from the tops of the concrete columns, meeting the next set at the corner. This is advantageous because it pulls away from the edge of the building, making it easier to extend the project by adding another few bays of the structure and rebuilding the curtain wall at the edge (the intention is for a later phase to increase the capacity to 17 million passengers a year). These trusses define a triangulated, folded interior form, which is also ‘peeled’ apart to create long rooflights all the way down the building. Aluminium panels clad the underside of the roof, cut so that they draw curves across the surface. A seamless skin is quite a departure from the Grimshaw norm, however: ‘We’re known for the separation of structure and skin, of celebrating those individual elements,’ explains Middleton, ‘but a lot of the team’s technical competencies weren’t necessarily in very fine steelwork. So I said: “This is about surface and modelling the light. It’s not going to be in the finer detail, it’s about the bold pen strokes”.’ Overall it’s quite something, like the distant offspring of Foster’s original modern airport at Stansted and Yokohama Port Terminal by the much-lamented Foreign Office, albeit far more accomplished.

The roof is also a slightly luxurious tint of gold, which returns to the question of place: how has Grimshaw gone about tying in to the spirit of the city? Well, first, points
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out Middleton, ‘St Petersburg is a city of islands and bridges’. The strategy of large cutouts in the upper floor slab came to the team as a response to the urban character of St Petersburg and its many canals, while the golden colour of the roof surface is partly a response to the gilded onion domes of the city churches, and, slightly more tongue in cheek, the folded stars that still adorn many Soviet monuments and buildings in the city. Other points of reference were the ornate ceilings and interiors of rooms in historic St Petersburg buildings such as the Hermitage. The hope is that these touches, which certainly helped bring the client on side, can also help the locals become attached to the new building. ‘There’s nothing so insulting as a foreigner coming in and saying “Well actually this is what your country is about”,’ suggests Middleton. ‘You’ve got to take elements or ingredients and synthesise them into something new that’s authentic; that isn’t pastiche or derogatory in any way.’

Surprisingly Pulkovo is the first full airport terminal Grimshaw has completed, after its Zurich Airport extension and a couple of piers at Heathrow. But it’s already a serious transport specialist, with a great many large train stations to its name, including the old Waterloo International, which was basically an airport terminal right up until the moment one boarded the train. Aviation is a market Grimshaw is trying to grow into, but one which Middleton thinks is changing course, with a greater separation of technical functions across different locations. ‘In future, passengers will go to a more leisure oriented space, a bit more “lifestyle”,’ he suggests. ‘I think the days of the large terminal may be ending.’

Top Sketch section through the airport showing the clear relationship of upper departure hall to interstitial services level to the arrivals hall at the bottom. Grimshaw’s desire to connect the two halls is evident where cutouts in the departures hall allow views (and columns) up to the roof.

Bottom It’s a familiar typology, showing its line of descent from Foster’s Stansted, but geometrically adventurous and adapted to climatic conditions.
Young upstart

Steven Holl Architects has produced the antithesis of Mackintosh’s Glasgow School of Art in its Reid Building addition, though it has sprung from a close reading of the original.

Words: Eleanor Young  Photographs: Iwan Baan

Left The bright facade of the Reid Building may look like an interloper by day but at night it glows, a lantern perched uphill of Mackintosh’s Glasgow School of Art.

Right North light and south light, captured from the mezzanine of one of the sixth floor studio spaces. The height of the building on top of a drumlin means it teeters on the edge of the city centre with amazing views out north.
Radically glassy and bright in the deeply, richly dour stone streets, the new Reid Building for the Glasgow School of Art looks a little uncomfortable. The large cladding panels and scale look even less convincing against the delicacy, craft and leaded lights of Charles Rennie Mackintosh’s original A listed School. But Chris McVoy, the partner at Steven Holl Architects who worked most closely on the project, says it was access to the craft and technology of construction that set the parameters for two very different buildings. ‘The craft and detail of Mackintosh’s building was not available to us,’ he says. ‘But he couldn’t have had these steel formed concrete cylinders driving through the building, or the large panes of glass that modern technology enabled.’

And glass is what the new building’s exterior is all about. But the huge amount of work and waste that has gone into designing the layers of glass to disguise the bolts that hold the glazing in place (so the fixings just become a ghost on the facade) suggests that modern day technology might not be all it’s cracked up to be – an enormous number of panels are now being replaced as cracks radiate out from those very bolt heads on anything less than perfectly flat glass.

Yet the technology of our time argument is more convincing than other explanations for the rationale behind the facade. Take, for example, deference to views from the original studios – the second floor steps in to accommodate a planted terrace, but this massing is lumpen. The bead blasted glass is justified to reduce the reflection of south light into Mackintosh’s seminal north light studios, but is a distraction. Retention of the 1909 student union as a masonry corner hints at a good idea, but the glass oversails and masks it at lower levels to a surprising degree. A little weight and masonry might have made all the difference but the practice likes thick bones and thin skin, in opposition to the thick skin and thin bones of the Mackintosh Building. Other strategies and other architects could have designed a
Buildings
Glasgow School of Art

The complex of voids and suspended staircases create a social dynamic in the centre of the plan – sometimes awkward but always interesting.

IN NUMBERS

£50m overall project budget (includes consultant fees and the decant of design school departments)

£26.4m building cost at tender

11,646m² gross area in m²

7875m² net area in m²

£2,255 cost per m² based on building cost

40 kgCo₂/m³

600 students plus GSA Directorate and Design School staff

SBCG Scottish Building Contract (with quantities) form of contract

Left The complex of voids and suspended staircases create a social dynamic in the centre of the plan – sometimes awkward but always interesting.
façade far more in tune with its surroundings. It is worth remembering, though, that the design which won the job for Holl and Glasgow-based JM Architects was about the space inside the building, more particularly its light. Its starting point was an analysis of how Mackintosh brought light into the School of Art. Lots of ways was the answer: rooflights, clerestories, north and south light, and pulling it into little spaces to almost create a volume of light. Thus Stephen Holl Architects resolved to create a ‘new language of light’. The tall oriel windows of the western façade were particularly significant to the practice: someone described them as ‘driven voids of light’, and Holls seized on the idea and translated it into another form. Add in the opportunity for serendipitous creative collaboration that all schools of art strive for, another tag line – ‘circuit of connection’, and the diagram of the new building emerges. In section, there are two blocks of studios, one each side of the centre in which three enormous light tubes, ‘driven voids’, are occasionally intersected by the ‘slow stair’. This meanders up through the building at 19 degrees – the ‘circuit of connection’ (forthwith to be known as the central staircase).

While the number of architectural concepts in quote marks grates, these ideas drive a very interesting and varied interior. It is not unpredictable, that would suggest too much drama, but each floor gives a fresh view, into and through the building, up the driven voids, over the wide concrete balustrade cum beam onto studios from the mezzanine. Much of that is down to the disruptive interplay with the three light tubes. These run from top to bottom of the building, sliced at the top to bring in even more light from the south. Cast in situ in spiralling formwork, they are a vital part of the concrete frame. After the raking tubes return to centre the load with an elbow kink at basement level, the voids go on to act as water tanks below. Of course they are also solar stacks.

But the structure is not treated as sacrosanct. It is...
as if some art school student has taken a pair of sharp scissors to these tubes and snipped out ad hoc openings, sometimes through the studios, sometimes to let the stair push on through the tubes, balustrade projecting into the void. At the base of one the cut opens up a circle where perimeter benches offer intimacy of enclosure and the spirit of a chapel as the light draws the eye up. There is no one-line ‘ta da’ of an atrium but variety and modulation. Mannered too? Perhaps, but it’s worth it.

Even forgetting the voids there is a sense that design thought has really gone into each floor with enclosures, framed and veiled views changing from level to level, north windows angled out to capture the Glasgow light, the top layer with a glass shelf to ensure the lower layer doesn’t miss on any lumens. On the top floor studios at either end of the building the levels are chopped up with a satisfying richness that seems to owe nothing to logic when you experience them, yet makes sense when analysed. So a floor of jewellery benches drops down into a tiny amphitheatre suspended vertiginously above Scott Street, a night lantern. Up a half storey the studio feels like a different space. Further on you climb through smaller studios and down, as if you were in the servants’ floor and attic of a forgotten baronial pile – but with better light.

The least remarkable spaces are those which are most public; the art gallery and a new base for architectural pilgrims to the Mackintosh Building to find out more about it, or just come in to stare across the street at the building from a distance, in the dry. Big picture windows mean the historic building opposite can be encompassed in one view, from the right position. Extra wide doors, a Holl trademark, give the sense of opening up the space. It is unclear, as yet, whether the Mackintosh visitors will get to appreciate the little ‘chapel to the void’ where they could gather round to appreciate a very different, modern architectural achievement.

Below Embracing or obscuring? The oversailing Reid Building on top of the retained student union. Top right is the miniscule amphitheatre, hanging (cantilevered) over the street.
Hip replacement

Guy’s Hospital tower can stand proud with Penoyre and Prasad’s uber-trendy refurbished facade, and artist Carsten Nicolai’s rooftop light sculpture

Words: Jan-Carlos Kucharek

One wonders if Guy’s Hospital tower is feeling a little vertically challenged, overshadowed as it is by the nearby Shard. If it is, it’s doing something about it. The 1974 concrete brutalist structure looks set to reclaim the title of tallest hospital tower in the world: artist Carsten Nicolai’s 14m high light sculpture will take its height to 148.65m when complete, relegating Hong Kong’s Sanatorium Tower to second place – by 15mm. But that’s not the only way it’s peeking above the parapet. The £26m refurbishment of the 34-storey tower, by Penoyre and Prasad and engineer Arup, not only deals with serious spalling of its 300mm thick in situ cast concrete facade, but improves its performance with a distinctive aluminium overcladding that reduces heat gain and loss by nearly 20%.

The original architect, Watkins Gray, gave the design a modernist slant too, dividing it into ‘serving’ and ‘served’ spaces. The ‘user tower’, held hospital wards and ward service zones on a 1200m² floor plate, while the ‘comms tower’ had the lifts, stairs and service risers; a discreet ‘link bridge’ connecting the two. Over time, the clarity of the floor plate has been compromised, as hospital facilities were decanted and the building dedicated solely to the expanding research and clinical needs of the long-established teaching hospital. But the language of the two towers remained distinct: the user tower identified by strong horizontal banding of concrete balconies, recessed windows and spandrel panels, and the comms tower in striated in-situ cast concrete. It was the dangerous spalling of this skin that drove the refurbishment of the whole structure.

Surgical intervention

But it wasn’t the only reason, explains Neil Allfrey, associate at Penoyre and Prasad: ‘The user tower’s plastic coated double-glazed steel windows suffered extensively from condensation, and there was no insulation in the brick walls that formed the spandrel panels below them,’ he says. While a total re-clad was considered, Guys and St Thomas’ NHS Foundation Trust opted to deal only with the areas of real concern – the windows and spandrels of the user tower, the concrete of the comms tower, and a re-clad of the link structure between them.

After a detailed survey of the problematic areas on the facade, remediating the concrete involved teams of abseilers chipping away loose concrete, treating the reinforcement with anti-corrosion paint and then filling in with repair mortar. Only once the facade had been addressed could the cladding contractor run down it attaching L-shaped brackets, to which a horizontal cladding rail was attached – the primary hanging point for the new anodised aluminium panels. Allfrey explains that the choice of cladding material wasn’t purely aesthetic, but was governed by engineer Arup’s desire to limit further loadings on the structure. Strangely, structural...
analysis revealed that while it was able to deal with the direct loadings of overcladding, it was less amenable to wind forces applying lateral loadings to the structure – especially as at the top of the building wind speeds can exceed 100mph. As a result, lighter aluminium cladding was chosen to mitigate excessive loading.

To create a facade effect, the firm chose folded and flat metal anodised panels in blue/grey and pale umber – solid for the comms tower and perforated for the lower levels of the user tower. Allfrey says the panels are thick: the folding rainscreen ones have a zone of up to 200mm to create a total depth of 420mm. The 170mm Rockwool insulation layer, fixed directly to the concrete surface, contributes to a raised U-value of the facade to 0.15W/m²K. Allfrey says it was decided to make more of a feature of the bridge, so the firm installed 3.8m full height double glazed panels. This responds to its orientation – on the north side, the glass is low ‘e’ to prevent heat loss, on the south low ‘g’, stops heat gain. ‘Varying colour hues in the glass due to the different coatings wasn’t an issue,’ notes Allfrey. ‘We wanted the glass to work functionally for us.’

**Lifting logistics**

The logistics of fixing the panels to the facade was particularly challenging for main contractor Balfour Beatty as the tight urban site left nowhere for a tower crane to go. It overcame the problem by the most basic
of means: attaching a hoist to the building and constructing a temporary works deck at tenth floor level. Panels were hoisted up from there by riggers, who went about fixing them manually to the rails running along the concrete face. Further temporary decking and scaffolding were required to clad the distinctive protruding form of the main lecture theatre and artist Nicolai’s light box. On the user tower, with access to the facade directly from the balconies, Allfrey says the issue was far less problematic. Indeed, access to the facade was one of the factors behind the reasoning not to build the facade out to the balcony line- as it was, the overcladding and insulation was positioned 260mm forward of the weatherline, creating deep window reveals. ‘The benefit of this was that the building could carry on functioning without disruption,’ he adds, ‘and being a panel with its own insulation and structural integrity, in the future the existing building line could be removed, increasing the floorplate by 500mm all the way around.’ Cold bridging still occurs where the balcony meets the floor slab, but with the overcladding dressing down to the floor and up to the slab soffit, this has, as much as possible, been minimised.

That said, Allfrey points out that, with no plan to upgrade the lumbering M&E plant, the irony is that the firm had to ensure that the facade did not overperform, causing internal overheating. So the result of the upgrade? Heat gains and losses from the facade are expected to reduce by 18.5%, with total building energy consumption dropping 7.6%. The refurbishment is also expected to cut the building’s CO₂ emissions by 9.4%, equating to 8000 tonnes of CO₂ over 30 years, with a carbon payback from the cladding materials selected in around 12 years. And that’s all been achieved with a skin that instead of soaking up light now reflects and scatters it; a facade in constant, subtle modulation.
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This month sees the launch of the Schueco Excellence Awards for Design & Innovation in association with the RIBA Journal.

Welcoming the award, Mike Lane, managing director of Schueco UK Ltd, said: ‘At Schueco, we have always liaised very closely with both architects and our network of fabricator-partners, and we have long been conscious of the need to reward and recognise their work and to provide a platform dedicated to promoting their achievements.’

The award aims to celebrate the architects, fabricators and that Schueco has collaborated with in developing and realising Schueco facade, window and door systems for successful buildings.

Have you developed a truly innovative facade? Have you used Schueco as an essential part of your Passivhaus strategy? Have you adapted a glazing unit to make a seamless detail with a more traditional design? Do you just want to show off your beautiful envelope? From small projects to housing to commercial buildings we want to hear from you.

The judges, RIBA Journal editor Hugh Pearman and leading architects including AHMM’s Paul Monaghan, will be looking for creativity, innovation and collaboration using Schueco systems to deliver excellent buildings.

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- Residential development
- Sustainability
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Awards lunch: mid June 2014
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The world’s largest event for sustainable design, construction, energy and the built environment will be back at London’s ExCeL from the 4-6 March 2014. Ecobuild 2014 will feature an unrivalled information programme and the most comprehensive showcase of sustainable construction products in the world.

Architects from around the world will meet at Ecobuild to network, learn, and discover new products and innovative solutions. At the heart of the event is an in-depth conference programme covering a wide range of issues from policy and the future of our cities, right down to the best way to deliver zero carbon homes and buildings that operate as designed. The programme will see over 600 top industry names take to the stage in its Ecobuild arenas. RIBA President Stephen Hodder will discuss the conflict between a desire for minimum space standards for new homes and the increasing demand for affordable city living.

Later in the day, The Independent’s architecture critic, Jay Merrick, will sit down with 2014 RIBA Gold Medallist Joseph Rykwert to take on the question ‘Private Wealth, Public Realm: have we got the balance right?’ which is set to explore the shape of our modern cities and the necessity of addressing how they function as a working body rather than as individual buildings. Visitors attending the talk will also get an opportunity to put their questions to Joseph Rykwert.

Another session not to be missed features an exciting discussion between highly respected architects Shigeru Ban of Shigeru Ban Architects (renowned for his disaster relief work and his extensive use of cardboard as a quick, cheap and recyclable material ideal for constructing temporary structures) and British architect Sunand Prasad, Penoyre & Prasad LLP.

The conference programme will be supplemented by six seminar streams, each tackling key issues facing the industry today. Of note are the Design, Refurbishment & Retrofit, and Building Performance & BIM zones.

The Landscape Institute and Ecobuild launched ‘The Royal Docks Ideas Competition’ to find innovative design proposals that would transform the Royal Docks into a multi-functional ‘liveable’ space. The shortlisted designs will be exhibited at Ecobuild’s Future Cities zone. Alongside the programme, visitors to the event will be able to see innovative solutions and get practical advice from the people who know most about them. Features of note include the AkzoNobel house, Nature and the Built Environment, Celotex’s Insulating Britain Bus, and the Regeneration Film Festival.

The shortlisted films will be shown in a re-claimed cardboard cinema designed by Make Architects, with the best film being awarded the Golden Brick award at the Building Awards later in the year.

To explore the programme in detail, and to register for your free ticket, visit www.ecobuild.co.uk
Speakers include:
Above left: Shigeru Ban, Architect. Above right: Kevin McCloud, Channel 4 Presenter
Right: Stephen Hodder, RIBA President
Below: Joseph Rykwert, Architectural Critic, Historian & Writer
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I was doing stuff for digital artist Hellicar + Lewis, and when Asif wanted a programmer, they recommended me. Producer Mark Ronson had sampled sounds for the interactive ETFE panels at the 2012 Games’ Coca-Cola Beatbox and I programmed them to create their rhythmic loops. For Sochi’s MegaFaces pavilion we’ve been working with Swiss interactive designer iart and digital sculptor Scott Eaton, who manipulates the faces to stop them looking like giant death masks! I worked on the software that links iart’s input with his.

Talking Heads’ David Byrne said that spaces compose music, and I’d agree. Cathedrals, with their 10 second reverberation time, demanded a certain kind of sound. Chamber music, for smaller churches, was more complex and refined. And listening to music through headphones allows it to be very subtle and complex but different: you hear in great detail but can’t feel it. So when I’m working out how interactive a piece is, whether it needs to be touched or activated by proximity is based on the nature of the space and who’s using it.

I’m always amazed how classical concerts don’t need amplification: it was wonderful to hear Stravinsky’s Rite of Spring at the Royal Festival Hall. Jazz pianist Keith Jarrett refuses amplification and sounds fine there, although I sense a difference between the main stalls area and under the balcony at the back.

That’s philosophically interesting. The Coca-Cola Beatbox was about creating a balance between the user’s freedom of expression and the quality of musical output. I looked at it as taking on the role of a composer who has a structure but hasn’t set the notes in stone. But the best crowd effects are generated by great artists like French singer Camille, who can use an audience as an improvisational tool.

So what was it like at Sochi?

I was there to help get the pavilion up and running so didn’t attend the opening; I just saw it on TV. Having been to London 2012 too, what I found interesting was how, despite being in different countries, Olympic parks feel the same – vast, huge buildings and mediocre, overpriced food. My highlight was meeting a girl in the queue for the Moscow flight who’s dad’s a famous cosmonaut – she showed me his space pics!
The way we were: the changing relationship of research and design

Over the last three decades practice and academia have drifted apart. The time is ripe to revive the mutually fruitful closeness of research and design – and page 47 offers some help on how to do it.

Professor Flora Samuel

Practice and academic landscapes have changed enormously in 30 years: how have research areas changed with them? Two newly available reports throw light on the themes that academics in schools of architecture across the UK are concentrating on. The 2013 RIBA and SCHOSA (Standing Conference of Head of Schools of Architecture) Review of University Research looks at where research attention is focussed today, presenting listings both school by school and grouped by theme, so that practising architects know where to turn when developing partnerships with universities. If practices and universities work together they have a much better chance of accessing, for example, the €80bn recently made available through Europe’s Horizon 2020 initiative.

Alongside the 2013 review, the RIBA is reissuing the 1982 report Research in the Schools of Architecture. Taken together, the reports encourage us to look at research in architecture in context – as an evolving discourse – which continues to support the work of practising architects long after particular research projects are complete. The 1982 survey provided an invaluable snapshot of research which, as the then chair of the research steering group John Partridge (of the distinguished practice Howell Killick Partridge and Amis) pointed out, allowed the RIBA to take a strategic view of the research that was (and continues to be) of immense importance to both the RIBA and the profession.

So what has changed? A glance at the list of schools of architecture in the two reviews shows that many of the schools that were thriving in 1982 continue to do so today. There are far more than there were, and some sad losses – the Department of Architecture at the University of Bristol for example.

Changing demands

Lecturers in 1982 were far less stretched than now: there were more staff and fewer students. Architecture had notably few female academic researchers – although its female professors today are still few – and there was little sign of the global mix that now characterises architectural education.

The financial context in which the schools sit has also radically changed. In the 1980s research was a desirable attribute for a high-powered school of architecture, but it did not necessarily have a significant impact on the school’s income. This changed in 1986 with the advent of the Research Assessment Exercise (RAE) which meant that schools could access significant funding by demonstrating the quality of their research, often through publications. Over the last few years this stream has dwindled, meaning that academic architects increasingly need to find other sources to support their research.

In 1982 a minority of staff in most schools were actively researching; the rest were practitioners, but pressures of the Research Assessment Exercise forced many to give up practice and focus on research, perhaps contributing to the significant and worrying disconnect between practice and academia identified in both the RIBA Home Improvements: Housing Research in Practice and Architects and Research-Based Knowledge reports.

Sustainability is one constant, remaining an important topic over the last 30-odd years. In 1982 there was notable emphasis on solar energy projects, largely funded by the Science Research Council – later known as the Science & Engineering Research Council, and now replaced a number of more specialised organisations. Retrofitting was firmly on the agenda, but has been relatively slow to take off. Work on sustainability con-
MATCHING PRACTICE AND ACADEMIA

How would you know whether the research in your local school of architecture was relevant to your work in practice? How would you find a researcher with mutual interests to work with? Many architects and academics do, of course, work together, but these relationships are often the result of chance meetings or referral from mutual acquaintances. From this month, finding out what’s happening in academia becomes a little easier, as the RIBA and SCHOSA (the Standing Conference of Heads of Schools of Architecture) together publish a downloadable review of UK & Ireland based university research.

As well as links to the research pages of each of the 48 schools of architecture’s websites, the review contains summaries of the work of their main research groups. There are contact details for the first port of call for enquires about research, plus the names and research interests of academic staff – with a link to their research pages. Readers can navigate by school or explore themes by keyword, each of which link to the work of their main research groups.

There are ambitions to move beyond the current format to an online searchable database for worldwide research – just one of the steps the RIBA, with SCHOSA, is taking to matchmake between practice and academia. See architecture.com/research for the downloadable Review of University Research

Note
RIBA chartered academic members are RIBA validated schools of architecture who have joined the RIBA’s academic membership class.
It’s hard to see how today’s academics could have the time or get the funding to pursue projects like those of Geoffrey Baker, whose book Le Corbusier is still available today.

Continues, but with a far greater emphasis on issues related to behaviour and social science.

**Diminishing flexibility**

Thirty years ago architectural historians followed their own inclinations across such subjects as the history of cottages, Victorian architecture or modernism. It’s hard to see how today’s academics could have the time or get the funding to pursue projects like those of Geoffrey Baker, then at Brighton, whose work on the design strategies of Le Corbusier led to his influential 1984 book *Le Corbusier – an Analysis of Form*, which ran to three editions, and is still available today. Theoretical topics receive little recognition in the 1982 review. For example the Cambridge University entry dwells extensively on the work of the Martin Centre with little mention of the intellectual hot bed created by Dalibor Vesely at that time. The situation for theoreticians today does not feel much better.

The use of computers and computational design was on the ascendant in the 1980s. We would expect a similar effect with Building Information Modelling today, but BIM is comparatively absent in the 2013 study – perhaps because of a lack of capacity in this area.

In 1982 the social aspects of architecture received scant attention. Not so today, when design for health, old people, the community, education and urbanism are becoming increasingly popular, reflecting a real concern with issues of wellbeing. The processes of creativity and knowledge exchange are also receiving greater attention. An exciting development, one which has the potential to reconnect practice and academia, is research by design – which is gaining increasing recognition from funding bodies as a valid and important new methodology for the solution of complex spatial problems.

It is in this spirit of working for and with the profession that the new *Review of University Research* was undertaken. We hope the new review will encourage beneficial collaborations between practices and university, and encourage architects to explore how research can be of benefit to them. In the meantime this reissue of *Research in the Schools of Architecture* celebrates the past work of the universities, and its impact on both practice and academia today.

Douglas Storrar

*Flora Samuel is professor of architecture and a former head of school at the School of Architecture, University of Sheffield*
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Build for the world we live in
Joining the researchers

Moving into design research can look daunting to newcomers, but some key points can help ease your way – and help you earn financial benefits too.

The word ‘research’ conjures many images: a student finishing an essay in the early hours of the morning, lab-coated scientists, an historian poring over archives in a hushed reading room, or perhaps a social scientist doing statistical analysis of changing societal norms. What about an architect creating new insights – into architecture, the way it works and the way in which people interact with it – through the process of design?

This research – design research – lies, as the RIBA president Stephen Hodder notes, right at the heart of the profession. Architects solve problems and create new knowledge through the process of design; new insights that are then embodied in the built form. Although design research is recognised as an important research method by the UK’s Research Excellence Framework too few architects receive the financial and public recognition they deserve for the knowledge they create.

Plan ahead

By highlighting key points within a project that might fit into a practice’s fee structure, the RIBA Plan of Work 2013 encourages architects to ensure they benefit financially from any research. Starting out can be daunting. The RIBA’s Research in Practice guide, developed with the University of Sheffield, helps architects broaden their research horizons, support them as they build programmes of work and strengthen relationships with the wider research community. It also gives tips on benefiting from others’ research and managing knowledge in practice.

There are seven key steps towards research in practice. First, understand and define the problem – this will help with allocating resources or gaining funding, and help to avoid getting caught up in interesting but unnecessary lines of enquiry.

Decide what success looks like – how will you know if your research has been successful; with what metrics will you judge success? Metrics can be qualitative (eg a description of the atmosphere of a space) or quantitative (a target air infiltration rate).

Understand the context – looking for design precedents is the design research equivalent of an academic literature review: understanding what did work and what didn’t in the past will help you solve design problems.

Decide on a method – will you be doing design research or using methods such as statistics or cultural analysis? Sometimes more than one method is used to get to an answer.

Find the right partners – do you or your practice have the right skills? If not, partnerships with academic researchers can make the difference between a successful project and an unsuccessful one, as well as potentially opening up funding possibilities.

Record the process – recording decisions, data and analysis at each step is vital in high-quality research. This needn’t all be written: drawings, models or photographic surveys are important too.

Share and manage knowledge – even where projects are commercially sensitive, sharing findings and knowledge within your own practice and with the client is important. Ensure that if staff move on knowledge isn’t lost with them and ensure new intellectual property is protected. Sharing findings with the profession can also boost the practice’s reputation – and attract new clients.

Anne Dye is head of technical research at the RIBA
## Research in practice

| **Axis Design Architects**  
Small/micro. Birmingham | **PRP Architects**  
Large/international. London/international |
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<td><strong>Business benefit</strong></td>
<td>Axis Design uses research to develop its practice around Passivhaus methods, helping build a new business stream and distinguishing it from its competitors. PRP Architects has an established research team – its research helps position PRP as a thought leader, informs its practice and helps it to win new work. The practice has launched a spin-out, Innovate at PRP, to capitalise on its position and skills.</td>
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<td><strong>Approach to research</strong></td>
<td>Directors are primarily involved in specialised research tasks, while project architects and other staff undertake everyday project-based and practice management research. Some research is collaborative – for example working with product suppliers. The practice has a dedicated research team – a highly professional and systematised approach with a very scientific, technological focus. Researchers work with outside partners, for example academics: ‘We bring in different people, different organisations, that we know are different to our skills, but purposefully.’ It also frequently partners with others: universities, technology partners such as the Energy Technologies Institute, and other consortia.</td>
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| **Research themes/focus** | • Specialised research on social housing and sustainability/Passivhaus.  
• Project-based and everyday research – ensuring the practice is using the most up-to-date standards and best practice.  
| **Funding research**     | • Some research is funded by the practice, most of the rest is undertaken as part of projects.  
• Passivhaus research was funded through a grant from the BRE.  
| **Engaging through research** | A three-year research Passivhaus programme culminated in a seminar for potential and existing clients (local authorities and social housing organisations), as well as suppliers. The practice uses social media to connect with architects, researchers and others who are interested in its research. ‘You quickly find shared interests, links and access to latest papers and thinking.’ The practice is involved with many aspects of research dissemination – to gain the best return on its investment. However, it also gains great satisfaction from seeing its research inform government policy – and so market delivery. |

Right PRP’s research for the Energy Technologies Institute combining information on behaviour and monitoring equipment data.
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Age old questions
As the population ages, local moves to prepare for more, older, people are the initiatives that are making the difference. The North East is ahead of the game.

Eleanor Young

Britain’s population is ageing. In the North East it is ageing fastest of all, particularly in Northumberland. Projections from the Office of National Statistics show that about a third of the population here is over 65. By the time you reach the ONS’s predictions for 2033, these figures apply to an area that has expanded inland from the coastal and market towns. And that ignores the impact of the ‘young old’, which is predicted to see nearly half of Northumberland’s residents reaching the age of 50 or beyond by 2021.

In 2009 Northumberland County Council recognised this with a report that laid out the challenge of the changing demographic. It used a three phase definition of age: older workers, third agers and older people in need of care. ‘This is a very current area of policy,’ says the county’s principal spatial planner Peter Rutherford. Population growth at the moment is driven by older people coming to seaside and market towns with attractive landscape and heritage, such as Berwick-upon-Tweed and Hexham. Like all those discussing an ageing population, he sees both pluses and minuses. But the upside of economically active older people and those with the disposable income to justify the term silver/grey pound are not what bother him; it is the cost. Much of the burden of care in old age is paid for by the local authority.

The local plan to 2031, now under consultation, aims for nothing less than a shift in the demographic projections. ‘In policy terms it is what most councils in the North East and Scotland are doing,’ he explains. ‘We are chasing young people and younger capital. If we don’t create policies for a competitive social and economic future then it is rather bleak.’ He wants to set the conditions for a generation of individuals not only to choose Northumberland but also to want to set up business there.

Housing calls
The second part of this twin-pronged approach is housing, to answer need and bring investment. In the current climate, this is only going to come from the market, Rutherford explains. And where housebuilders want to build – on the edge of market towns – is not where existing residents want development. But the greenbelts that have protected these settlements from growth over the last 25 to 30 years will have to be redrawn if Northumbria is to defy its ageing projections, he insists. And only the freedom that this brings for development will ensure there is the money to deal with areas like Ashington in the north east of the county, which are blighted by housing market failure.

Many heads have puzzled over what an ageing population means for society, our environment and plans for the future. The RIBA’s Building Futures think tank has looked at the positive potential of active third agers. One section posits a seaside economy based on a mix of quality of life, ageing workforce and specialist knowledge and industry (see box). However, the proportion of older people affects the economy. We know that to keep them happy, healthy and housed needs a certain forethought and planning if they are not to be isolated. Catharine Ward Thompson, director of the OPENspace Research Centre in Edinburgh, was also director of the I’DGO Consortium, a major multi-university research project into inclusive design in the outdoor environment. While many of the proposals in this, and indeed the World Health Organisation report Global Age-Friendly Cities (2007), focus on issues...
that would encourage individuals of any age to use their environment actively and healthily, Ward Thompson stresses the importance of a safe and easily navigable environment from the moment older people leave their front door. She points to active groups such as Newcastle’s Age Friendly City Group who will go and audit certain areas.

**Age-friendly**

The Newcastle location of this group is indicative of the city’s commitment, in 2011, to be an age friendly city. It has some stake in leading on this given the University’s Institute for Ageing and Health, which is based on the Campus for Ageing and Vitality, and has argued that working with older people can give the city an advantage. Whitley Bay based architect Neil Barker is chair of the Chamber of Commerce and has been working with the university, councillors, planners, a developer’s group called Developing Consensus, and business improvement district NE1, to ensure age friendly issues are seen as important. Local practice Ryder’s work around the city’s Central Station will be informed by them and they are embedded in the draft local plan. RIBA North East is also preparing a new document, Lifescape, on the impact of the ageing process on the built environment. Previous research into such forward thinking strategies shows they take around 10 years to reach fruition. So watch this space.

### ‘We are chasing young people and younger capital. If we don’t create policies for a competitive social and economic future then it is rather bleak’

**FUTURE-GAZING: 2030 ENTERPRISE-ON-SEA, A SEA CHANGE IN OUR COASTAL TOWNS**

The seaside town of 2030 is no longer a place of significant social and economic decline with high unemployment and poor levels of education. The trend for older people to move to the coast in later life continued after 2013, but with the threshold between working life and retirement becoming increasingly blurred, the rise of the active Third Age proved a catalyst for wholesale re-birth. The presence of an educated, skilled workforce brought in much needed investment and began to shape a new economic purpose and identity, bespoke to each town but united as a riposte to the traditional tourism model of the past. While coastal tourism was born in the days of the industrial revolution, as an escape from dirty, polluted cities, there was no reason, in the modern world, why industry and tourism should be so starkly separated. New specialist industries were well suited to a location outside England’s main cities, and encouraged to work in tandem with tourism to revive both the economic structure and the unique identity of coastal towns. Private companies that increasingly welcomed older employees were encouraged to invest in coastal areas, forming strategic partnerships with the local authority. The Coastal Communities Fund, set up by the government back in 2012, acknowledged the public sector role in stimulating investment and became key to unlocking the potential of demographic change and the impact the active Third Age could have at town scale.

A new model of identity-led regeneration has merged; each location being defined by a different industry combining tourism, production and training. It is even reflected in retirement homes with career type specialisms giving residents the confidence that they will be living among those with similar interests. This layered economy provides a resilient and sustainable structure.

*Edited extract from RIBA Building Future’s Silver Linings. Download the full document at buildingfutures.org.uk*
Writing for health

We are delighted to launch a new essay competition on designing for health, the AfH Phil Gusack Prize

The RIBA Journal is honoured to be partnering Architects for Health on an important new writing prize: one aimed specifically at encouraging new design thinking in the health sector, and open to all. Thanks to a bequest from the estate of architect Phil Gusack, the winner will receive a £500 prize.

Beyond our search for fresh ideas, as outlined by Susan Francis of AfH right, we shall of course also look for concise, well-crafted writing that stimulates interest and holds the attention. This is an area of design that affects everybody, often at our most vulnerable: what ideas can you contribute to help our – and your – experience in the future? *

Hugh Pearman

PHIL GUSACK ESSAY PRIZE

We are launching the Phil Gusack Essay Prize this year as his family’s memorial to AFH member Phil Gusack who died in 2009 after some years of ill health. Phil was an active member of AFH with a passion for architecture, believed strongly in disruptive innovation and excellence, and was challenging and inventive in debate. This generous legacy funds an annual prize for the best essay on the architecture of health. The prize is open to everyone including students, professionals and journalists.

THE BRIEF

The essay must relate to the architecture of health. The topic should explore a fresh and provocative perspective that addresses the context of the architecture of health. It should demonstrate how good design for health can and should happen without the essay being a survey, a descriptive process or a building study. Participants will be asked to register and submit an essay which has not been previously published with an upper word limit of 2000 words.

THE PRIZE

There will be two prizes – winner and runner up. The prize money for the winner will be £500 and this essay will be published in the RIBA Journal. The prizes will be awarded at an AFH member event in November 2014.

THE JURY

John Allan Architect and writer
John Cooper Chair AFH
Susan Francis Programme director AFH
Dr Iona Heath Former president RCGP
Hugh Pearman Editor RIBAJ media partner

Terms and conditions

Entries should not exceed 2,000 words and must be emailed no later than 1 September 2014 to essayprize@architectsforhealth.com. People of all ages are invited to submit and the essays should be wholly the work of the person submitting them. The decision of the judges will be final.
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Great Divide

Small and large practice are hugely different; turning one into the other is a giant leap

Caroline Cole

For most businesses, growth involves producing more of the same. Yes, sales techniques evolve but, essentially, it’s just a question of pressing the button and producing enough goods fast enough to meet demand.

But for architects, the similarities between small and large businesses barely exist. They work for completely different clients, who demand completely different products and services; they procure, work on and deliver jobs in different ways. In fact, it would be almost perverse to suggest starting in a small practice if your ambition is to run a large practice – or vice versa. Last year’s RIBA business benchmarking survey brought this duality into sharp focus.

Different clients

The most striking difference between large and small practice is the client base. Almost half the income generated by small practices comes from domestic clients, people putting their hands into their own pockets to pay for a service that is expected to satisfy very individual requirements. These clients will be looking for a hand-holding service that could encompass everything from designing the kitchen drawers to selecting and managing the builder. By contrast, half the business for large practices comes from private corporate clients, spending shareholders’ money. These clients will likely expect the builder to manage the architect, and certainly the kitchen drawers will be mass-produced to a design by a manufacturer; here, the architect’s job will be as much design management as actual design. Interestingly, the relationship with the builder is starting to have a really profound effect on the profession: more than 20% of the fees earned by large practices now come from contractor clients, which places these practices firmly in the ‘construction industry supply chain’; a far cry from the personal patronage enjoyed by small practices on domestic projects. Additionally, the public sector – with its tick box procurement routes and KPI driven delivery – hardly features in the lives of the smaller practices but accounts for over 20% of the work of large firms.

Winning work

It is perhaps not surprising that, given their client base, more than 60% of the projects won by small practices come through direct appointments, involving no competitive processes at all. So their new business focus has to be on generating word of mouth recommendations from satisfied clients and milking their personal contacts. Large practices are not afforded such luxury: only 25% of their work falls into their laps. They are dominated by framework agreements, EOIs, PQQs, OJEU and competitive interviews. Many employ teams of non-architects to hone their written submissions and jump hoops in increasingly hostile procurement questionnaires – a far cry from the golf club.

While practices of all sizes offer the full architects’ service, large firms are pressed by their clients’ increasingly fragmented procurement process to offer piecemeal services, which affect the skills they must offer and their ability to retain good staff. More than 60% of large practices are prepared to undertake production information on projects without having first done the design – only 35% of small practices feel this need; similarly, a quarter of large practices will do contract administration. Equally challenging, 15% of large practices offer structural and services engineering as well as architecture, with all the inherent practical and cultural challenges of running a multi-disciplinary business – compared to only 3% of small practices.

Logistically it is difficult for small practices to work on larger schemes, and for large to work on small ones. But location also counts. Only 2% of small practices’ work is overseas; for large practices this is a third.

These contrasts show that the architectural, as well as the business, challenges faced by small practices are completely different to those of their larger counterparts. As a result, any transition between the two will involve disruptive and painful personal change for the practice leaders, massive determination, the introduction of new skills and extraordinary hard work but, if done successfully, it is, of course, likely to be exhilarating and hugely satisfying.

Caroline Cole is director of Colander Associates

Client types weighted by income

Small firms get 60% of their work via direct appointments; large practices are dominated by EOIs, PQQs, OJEU and competitive interviews
Intelligence
Architect developer

Design, build, develop

Working as an architect developer gives you a wider, and more rewarding, view

Trevor Horne

In 2001, a group of artist friends and I pooled our resources to convert two run down warehouses into four artists’ studios, an architect’s office and a large apartment, on Micawber Street in Hackney (RibaJ July 2003). I became the developer and architect for the project. It was challenging, but ultimately creatively and financially rewarding for us all.

Nearly 10 years later, my latest project continued this theme. I had been looking for a new site when I saw Whitmore Road in 2010. Close to Regent’s Canal and abutting Orsman Road in east London, it is an area of brick warehouses, artists’ studios and municipal housing.

Before approaching other colleagues to join the venture I designed and discussed (pre-app) a scheme with the planners. The massing and volume of the building resulted directly from a rights of light envelope, aligning the roof level with adjoining properties, and means of escape regulations for single stair buildings. This in turn dictated the size and number of floors and apartments. The site area was 5080ft² (472m²) and our final design gross external area was 16,500ft² (1534m²).

Dividing the costs was straightforward – the base cost including site fees, Section 106 payments and construction cost were split equally by square footage then each individual fit out was costed separately. We had to finance the project ourselves, as bank finance was extremely scarce at the time.

After buying the site, a former 1950s petrol station, I teamed up with three colleagues looking for space to make a studio and homes.

The project is a self funded, owner/occupier, mixed use building, housing ground and first floor studios and offices with six two bedroom apartments on the three floors above for artists, architects and designers.

An SPV company, Orsman Whitmore Ltd, was established to manage the project under the directorship of Bharat Amin, an entrepreneur and ex banker. This creates a clear separation between client and contract administrator. Working to a limited budget, we prioritised a quality brick exterior, and concentrated on creating as much interior volume as possible, with tall floor to ceiling heights and generously sized apartments.

A large 5m ceiling height was required for the ground floor studio, with no columns interrupting the space. The apartment floors were designed to the desires of the end users. Sustainability is embedded: good orientation, high levels of insulation, good natural light and cross ventilation, robust buildable details and solid high quality construction.

The design picks up on the local context of brick warehouses. The Orsman Road massing of the building aligns with its neighbour, stepping up to mark the junction and cantilevering for the corner oversail (a cut-out for traffic visibility, and a covered entrance to the studios). On Whitmore Road, the massing steps down to meet a three-storey building.

An in-situ concrete Cobiax structure provides lightweight slabs spanning 8.5m to fulfill the requirement for a columnless ground floor studio. The absence of internal columns allows greater flexibility in the layout of the studios and apartments above.

We used handmade grey Nevado clay facing brick, metal handrails and bespoke aluminium full-height windows with recessed aluminium ventilation panels, for the external elevation. This facade, a straightforward grid of piers and spandrels, allowed for variability, such as eroding (to accommodate terraces); infilling (windows or brick panels); leaving open (recessed balconies), and cutting away (corner cantilever). Deep pier reveals and brick soffits express the solidity and permanence of the material.

Internally we balanced exposed concrete finishes (all ceilings and core walls) with natural materials, including 6in white oak engineered flooring for the apartments, basalt stone floors in the communal areas and full height panel doors.

Risks associated with the project included the costs of removing the three petrol tanks and mitigation of contaminated land, which could not be accessed before we began construction. Rights of light of neighbouring buildings on all sides could not be finalised until after the site was bought. The corner oversail over the public footpath was also an issue that took time to agree with the council.

A distinctly 21st century design, the Whitmore building and its uses are an integral part of the fabric of the city. It has created a sense of community both in the day-to-day life of the building and in how it fits in to and enhances the local area.

Trevor Horne is founder of Trevor Horne Architects
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Mind your language

Are you sure your bespoke contract is tight enough?

Stacy Sinclair

Perhaps the most important term of your appointment, from a commercial point of view, is the payment provision: how much and when will you be paid. So you must take care when drafting bespoke fee schedules.

Pickard Finlason Partnership Ltd v Mr and Mrs Lock, the first judgment of 2014 in the Technology & Construction Court, principally concerns professional fees and highlights just how wrong things can go if your payment terms are not clear.

The architect was employed to provide a full professional service for the design and construction of a development in Cheshire. In return, it would receive 10% of the final cost of the project. Instead of the RIBA standard form of contract, bespoke terms were created. The fee was payable in four stages and entitled the architect to 40% of the total fee on planning permission being obtained and the development cost accurately established.

The architect was aware that the client required funding for the project and agreed to keep its fees low until planning was achieved and further funds raised. Accordingly, the following agreed terms concerned the planning period: ‘In accordance with RIBA guidelines we are entitled to 40% of our overall fee for the work up to planning determination, however for your project we recognise the need to be flexible and therefore offer to reduce our invoicing to 20%.’

‘Our fee entitlement remains at 40% but this proposal keeps our fee payments low during the early stages of a project. Once planning is obtained a more accurate cost of the building and contract works can be established and the professional fee entitlement and overall fee is recalculated and the balance of our fees due becomes payable. At that stage we would agree a lump sum for the remainder of our fees.’

‘We will recalculate and re-advice you of our fee entitlement when the development area and cost become firm.’

By the time planning permission was granted, the relationship between the parties had broken down. The architect raised its invoice but the Locks did not pay.

The Locks could not raise funds for the revised scheme which was granted permission. They felt the architect had failed to give them proper advice at the relevant times about the risks and costs of this revised scheme, and claimed the architect had failed to obtain firm costs from contractors to enable them to move the development forward.

Ultimately the architect began proceedings claiming the balance of its 40% fee.

The judge held that, on proper construction of its bespoke terms, the architect was not entitled to its invoiced sum of approximately £182,000. It had not established, post-planning permission, a firm and accurate cost for the building works – a condition precedent to rendering its invoice. The express wording of the appointment made it clear that the cost only became ‘firm’ once ‘estimates are refined and the contract sum is known’ and ‘a more accurate cost of the building and contract works is established’. It was not enough to simply revisit the cost plan and undertake any recalculation required. As the architect had not procured a tender from a contractor which was acceptable to the Locks, it was not entitled to send its invoice.

The judge also held that the architect failed to comply with its obligation to provide an indication of the size of the cost of the revised scheme during the feasibility stage.

The findings in this judgment are of course very fact specific, but it is a timely reminder that when you draft bespoke, complex provisions, you do so at your own peril.

Stacy Sinclair is with Fenwick Elliott

We will recalculate and re-advice you of our fee entitlement when the development area and cost become firm

CONTRA PROFERENTEM

The full phrase of this Latin term is: ‘Verba chartarum fortius accipiuntur contra proferentem’, or ‘The words of an instrument shall be taken most strongly against the party employing them’. Legally, it is a rule of construction that doubt about the meaning of words will be resolved against the party who put them forward.

In the case of Pickard Finlason Partnership Ltd v Mr and Mrs Lock (discussed above), the judge noted that if there was any ambiguity as to what was meant by the phrase ‘when the cost becomes firm’ in the bespoke appointment terms, then it should be resolved against the architect on the basis that it had drafted the appointment and was then seeking to rely on a particular construction of it when enforcing its right to payment.
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Who’s afraid of the Big Bad Wolf?

In a rare interview, Architecture talks about its big bad wolf reputation to the RIBAJ’s Maria Smith

Maria Smith

Maria: Good morning Architecture, thank you so much for taking this interview. I’d like to ask a few questions about why you get a bit of a bad rap for treating architects badly, often consuming them.

Architecture: You know, I’m often portrayed as this nasty wolf or something, and I want to address that.

Maria: Wonderful. The first question, then, is something that comes up time and time again: work-life balance. Why is this something architects so often struggle with?

Architecture: You know, I’m glad you asked me that because I think, Architecture, get a lot of unjust blame for this. You know, all the time you hear these stories about a young innocent wandering along and then big bad Architecture crosses their path and somehow they’re, like, ‘hoodwinked’ into this ambition to shape our world – to design everything from the world’s tallest tower to a picturesque cabin in the woods for their grandma... But, oh, you’ll arrive at that perfect cabin in the woods and there Architecture will be, seemingly harmless, and then you’ll notice: ‘Oh, what big eyes you have, Architecture!’ ‘Well, all the better to scrutinise your designs with,’ I’d say, or ‘Oh what but big hands you have!’ ‘All the better to squeeze your fees down with,’ and ‘What big teeth you have!’ ‘All the better to consume you whole...’ Well, what about your role in this, eh? You place your dumb trust in a thing you know nothing about and you expect it to change, for you? I mean, it’s a sad story, and you could blame low fees and lack of resources or demanding clients, but actually, I think it’s more to do with the sorts of characters that get into architecture, with their fairy tale expectations... you know?

Maria: Um, ok, so is there something within education that could improve this? We talk about the way crits breed these protagonists...?

Architecture: The crit is a great format but, yeah, it’s harsh. I mean, you have these students, like little piglets, that present some design that’s undeveloped – you know, basically a straw house – easy to just blow down with a few words; but in a crit they’ll really huff and puff to destroy the thing. Then say this next little guy comes up and he’s designed something slightly better – maybe it’s using some sideways vernacular like sticks – but it’s still essentially weak and the critics’ll go in for the kill. To be honest, even when someone brings a decent design, you know, something really robust... like there was once this student I saw that had designed this incredible brick building [laughs]. That was a great one actually, because the design just stood up, and you couldn’t blow that one down – well, that’s rare!

Maria: Err, right; so you seem to be suggesting that the format of the crit and all it represents is some sort of filter that we need, to find these robust people that can stick it out?

Architecture: Well, yeah... I mean... there are too many architects, yes? There are more graduating than we really need, but on the plus side, for me as Architecture, this means we can filter out the rubbish at architecture school as well as letting it happen later on. It’s really funny, we all know that architects are young until they’re 40 but you still get the ones that’re always asking: ‘When is it my time to catch a break here?’ ‘When am I going to get that career defining commission?’ ‘What’s the time Mr...’ and I turn around and tell them: you wait, in three, four, five years... and they count the years out and you know, best case they hit a wall, but more often than not, they tire of asking ‘What’s the time, what’s the time’ and they just get eaten up by it. So this leaves us with the strongest. Is that so bad?

Maria: Well, okay then; so if the current setup is this long drawn out process of filtering out the weak, is the length of architectural education essential to that process? If this were to change – to shorten – would you worry about your quality, Architecture?

Architecture: You know, architectural education is so long that I hear students and recent graduates describing feelings of being locked up, away from the real world, as if architectural education is some misguided father figure trying to protect these young people from the scary beasts out there. And as Architecture – as something that oversees so many and so much – I can relate to that, but I can also relate to these students – like, what’s that guy’s name? Peter something? – that just say: ‘No! I’m going to climb out of the window and over the fence and into the woods and I’m going to tie that Architecture up with a noose over the fence and into the woods and I’m going to catch that Architecture up with a noose and parade him to the zoo where everyone can see what he really is...’ [laughs]. I’d walk in that parade, I really would.

With thanks to Little Red Riding Hood, The Three Little Pigs, What’s the Time Mr Wolf?, and Peter and the Wolf.

Maria Smith is a director at Studio Weave
SOME THINGS DEFY DESCRIPTION.

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Prefabs ride again

Hurrah! The modern prefab is a reality. Now can we make them affordable?

We’re all used to increasing levels of prefabication in building: one side effect of the high-tech era was to make the dry assembly of large components respectable again, after the bad-press time of system-built concrete highrises. When it came to volumetric housing, however, the experiments of the late 1990s in social and market homes came to little in the end. Bathroom and kitchen pods are one thing: whole ready-made apartments, involving the transport of large amounts of air in unwieldy boxes on crowded roads, is another – although it was the problem of never getting enough of a production line going to bring prices down that eventually stalled the turn-of-the-millennium volumetric campaign.

So flat-pack panelised construction took over as the favoured, more efficient method of rapid building for those inclined that way, whether in the frame-and-infill sense (the modern world’s equivalent of medieval wattle and daub), sandwich panels or solid cross-laminated timber, which has had a tremendous impact on the way architects design and builders build. And yet... one always looks at those 1940s estates of proper, all-in-one prefab homes, delivered on trucks, tiny but (with some exceptions) well designed and equipped, the remaining communities of which are mostly listed. And one looks at the inter-war plotlands housing made of old railway carriages or large wooden shipping crates. No wonder so many try to make architecture out of today’s superstrong metal shipping containers, though for me the proportions always feel wrong.

And then we have the housing crisis – especially the social housing crisis. Couldn’t the idea of those long-ago prefab and plotland homes be updated for modern conditions? Why, yes it could, and Ivan Harbour with his colleagues at Rogers Stirk Harbour is your man for the job. Welcome, then, the Y:Cube. It’s a simple studio apartment in an insulated box that uses the Insulshell timber structural panel system. Costing £30,000 a unit to make, it was unveiled recently not by its architect but by housing provider YMCA London South West, which has been closely involved with its development. Significantly the flats – which arrive fully fitted out and link together in various ways, including stacking – are so well insulated as to need very little heating.

So, real well-designed prefabs again, hurrah. Only make enough of them, and costs will come down. But there’s another problem, and it’s always the same: the price of land. Reducing the cost of building and running homes helps hugely, but they’ll never break the vicious circle of unaffordability unless land costs come down. And what’s to stop the market value of these units soaring, once built? This brings you right into the world of development politics. We need a new financial model to go with the new construction thinking.
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Site unseen

Herbert Wright goes into hiding

In its great sifting of opinion, discussion and rumination about architecture, there’s something the Farrell Review will not have seen. I refer, of course, to the invisible building.

Paradoxically, this sort of building has a lot of history, with that most visible typology of all, the skyscraper. In 1989, Jean Nouvel proposed a 425m-high cylindrical tower for Paris that would have risen from la Défense, called Tour sans Fins (Tower without Ends). Its base would have been stone, but in stages it would have become more progressively more transparent until visually it merged into the air. It was never built, but the basic idea of exploiting glass to deliberately dissolve skyscrapers into the sky has been realised many times, from IM Pei’s super-smooth reflective John Hancock Tower in Boston (1976), where even mullions were minimised, to Renzo Piano’s Shard with its especially-clear glass.

Still, you’d have to be blind to not see the glassiest of towers from nearby. To strive for invisibility, technology has new tricks. In September, California-based architect GDS announced a 450m skyscraper for Incheon, South Korea, that would use HD cameras to feed images of the sky to LEDs on the curtain wall. Thus, the skyscraper disguises itself as the sky behind it – but only from the angles the cameras capture. Isn’t that exactly the ticket for London, where viewing corridors of St Paul’s in particular are protected? It could be chocks away for the City cluster, which is constraining high-rise onto slices of land because of views from a few places like Waterloo Bridge or distant Richmond. Indeed, why worry about high-rise behind St Paul’s?

We could completely surround it by towers, as long as their facades presented the proper image of the cathedral at certain angles.

We’ve already covered one of the Farrell Review’s four areas of scrutiny, cultural heritage. Another is economic benefits. Few activities bring more of that than vice – well, gambling, anyway. Unfortunately casinos change the tone of the neighbourhood, so the thing is to let only gamblers find it, perhaps by uploading an app into Google Glass. To all others, it would be hidden, perhaps inside a blur of water spray. Diller and Scafido did this with its Blur pavilion for Swiss Expo 2002 – a tensegrity structure that looked like a cloud on Lake Geneva. Admittedly, a cloud may look odd in an urban setting, unless passed off as a particularly vigorous car wash. That, too, can be un-neighbourly, not least by making a slip hazard on the pavement outside. Large sheets of glass would have to be mounted at the property boundary, and would steam up like shower cubicles.

Perhaps this sort of invisible building has already been built, and on a staggering scale. Cruise down streets in Google Street View, and more and more buildings, especially in side streets, have been obscured, as if by great sheets of frosted glass. In Germany, about one in 30 buildings are like this. With so many reaping the economic benefits of the invisible building, no wonder the country managed to weather the recent slump.

Of course, landlords might be exercising a legal right to property privacy with one of those Google blurs, but I say that’s a cover. Even if true, it would at least indicate a great potential market for real-world invisible properties, one already identified by address.

Architects should be looking into the emerging technologies of invisibility cloaks, such as light-bending meta-materials or active embedded electronics, rather than worrying about the aesthetics of design. The Farrell Report looks into government’s role in promoting design quality, but if you can’t see the design, we can cut back on design watchdog quangos, save taxpayer money... and help the design-and-build sector.

The final Farrell area of scrutiny is education, where the benefits of invisibility remain to be identified. There are implications for health, however. All those injuries suffered by bumping into invisible buildings... 

*Trained physicist Herbert Wright is an architectural writer, historian and art critic.*

**SNIFF, SNIFF**

Diller Scafido + Renfro’s controversial new gallery plans for New York’s Museum of Modern Art involve the demolition of Ted Williams Billie Tsien Architects’ Folk Art Museum (2001). At a meeting called to defend this sad decision, one attendee brought up the narrow, metallic-textured building’s special olfactory signature. Sniff is something that architecture almost entirely overlooks, except as something to eliminate with plant. But it can produce strong and subtle emotional response, and is worth design consideration, perhaps starting with choice and treatment of materials.
Dear Sir Peter Cook,
I’d like to tell you about a moving city. Of course, all cities can be described as growing, contracting and changing, but this one moves. A city, in the Arctic north of Sweden, that I think you could get excited about: Kiruna.

An industrial city where the sun never sets in the height of summer and never rises in the depths of winter. A region with reindeer husbandry, snow, Sami people, and the Aurora Borealis overhead to further set the filmic scene. Kiruna, with 18,000 inhabitants, was created by the world’s largest underground iron ore mine, Kirunavaara, on the city’s western border. The city has a symbiotic relationship with the mine as its primary economic resource, but as it digs ever deeper into the earth it is encroaching towards the city. The scenario shares similarities with a dystopian science fiction tale. Either the digging must stop – creating mass unemployment – or the city’s inhabitants must move and allow their homes to fall into the uninhabitable deformation zone.

The local government decided to flee the mine’s deformation zone and relocate the city a few miles to the east. To do this the city must nose its way, building by building, eastwards, leapfrogging itself. This barmy undertaking illustrates the extent of the global thirst for natural resources that may possibly affect the whole Arctic region in the future, as global prices rise and natural resource extraction becomes increasingly viable.

Kiruna will be more a walking millipede than Ron Herron’s eight-legged procession of urbanity in Archigram’s ‘Walking City’. It will lift one foot from the back and place it at the front. It will crawl only a few kilometers over 100 years, but will bring everyone with it. The city as artefact could be nimble and move at whim, but a city of people must take a slower course.

The challenge of moving Kiruna lies in the choreography, where the architectural team plays the conductor; an orchestration of transformation amid the vast landscape. The creation of place is all-important, and the greatest challenge lies in the social aspects of the transformation, which is already under way. The project team is working on the city square, which will form the heart of the new city and is due for completion in 2016. The square is actually a hexagon that will house the city hall, train station and travel centre.

A city is a complex network of space, a structure for movement and interaction, a group of people, an identity, and a relationship between that which is city, and that which is not. It is not only the material used to make up its physicality. All elements must move together. Key buildings will be transposed into the new city fabric to retain a consistency of identity and history. Materials will be disassembled and shifted across. Facades, windows and parts of buildings can be chopped up and re-imagined to create hybrids between the old and new.

Humans have affected the earth with as much might as the forces of nature, so Kiruna is not unique in needing a conceptual solution for a city that now finds itself in the wrong place. This may be the first moving city, but it won’t be the last.

Kiruna will be more a walking millipede than Ron Herron’s eight-legged procession of urbanity in Archigram’s ‘Walking City’.
Same design
ARCHITECTURAL FREEDOM
Happy Valley

Geographically sheltered, Matlock’s self-sufficiency guards it economically too

Robert Evans

‘Matlock has its own micro-economy’, a local builder told me, soon after I arrived 20 years ago. ‘You won’t need to worry about the recession.’ There were more pressing concerns however. With no clients or contacts, I joined the friendly local Civic Association initially trying to influence the location of a new supermarket and bypass. While the supermarket battle was lost, the involvement generated the beginnings of some sort of architectural profile, and has since earned the support of our injections of contemporary contextual architecture into the town.

Escaping from London, Matlock had seemed like the back of beyond. In fact, just 45 minutes from Nottingham, Sheffield and Derby, it has proved a viable central location for practice and teaching. Exile has turned into a Unique Selling Point for our practice: clients love to visit the Derbyshire Dales.

A famous view of the town shows three tiers of local government climbing the steep hillside of Matlock Bank. John Smedley, on returning to his hometown after a ‘miracle water cure’ in Baden Baden, built the gigantic Hydropathic Hotel and began the transformation of the town from packhorse hamlet to fashionable Edwardian spa. The hotel still houses the town’s largest workforce: it is occupied by county council workers, looming above the district and town council offices. Under New Labour’s public sector munificence all three authorities became clients, but recent budget cuts have seen an inevitable shift to the private sector.

Derwent Valley was of course already famous as the birthplace of the Industrial Revolution. Now, Matlock continues to embrace the entrepreneurial spirit of Smedley, allowing greater freedom to reinterpret the local traditions in contemporary architecture.

Lying between bohemian Wirksworth, with its renowned annual Arts Festival, and genteel, picturesque Bakewell, Matlock is undoubtedly old-fashioned, even stuffy, but it lacks pretensions. Archetypically ‘Middle England’, its absence of diversity makes regular ‘border-crossings’ to the nearby cities important for a wider perspective.

The small-town mentality has its upside though. Our roofer recently asked if we could extend his mother’s house, then his companion – a manufacturing boss – asked if we could double the size of his factory. A local farmer commissioned us for the largest new building in the town centre. Our first project was the church hall, our first office a converted butcher’s shop, the second an abandoned funeral parlour. We have since designed new buildings for the butcher, bishop and undertaker.

Defined by a complex geological contortion forming an elbow in the River Derwent, the town is an enclosed settlement, dubbed ‘Little Switzerland’ by the Edwardians. You squeeze through the bikers’ Mecca of Matlock Bath and emerge into the Peak District. This containment aids the low crime statistics; it is no surprise that this attracts young families – including ours two decades ago.

Our builder was right that Matlock is cushioned from the boom-bust cycle. Our workload has varied less than our city-based peers. It is a privilege to contribute to the evolution of a town that has made us so welcome. As one local says: ‘I call it my Brigadoon’.

Exile has turned into a Unique Selling Point for our practice: clients love to visit the Derbyshire Dales

Robert Evans is director at Evans Vettori, Matlock

Matlock Bank c1900, with Smedley’s Hydro at the top.
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PLUS PRACTICAL DEMONSTRATIONS ON THIN JOINT CONSTRUCTION
This month marks an exciting time for the RIBA with the opening of the Architecture Gallery at 66 Portland Place with the inaugural exhibition, The Brits Who Built the Modern World. The exhibition, in partnership with the Open University and the BBC, and curated by Mike Althorpe, tells the inspiring story of the transformation of British architecture as it grew to take a world-leading position by the end of the 20th century. This era of vast change was spearheaded by a generation of British architects who redefined the world’s cities and created extraordinary buildings that put British architecture back on the world map. We chart what was created and where, revealing the buildings, their designers and their influences, inspiration and legacy. The reasons behind this global success story are explored through 190 photographs, drawings, models and other materials either drawn from the RIBA’s incredible collections or loaned from key practices. These architects and this period of British architecture were hugely influential to my own formative years.

Two complementary exhibitions place the global story of British architecture in context. Empire Builders 1750–1950, curated by Charles Hind at the V&A, explores the origins of British architectural influence. And New British Works in Gallery 1 at 66 Portland Place reveals the enormous wealth of British-based creativity being exported around the world today.

This programme will promote architecture and showcase our world class library collections to new audiences. That focus on exhibitions, talks and workshops that are truly aimed at the public, marks a shift for the RIBA and ensures we live up to our Royal Charter and translate the meaning and importance of architecture to everyday lives. So a partnership with the BBC begins to make this truly possible – with the BBC architecture season and a three part BBC Four programme of the same name.

The Architecture Gallery gives us a wonderful space in which to tell the story of architecture and the impact it has on all our lives. I would like to thank the partnership that has made its delivery so successful. It is just the first step in our ambitious plans to cement our role as a significant voice in architecture. In the spring we will re-launch architecture.com as a website that lives up to its name and inspires and informs the public and our members. And early next year we will launch a second gallery in Mann Island in Liverpool and tour our exhibitions between the two venues and beyond.

Stephen Hodder

The RIBA’s new Architecture Gallery is the first of many steps towards a bigger future.
As a woman at the top in a man’s world, Jane Kennedy is a rare thing. It’s conservation work, most notably her role as surveyor to the fabric at Ely Cathedral, that’s put her there

Words: Eleanor Young Portrait: David Vintiner

Flouting tradition

Two weeks in India, starting and finishing with Le Corbusier. It isn’t the most obvious holiday for someone who made their name in cathedral architecture and then went on to help make Purcell the biggest presence in conservation. But it perhaps demonstrates Jane Kennedy’s catholic perspective, as shown when she asked Niall McLaughlin Architects to jointly bid for the £17m restoration of Auckland Castle, the 800 year old bishop’s palace in Bishop Auckland, County Durham, which they won just before Christmas.

Ask anyone in the world of conservation architecture about Kennedy and they jump to Ely Cathedral. This is where she made her name, only the second woman to be appointed surveyor to the fabric at any cathedral, and taking on Ely in the late 1980s and 90s at a time when a huge amount of work was going on. She moved her whole life and family there from Norfolk to the Ely home where she still spends most of her week. Clambering up a scaffold to inspect work on the vaults of the very smallest of the cathedrals under her charge, Christ Church in Oxford, it is a reminder that a surveyor to the fabric (or in this case architect to the foundation – Christ Church College and Cathedral) has not only to know their historic architecture, hundreds of years of alterations to it, and work closely with dean and chapter, but also needs a fearless head for heights. ‘I love the quinquennial inspection, it is a thrill to get up there and walk on the roofs and high level walkways,’ she says. ‘After 20 years in Ely I am still discovering things about it.’

If Kennedy’s design life has revolved around Ely, her professional life has to be seen through the lens of Purcell, or Purcell Miller Tritton as it was when she joined in 1988. It was as assistant, then deputy to Peter Miller that she started working at Ely Cathedral. Later Kennedy moved on to run the London office, from where she took on the role of ‘chairman’ for five years, running the practice with the board, as she notes. She saw herself as a figurehead but one that had to be available to staff. She also tried to tackle the thorny question of quality. Every expanding firm asks itself the same questions about systems being fit for the business. Architectural practices must also consider the quality of their design output, an issue few expanding firms have found the perfect solution to. ‘I steered the board in certain directions,’ says Kennedy. ‘I wanted to look at raising quality at all levels from design, to organisation, to management. I wanted people to think about what they do and how.’ That meant reminding people about what they were good at and could share and what they could learn from other people, and there were awards too. Now it has 15 offices and 185 staff in the UK.

Purcell had been a conservation practice from the off. Kennedy took time to get there: studies at Manchester University were ‘horrid’, but after a year out in the city council she returned to architecture – at Manchester Polytechnic. Leading the campaign to save the historic Liverpool Road Station allied her to the valuable history of architecture. Spells working with SPAB’s David Jeffcoate, some years
Main image: Protective custody: Kennedy among the choir stalls of Christ Church Cathedral, Oxford. 
Overleaf: A climb up into the vaults of Christ Church to inspect, consider and advise.
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on her own when her children were small, more with British Waterways and a stint as a historic buildings officer at Norwich planning department, laid further groundwork.

Her early years at Ely saw the £8m project of external repairs and the realisation of her designs for a processional route linking the Cathedral to the Lady Chapel and a new (heated) floor in the Lady Chapel itself. Now 61, she knows that soon somebody else must take over this precious role. Would she be happy to see the works of others on her doorstep? She is still wondering – could she retire here with her painter husband and their canal boat or would it be too uncomfortable?

Identifying colleagues in Purcell to take on that sort of major conservation role is part of the way she likes to work in the practice. ‘You need to give people autonomy,’ she says. The packages of work for Stowe House where she has worked since 1999 have been delegated to a senior architect in the Oxford office. Oxford also handles much of the work at Christ Church. She is fully signed up to the Purcell mantra of local offices for local jobs, despite regularly commuting herself to where expertise is needed. She is still wondering – could she retire here with her painter husband and their canal boat or would it be too uncomfortable?

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Constructive Engagement

Architecture is occupying the Royal Academy. Don’t miss it.

This is by no means an unqualified success, but it is quite possibly the bravest exhibition the Royal Academy has ever staged and I urge you to see it. Brave because it is, on the face of it, defiantly uncommercial and unlikely to appeal to its core ‘Friends’ audience of elderly Home Counties types. As a wholly unsubsidised institution, the RA has to earn money. So bravo for backing young curator Kate Goodwin’s show – in all the main galleries, mind, not tucked away in a corner somewhere – that sets out to reduce architecture to its essence. In the process it no doubt hopes to attract an entirely different kind of intrigued visitor – the Time Out crowd.

No superstarry names are here, the best known in the architectural world perhaps being the Portuguese duo of Alvaro Siza and Eduardo Souto de Moura, Japan’s Kengo Kuma, and Ireland’s Grafton Architects. The others are Diébédo Francis Kéré (Burkina Fasso and Germany); Pezo von Ellrichshausen (Chile); and Li Xiaodong (China). It’s all very democratic: nobody gets star billing.

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The two architects who work best with the existing gallery interiors are the ones who exploit the full height of the rooms. Pezo von Ellrichshausen has made the nearest thing to an actual building here, a form that recalls both fortresses and oil rigs. Beautifully made in prefabricated timber sections, with elegant iron handrail details, it is a platform raised on four columns, each containing a staircase, which takes you right up to a platform at cornice level. There you are in a kind of heaven, with little peephole windows in its high balustrade focusing on the gilded angels you find up there. Almost as impressive is your route back down (or up, for those who can’t use stairs) via a seemingly endless access ramp zigzagging to and fro behind a timber wall across the end of the gallery.

In contrast, Grafton Architects has gone for the abstract sublime. Given two galleries, it has made one a place of darkness, one of light, each dealing with aspects of light as key architectural determinant. In both massive forms, resembling great beams and sheets of concrete, hover overhead. The taller, gloomier room with its gradually changing light levels has the greater impact: made of three interlocking forms, you appear to be looking up the interior of a tower, which makes the gallery seem even taller than it already is.

Kengo Kuma’s two rooms are to do with delicacy, suggestion, and smell: his construc-
Eventually you emerge into a Zen garden of pebbles and mirror wall – a clearing in the wood, perhaps – so as well as the musical pleasure of running a pen, say, along the birch staves, you get the crunch underfoot as well.

The big surprise, perhaps even letdown, is Diébédo Francis Kéré. In place of the earthy vernacular materials for which he is known in Africa, he has chosen a very humble, usually invisible, first world material: white honeycomb plastic sheets of the kind normally used as mass-produced door cores. These he has layered into a compression-and-release chamber leading from one gallery to another, a kind of saddleback tunnel. Bins of long coloured plastic straws are provided: you are encouraged to insert these into the structure, contributing to its ever-hairier construction. Somehow this is an unsatisfactory, indeterminate construction. The material does not want to be structural and is unpleasant to the touch.

The Portuguese duo are at their most laconic. Siza arranges three simplified yellow columns in the sculpture courtyard outside: one fallen, one upright but broken, one complete. They are too small for the space, though this is a cruel arena to exhibit in, as many a sculptor has found. Inside, his collaborator Souto de Moura has taken moulds of two of the architraves between galleries – one arched, one flat – and translated these into very fine reinforced-concrete shells. They are then placed at a slight angle to their respective openings, as if the architraves were swinging open like doors, or going for a stroll. It’s presumably meant to be slightly disorienting, and is: but only slightly.

So not everything comes off, but think: an ambitious architecture show, of the kind you might associate with the Arsenale at the Venice Architecture Biennale, is here in the main galleries at the RA. Rejoice – and visit.
The Building of England by Simon Thurley, published by Collins, £35

Gillian Darley's latest book, co-authored with David McKie, is 'Ian Nairn: Words in Place'

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RIBA Council - Council Member Elections

RIBA Presidency 2015-2017

Nominations are invited for President of the RIBA from 1 September 2015.
The President is elected from among the Chartered Members and Honorary Fellows of the RIBA. Members who are considering standing are requested to contact the Constitutional Affairs Secretary at the RIBA as soon as possible. The successful candidate will take up office as President Elect for one year from 1 September 2014, and will then serve as RIBA President for a two-year term beginning on 1 September 2015 and then one further year as Immediate Past President. Stephen Hodder continues as President until 31 August 2015.

RIBA Council 2014 –2017

Nominations are invited for Chartered Members to serve on the RIBA Council for a three-year term beginning on 1 September 2014 as either Nationally Elected or Regionally Elected members.

Nationally Elected Seats – 6 seats
Any current Chartered Member is eligible to stand for one of the six seats available in 2014.

Regionally Elected Seats – 19 seats
Any current Chartered Member who is on the electoral register for one of the regions listed below is eligible to stand for one of the seats available in that region. Regional Councils may make nominations during the nomination period and Chartered Members may also stand as independent candidates for their region.

London – 8 seats    Overseas - 2 seats    Scotland South – 1 seat    South West – 2 seats    Wessex – 2 seats
West Midlands – 2 seats    Wales – 1 seat

In addition there is a by-election in South East region – 1 seat
There is one vacancy in South East region for a two-year term from 1 September 2014 to 31 August 2016.

RIBA Council 2014-15

Associate Member Seat – 1 seat
Nominations are invited for one seat for an Associate Member to serve a one-year term from 1 September 2014. Candidates must be Associate Members or eligible to be Associate Members at the beginning of the Council session.

Student Member Seat – 1 seat
Nominations are invited for one seat for a Student Member to serve a one-year term from 1 September 2014. Candidates must be UK based students who are Student Members or eligible to be Student Members at the beginning of the Council session.

Nomination Process

The nomination period starts on 1 April 2014. Candidates for all seats may download the relevant forms and guidance notes from the RIBA web-site at www.architecture.com/elections after 24 March 2014. Completed nominations must be received by the Constitutional Affairs Secretary of the RIBA by 5.00 p.m. on Wednesday 14 May 2014 in accordance with the guidance notes.

Members who will continue on Council

The following Councillors will continue to serve on Council in the 2014-15 session:
Anthony Clerici continues as VP Membership. Martin Hare and Daniel Benham will serve as RSUA and RSAW Presidents respectively. Albena Atanassova will serve a further one-year term as a Student Member.

The RIBA has a commitment to sustainability and using resources effectively and efficiently. Voting information will therefore be delivered electronically where possible to reduce unnecessary printing and mailing. If you have previously supplied your email address to the RIBA we may send your voting instructions and ballot information to the email address you provided. If, however, you would prefer to receive a postal copy please email margaret.lader@riba.org with your request by 1st April, giving your name and membership number.

Please direct any questions to the Constitutional Affairs Secretary at the RIBA 66 Portland Place, London, W1B 1AD, tel. 020 7307 3883; e-mail : margaret.lader@riba.org.
Kathryn Findlay
1953 – 2014

Architect of exceptional innovation and imagination, best known for futuristic homes in Japan and work on the ArcelorMittal Orbit

I first met Kathryn in 1994 as a member of the BBC Design Awards jury. We were sent to film Ushida Findlay’s intriguing truss wall house in Tokyo, and to interview her and her partner Eisaku. The house was extraordinary – technically, spatially and sculpturally – and astonishingly built without the sophisticated software that has since become the norm. We also got a tour of the firm’s completing ‘Soft and Hairy House’ – a domestic scale ziggurat that pulled the bushy landscape up a ramped roof enclosing a courtyard into which projected the most exotic coloured sculptural volumes.

In these two houses alone one could sense the sheer inventive joy that pervaded everything Kathryn touched, and how versatile and site/client specific these two entirely different projects were. What also came across strongly in that first meeting was Kathryn’s generosity and humour, and her natural humility. She was desperately keen that Eisaku should have at least as much time as she in front of the camera even though it was clear that she was a born communicator while Eisaku was a man of ideas but few words. So a hilarious ritual developed where Eisaku was placed before the camera and asked a question; after a few seconds, he would turn and exclaim ‘Kathryn’, who then stepped up and performed.

She could be mischievous as well as brilliant. Dewhurst Macfarlane teamed up as engineer with Ushida Findlay for the Millennium Thames Bridge competition and we found ourselves in the last five. Her entry was the only one to break the rules – it was distinctly her idea to line up the bridge with the passage through to St Pauls, rightly recognising that the vista when crossing the bridge was more important than the intermittent view from a river boat – but although she didn’t win the competition the victorious scheme did adopt this strategy.

Living in Japan as a foreign woman in a male dominated profession is by all accounts not easy. But Kathryn excelled in this close knit society, becoming a rare – if not the only – female foreign professor in the architectural department of the University of Tokyo and one of the most interesting architects to have practised in Japan. In 1995 I met Kathryn in her Tokyo office. This was the tiniest space, packed with a most extraordinary array of models, drawings and collected objects, and into it she also managed to shoehorn two or three staff, Eisaku and herself. You could sense here the range of forms, colours and textures that reflected the richness of her imagination and the extraordinary constraints under which they produced such exceptional work. Their home, true to the Japanese norm, was as tiny as their office.

It was perhaps this compressed constraining condition that finally led Kathryn to return to London. When she and her son Hugo arrived, they came to visit us in our still bare new apartment. Although not large by London standards the space was liberating for Hugo who ran from one side of the flat to the other again and again. Once back in London Kathryn quickly established an office and, rekening her new freedom, was in no time working on exceptional schemes for clients in Doha. Unfortunately her natural trust in her clients was not reciprocated; fees were not paid in time and she had to dissolve the practice.

Resourceful as ever and undaunted, she took a teaching position at Dundee University and set up a university-based studio, later re-establishing her London office. She was quickly back in the limelight with the design of a contemporary country mansion, Grafton New Hall – otherwise known as the ‘starfish house’ – which set a precedent by winning planning consent for a new house on a green field site that later became a model for changes to planning policy. The downturn prevented the project’s realisation but she kept busy as architect on the Arcelor-Mittal Orbit for the 2012 Olympic Games, collaborating with artist Anish Kapoor and engineer Cecil Balmond.

We have lost a wealth of possibilities with Kathryn, and for many of us who had the privilege of knowing her personally, we have lost a loyal and true friend.

Tim Macfarlane
Exchange

LSE proves D+B

I read with great interest your article on O’Donnell + Tuomey’s student centre for the LSE (RIBAJ, February 2014). It is a truly remarkable design, as you may imagine, it was unusually complex to build. Having visited the site as main contractor on many occasions during its construction, I wanted to credit some of the key members of our supply chain, who were not mentioned in your list, but without whose contribution, expertise, skills and craftsmanship the job would not have been possible: McGee Group: demolition, piling, basement excavation and temporary works; Foundation Developments: concrete frame (including the in-situ fair face concrete spiral staircase); Swift Brickwork Contractors: brickwork; and Shepherd Engineering Services: mechanical and electrical installation.

While there is always a creative tension between main contractor and architect (in fact it is necessary), very little of the design was ‘simplified’ and the project is an example of what can be achieved under a design and build contract when all involved share a passion for quality.

Andrew Osborne, Osborne, Reigate, Surrey

Arbitrary removal

(Edited copy of letter sent to the Architects Registration Board by reader Rob Ellis)

I am writing to you with regards to my removal from the register on 1 January 2014. Your approach to the late payment was superior, arrogant and completely heavy handed.

The payment was due on 31 December 2013. On my first day back at the office after Christmas, on 6 January 2014, I wrote a cheque to cover my registration fee and posted it to you. I had tried to pay online but this was not allowed.

I find it extraordinary that I was not allowed to make this payment just six days late. This equates to three working days late. Not only was I not allowed to pay but you subsequently sent back the cheque with a letter dated 8 January stating that I had been removed from the Register. You charged an ‘Application Fee’ of £35 plus a fine which you call a ‘Prescribed Reinstatement Fee for 2014’ of £30. You effectively fined me £65 for attempting to pay my registration fee just six days late!

It’s a disgrace that my own professional registration board has so little respect for its members and so little understanding of the difficult economic times small practices face. If I attempted to fine my clients for paying just six days late I would have been out of business years ago.

Rob Ellis, Norton Ellis Architects, London EC1

End architectural apartheid!

Leaving aside the illegal Separation Wall and segregated highways, Israel’s architects and planners have unquestioningly pursued an apartheid agenda in building exclusive illegal settlements on stolen Palestinian land, which, in serious breach of the Rome Statute, must considered as war crimes. Israel has transferred well over 500,000 Israeli civilians into territory it occupies, and that process is still going on, while confining Palestinians to tiny Bantustans.

All this is contrary to the humanity-centred ethics of our profession and against the accords of the International Union of Architects, which has condemned those projects built against the 4th Geneva Convention and the erasure of Palestinian culture and history.

Israel must accept that people are now aware of its continuing war crimes, and that if it wishes to be accepted as a democracy, it must end its brutal occupation and well-documented apartheid policies.

Architects and Planners for Justice in Palestine (APJP) urges the world-renowned architects that Israel is fond of commissioning to abstain and withdraw from prestigious projects like the Einstein Museum in on Mount Scopus, and urges architectural institutes like the RIBA to consider supporting action on Israeli architectural associations until their members conform to international law.

Abe Hayeem, chair APJP, Edgware, Middlesex

Tweetback

Claire Truman @Twit_tru
@HodderPRIBA grt article
@RIBAJ raising awareness of diversity in practice & why it’s important

Robert Rhodes AIA @ra_rhodes
@RIBAJ’s Traditionalism, Modernism & the Vernacular debate tonight. Showing my allegiance by resolutely not wearing black. #surface-designshow

Michael Dougall @Michael Dougall
Excellent drawings of OD&T’s London School of Economics in this month’s @RIBAJ

Climate Energy Homes @CEH_ecoTECH
We are all over the media this week, great piece under sustainability in the@RIBAJ RIBA Journal #passivhaus

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**Architect**

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Cofely, a GDF Suez company, is a leading service business in the UK across public, private and healthcare sectors. Cofely is committed to developing innovative solutions that improve the efficiency of cities, buildings, industry and infrastructure across the UK.

In Grimsby, Cofely (previously Balfour Beatty Workplace) work in partnership with North East Lincolnshire Council to deliver a range of regeneration services. The Architectural Consultancy is a multi-disciplinary design team working for clients in the public and private sector. We are looking for an Architect whose responsibilities will include:

- Act as Project Lead, managing the Project Team to deliver construction related new build and refurbishment projects within agreed time, quality and financial objectives
- Liaise with clients evaluating the requirements of commissions and assist in developing a clear brief
- Undertake design work with an innovative approach considering conservation, sustainability, energy efficiency and budget
- Deliver the service in line with the Consultancy’s quality management procedures and demonstrate an understanding of the principals behind these.

The successful candidate will be educated to RIBA Part 3 or equivalent, have excellent interpersonal and communication skills and a proven ability in negotiating positive outcomes. Experience in the design and delivery of projects in the public and private sectors, commercial awareness, and ability to manage projects in a proactive way is important. A working knowledge of AutoCAD is essential and an understanding of Revit and other relevant software applications is expected.

To apply, go to www.cofely-gdfsuez.co.uk, follow the careers link and search for jobs in Cofely Workplace Ltd.

The closing date for applications is Monday, 24 March 2014.

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You must be registered with ARB.
In two RIBA assessed seminars, Comar, one of the UK’s leading aluminium systems companies, outlines:

**Title 1: Stand & Deliver: a Study of Curtain Walling**
The design of curtain walling, its properties and how it is used by specifiers. This seminar aims to offer an understanding of the points of H11 in the NBS specification system, and how best to make use of it.

**Title 2: Designing Functions & Reliability into Entrances**
The issues that influence the function of main entrance design and technology. This seminar aims to offer an understanding of how user expectation influences door design and links this with hardware selection, entrance configuration and floor finishes.

In one of the seminars, Darrin Andrews, Specification Manager Kingspan, will provide an overview of glass door assemblies and their applications, finishes, installation, specification guidance, system selection and criteria.

The seminars aim to highlight the importance of correct specification in meeting the latest standards and legislation.

**Title: 1 Glass Door Assemblies**
Selection and Specification - An overview of glass and how it can be used in door situations throughout a building. It explains the beneficial properties of glass and the standards that apply in using it.

**Title: 2 Removing Barriers to Access**
Provides guidance for the use and specification of door control devices so that doors do not become obstacles. Now completely updated to include the latest standards and legislation.

**Title: 3 Safeguarding Pedestrians from Accidents at Power Operated Doorsets - EN 16005**

**Title: 4 Designing Effective Heat and Smoke Ventilation**

Visit the Kingspan CPD page at www.ribacpd.com for further information on the seminars and all other CPD opportunities.

**Title: Introduction to Raised Access Floors**
A 40 minute face to face presentation. This CPD covers the following points:

- Introduction to Kingspan Access Floors
- History of raised access floors
- What is a raised access floor system
- Features/Benefits of raised access floors
- Applications, Finishes, Installation, Specification guidance, System selection and criteria

Summary.

Available through www.ribacpd.com, Kingspan suspended ceilings and the environment has been designed to provide architects with an improved understanding of how suspended ceilings can help reduce our impact on the environment. The 45-minute CPD meets the RIBA Core Curriculum criteria of climate (sustainable architecture), designing and building it (design, construction, technology and engineering) and knowledge level (general awareness).

**Title: Cleaning, Sealing and Maintaining Natural Stone Surfaces**
Fila specialises in surface care solutions. Its new CPD will assist in the specification of suitable products, in terms of both the substrate and surface finish. It also outlines the importance of correct maintenance and associated lifecycle costs.
Marley Eternit is first to launch BIM for clay tiles
Marley Eternit is the first UK roofing manufacturer to launch BIM objects for its industry leading range of clay plain tiles, adding to the existing fibre cement slates and facade models already available on the manufacturer’s own online BIM Space. The new BIM objects are available for the Acme single and double camber, Ashdowne Handcrafted and Hawkins clay plain tiles. Each model contains detailed dimensions, product specifications, material performance data and the environmental credentials of each product, along with image files to create high quality 3D renderings of the roof. The BIM object also enables specifiers to directly request samples for the project they are working on without leaving the software. BIM allows the roof structure in question to be built ‘virtually’ before any physical construction activity takes place and enables architects, contractors and clients to work closely with all parts of the supply chain to improve the efficiency and reduce the cost and environmental impact of construction.
w: www.marleyeternit.co.uk/BIM
t: 01293 722588

Mumford & Wood
Elegant windows and doors by Mumford & Wood have been specified in the renovation of a country Hall built in the mid 1600’s. Grade II listed, bespoke single glazed window replacements from the Mumford & Wood Conservation™ historic box sash range have been installed throughout. Made from clear grade engineered timber they are designed to replicate original period windows in replacement projects, down to the finest detail.
w: www.mumfordwood.com
t: 01709 772600

Senior strengthens management team
Glazing systems designer and manufacturer Senior Architectural Systems has continued to strengthen its senior management team in order to handle the company’s anticipated growth in 2014. With the New Year comes a fresh start for board members James Keeling and Michelle Danns, who have new roles at Senior, and also for Mark Burton, who is new to the company.
w: www.seniorarchitectural.co.uk
t: 01709 772600

dolphin Dispensers
Dolphin Dispensers are now offering matching soap dispensers to their sensor taps through most of the range – both in counter mounted & panel mounted versions. These can be battery or mains powered & come with a chrome or a satin chrome stainless steel finish – the opportunities are enormous in public washrooms, airports, fitness centres, etc.
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t: 01424 202224
e: info@dolphindispensers.co.uk

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e: info@dolphindispensers.co.uk

Heckmondwike FB one of the first carpet manufacturers to be BIM approved
Heckmondwike FB has become one of the UK’s first carpet manufacturers to create Building Information Modelling (BIM) objects for its full range of carpets and carpet tiles, in partnership with the NBS National BIM library. Authored to NBS standards, Heckmondwike’s BIM objects will have compatibility for IFC (Industry Foundation Classes), Revit Architecture, Bentley AEC/Oxim, Nemetschek Vectorworks and Graphisoft ArchiCAD.

The NBS National BIM library currently contains over 5,000 objects covering all major building fabric systems for walls, ceilings, roofs and floors. It is a free online 3D resource, which is designed to enable sharing of high quality information about the built environment, helping industry professionals to make the right decisions at the right stage of the building process. By utilising manufacturer’s BIM objects, the aim is to create greater and more accurate interrogation of different aspects of a project’s performance. Heckmondwike FB’s website will soon feature a dedicated BIM section, which makes its BIM objects even more accessible for specifiers.
t: 01924 406161
w: www.heckmondwike-fb.co.uk

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Levolux changes gear in Swindon
A new multi-storey car park in the centre of Swindon, boasts a revolutionary terracotta screening solution from Levolux. The solution comprises vertical aluminium and terracotta fins, which satisfy a number of specific performance criteria. The vertical Fins protect the core structure from excessive weathering, while providing shade to occupants and their vehicles.

Shepway civic centre’s made up with Array
Shepway Civic Centre, the offices of Shepway District Council in Folkestone, Kent, has undergone a major refurbishment, which has included specifying fibre bonded carpet tiles from Heckmondwike FB. Almost 350 m² of carpet tiles were supplied in grey from the Array range and purple from the Broadrib range to complement the council’s logo.

Lomax + Wood
Made-to-order timber windows by specialist manufacturer Lomax + Wood have been architecturally specified for an extensive refurbishment project in Gloucestershire. Georgian-style double glazed sliding box sash windows from the Kensington & Chelsea collection recreate the authentic details and historic sightlines of a period window whilst providing 21st century standards of acoustic and thermal performance that fully meet current Part L Building Regulations.

Iguzzini
iGuzzini’s Laser Blade Wall Washer illuminates a vertical wall perfectly, from the edge of the ceiling over the entire perpendicular extension, without unwanted dark areas near the ceiling. The secret of Laser Blade Wall Washer is its patented optical unit: a combination of reflectors and optical screens. Careful technological study has produced an optical layout consisting of an oblique internal reflective part (which directs light as far as the upper edge of the wall) and a front refractive, prismatic surface. Laser Blade Wall Washer can be used in combination with the general lighting, adjustable and high contrast versions. Its sleek design ensures that it is perfect for minimalist applications and is available in lumen packages ranging from 1000 lm to 3000 lm.

Gerflor plays its part in the creation of family firm’s superstore
Independent electrical goods retailer HHW Woolacotts specified international vinyl flooring specialist Gerflor’s Creation Luxury Vinyl Tile & Plank (LVT) range for its new 18,000ft² store. Usually specified for public and commercial areas needing a sophisticated look while coping with high footfall, Creation LVT range has 89 realistic wood and mineral finishes in an array of formats, grains and colours.

Hoos about this, Equitone specified for eco pod.
Fibre-cement EQUITONE [tectiva] has been used to create a sustainable facade for a low energy, timber frame modular building installed at the Building Research Establishment (BRE) Innovation Park at Ravenscraig in North Lanarkshire. Marley Eternit is working with Hoos to demonstrate how innovative approaches to sustainable design and construction can improve the built environment.

Senior’s fibre systems a key ingredient at Pen-y-fai
A newly-built, environmentally friendly primary school in south Wales has been given an environmental kick-start thanks to the use of Fibre window systems, the latest addition to the innovative range by glazing systems designer and manufacturer, Senior Architectural Systems. Systems were specified for Pen-Y-Fai Church in Wales Primary, near Bridgend, as part of a £6.3 million redevelopment of the school.

CE marking deadline for Structural Steelwork is end June 2014!
It may be useful for architects and specifiers to note that any manufacturer involved in fabricating structural steelwork, no matter how large or small the components are, will have to CE mark these products by 1st July 2014 if they are being sold within the European Union (EU). This relates to fabricated elements including systems made from CE Marked steel components used in projects such as bridges, buildings and highway construction. The scope of this standard is wide ranging and covers structural steel and aluminium components. These components can be made from hot-rolled or cold-formed products. They may be sections or profiles with various shapes, flat products, bars, castings, forgings, unprotected or protected against corrosion by coating, welded or non-welded. Non-compliance is not an option and it will be illegal after 1st July 2014 to sell any fabricated structural steelwork products within the EU without CE marking. An additional requirement is that a Factory Production Control system (FPC) must be put in place by the manufacturer and the system needs to be certified by a Notified Body such as the BBA.

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Product update

Mapei paves the way at Birmingham New Street
A complete system of Mapei products has been specified in the flooring build up of new public concourses within Birmingham’s New Street Station. The £600m redevelopment scheme will include new concourse, exterior façade and entrances. On behalf of principal contractor – Mace – Grants of Shoreditch and UKS Group Ltd prepared and installed 20,000m² of new flooring. A series of Mapei systems were chosen to enable fast installation and provide a surface suitable for exceptionally high levels of foot traffic. Phase 1 refurbishment was completed in April 2013, with overall project completion in 2015, along with further Mapei specifications. Birmingham New Street is the busiest interchange station outside London, with an average of 3.2 million passenger entries and exits each year. Initially, Grants installed a screed containing Mapei’s Topcem binder; the high performance, fast-drying screed which reduces installation time to 24 hours for ceramic and two days for stone tiling. Mapei’s fast setting flexible S1 adhesive – Keraclick – was then used to install the new granite tiling, finishing off with Mapei Ultracolor Plus; a fast setting and drying flexible grout, featuring anti-efflorescence, water-repellent and anti-mould properties.

Keep up with the latest Renewable Heat Technologies
The introduction of the domestic Renewable Heat Incentive in the spring will provide attractive financial incentives for using renewable technologies to provide space heating and hot water, and buffer households against rising energy bills. To work effectively and deliver the expected returns, installations must be in line with manufacturers’ guidelines. Outline proposals for systems can be passed to manufacturer’s engineering teams to design, size, and check if the technology will work effectively based on factors such as the building’s occupancy, use, location/aspect and requirement for energy. Customers will also almost certainly want advice about different technologies, how they work and can be combined. This requirement underlines the need for architects and specifiers to fully understand different products and technologies - and keep their knowledge up-to-date.

Steni panels help with hard-to-heat homes Three tower blocks of apartments in Aberdeen have been refurbished with Steni cladding panels.
Work has now drawn to a close on the £5.3million refurbishment with Steni cladding panels of three residential tower blocks in Aberdeen. Morven and Grampian Courts, and the sheltered housing scheme Brimmond Court, which were built in 1969/70 in the Balnagask area of the city, had been identified for a thermal upgrade under the city council’s housing capital programme which provides the catalyst to deliver many of the objectives in the housing business plan.
Over-cladding the three towers comprising 156 rented and privately-owned flats with external solid wall insulation and a mixture of a total almost 8,000m² of Steni’s Nature and Colour rainscreen panels was carried out by Highrise Solutions for main contractor Lovell. Some 6,865m² of Steni’s Nature panels were used on the majority of the elevations of the 13-storey blocks. Nature panels feature a surface of aggregated natural stones from Europe and are available in 17 different natural stone colours and up to five grades in many of these colours.

Schueco residential collection has wide range of folding/sliding doors
Launched last year, Schueco’s Contemporary Living Collection brings the company’s premium quality aluminium windows, doors and façades to the trade residential market. Among the systems is a wide range of sliding/folding doors which will appeal to owners looking for improvements that could add capital value, as well as comfort, to their homes. The range includes the Schueco ASS 80 FD.HI, a door which combines exceptionally high thermal efficiency (U-value of <1.3 W/m²K) with narrow face-widths of only 112 mm. Available with leaves up to 1.2 m wide and up to 3 m high, the door has the elegant looks, slim sight-lines and high-quality fittings that make it equally at home in residential properties or in commercial environments such as hotels or restaurants. The easy-to-operate folding leaves are supported on double or quadruple bottom roller carriages running on a stainless steel track. The doors may be folded to one or both sides and can be specified to project either inside or outside the room.

New class O Armaflex launched with improved technical properties
The new AF/Armaflex Class O brand thermal insulation, incorporating a full range of elastomeric tubes, self seal tubes, coils, tape, flat sheet, self-adhesive sheets, continuous sheet (rolls) and pre-insulated pipe supports is now available with all the products providing the same technical values for the first time. The new range from technical insulation manufacturer Armacell is suitable for refrigeration and air conditioning, chilled water, process lines and heating and ventilation pipe and ductwork applications, with products available from January 2014. These replace the previous Class O Armaflex range, with the new AF/Armaflex Class O tube and sheet product codes now prefixed with AF-CO for ease of identification. Ever since advanced insulation manufacturer Armacell first developed Armaflex flexible nitrile rubber foam range in the 1950s it has grown to be the most recognised technical thermal insulation brand in the world for cold process applications. The Class O Armaflex brand was developed at Armacell’s Oldham plant in the 1960s and was the first flexible insulation to meet the UK fire standards.

For more product information log onto w: www.kingspanhub.com
For information on CPD seminars e: info@kingspanenviro.co.uk t: 0845 2600258.
Marley Eternit introduces Melodie and Maxima - two new low pitch interlocking clay roof tiles

Marley Eternit is launching two new large format interlocking clay roof tiles to the market, which offer the aesthetic qualities of clay, together with the time and cost saving benefits of interlocking tiles. The new tiles, Maxima and Melodie are available in Natural Red, and can both be used at low minimum pitches for greater design flexibility. Maxima is an interlocking double roman clay tile, with an open gauge so that it can be easily fixed on the roof and doesn’t require any complicated fittings. The tile gives a high coverage rate of 10.1 tiles per m², saving installation time and cost. The Melodie is an interlocking clay pantile which has a traditional appearance, but has one of the lowest minimum pitches in the roofing industry at 12.5 degrees. Both tiles have been extensively tested for wind driven rain and can be installed in accordance with BS 5534 and BS 8000-6:2013 for workmanship on building sites. The new interlocking clay tile range can also be used with Marley Eternit’s Universal accessories, that are not only completely dry fix but can be used to provide ventilation to meet the Building Regulations, British Standards and comply with the latest NHBC guidelines.

t: 01283 722588
w: www.marleyeternit.co.uk/interlocking

Dark Wood Floors for HQ

The stunning interior at the new UK headquarters of global company Saipem was designed and implemented by John Robertson Architects, who specified over 2100m² of Junckers solid hardwood floors. Junckers Black Oak was installed in breakout areas and informal meeting and work spaces, complementing the high spec interior of quality fixtures and fittings.

The dramatic looking floors add a sense of sophistication to a room and sit beautifully alongside the deep hues used on the walls. Now home to 700 staff, the offices have the style and panache, along with good coffee, fit for the Italian parent company.

t: 01376 534 700
w: www.junckers.co.uk

New Hanson guide makes brick selection easy

Hanson’s latest brick guide contains all the information architects, specifiers and designers need to select the right brick for any project.

The easy-to-use guide has been updated to incorporate the latest changes to the company’s extensive brick range, which includes high quality extruded bricks as well as a range of sustainable stock bricks.

Among the highlights are:
- a number of examples of outstanding brick-built projects in both the commercial and residential sectors;
- Hanson’s new brick and block app – available to download free for iPhone, iPad and Android devices – which allows specifiers to make product selections on the move;
- the company’s recently launched blended brick service, which enables a bespoke combination of bricks to be created;
- a section on innovation in walling solutions detailing Hanson’s Dimensions range of large format blocks.

w: www.ask-hanson.com e: bricks@hanson.com t: 0330 123 1017
This rare example of humane factory design was the first British facility for the US-based Cummins Engine Company, which employed Ahrends Burton & Koralek to convert an existing Scottish textile mill into offices with a new workshop behind. The company’s enlightened attitude to the positive effects that thoughtful design could have on workers meant that the factory was designed through extensive consultation involving the employees.

This photograph by John Donat, a classmate of ABK’s at the AA School in the 1950s, demonstrates the dramatic articulation of the windows, presenting a striking exterior view particularly by night but also enabling workers to see the landscape while they worked — or sat in the bays to eat lunch. Donat photographed much of the firm’s work and wrote that ‘an ABK building is recognisable not through any family resemblance of style, appearance or manner, but because what they build comes through a process of decision and selection specific to each job, but characterised by their own particular way of solving problems’. The factory closed in 1998 and is now used for warehousing. It was listed in 2004. •

Justine Sambrook

Cummins Engine factory
Shotts, Scotland, 1900

The RIBA Journal March 2014
Introducing Dolphin Dispensers’ elegant and stylish solution to washroom design, a complete modular system hidden behind mirrored panels. Giving your washroom a stylish and uncluttered finish that until now we could only dream about.

Each modular system has its own set of sensor activated taps, soap dispensers and hand dryers. With a simple and quick release the mirrors lift up using hydraulic pistons to reveal easy access for maintenance and janitorial duties. The modular system promotes a ‘plug and play’ system, with only a need to provide hot and cold water and an electricity supply.

**Dolphin Behind Mirror complete washroom system**

**Specifications:**
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- Easy access for janitorial duties, with hydraulic lifting panels
- Sensor activated taps, soap and hand dryers
- Multi-feed system, LED lighting. ‘Plug and Play’

More details see: [www.dolphindispensers.co.uk](http://www.dolphindispensers.co.uk)
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