Second time round

Fit for purpose: Tim Ronalds revives Ironmonger Row Baths
Beaux artfulness: Stanton Williams brings new life to Nantes
Revolutionary decade: Rethinking those seventies sensations
Action man: How Tim Knox spruced up the Soane
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’We need to stop beating housebuilders up for not doing something they are not really equipped to do’ self-build expert Stephen Hill : 63
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STARCK. A CLASSIC REVIVED.
ADMIT IT: during the height of the school-building boom, when there weren’t enough experienced architects in the UK to crank out the designs at the speed required by the programme, did the thought not strike you that some perfectly sound existing buildings were being needlessly sacrificed? Of course it did, we all thought that. With certain honourable exceptions, it was a nationwide dash for new-build.

And now, the money having long ago run out, we have the new normal. Not just for schools, but for everything. Though of course this is really the old normal: to convert, to extend, to infill rather than to clear away and start again. Some buildings may be intractably difficult to adapt, especially to new uses — and in the world’s economic hotspots nearly all buildings must be regarded as short-life. But in the UK things are generally different, and not just because of our conservation instinct. The moment you start to regard existing buildings as a valuable resource rather than as a problem, then you’re half-way there.

Plainly there is a strong moral, anti-waste, low-carbon argument for re-use where possible, but perhaps not enough attention is paid to the creative aspects of this demanding work. This is why this issue of the RIBAJ is all about adaptation, re-use and extension, because if there’s one thing architects are supremely good at, it’s finding ingenious and elegant ways to work with existing stock. And when the construction upturn comes — this year, next year, whenever — let’s not forget these skills. Let’s continue to question needless demolition.

HUGH PEARMAN | EDITOR
60,000 LEAVES of gold were used to gild the Grill Room in the Café Royal on Regents’ Street in London’s West End. This reworking of the 1865 hotel has a luxury palette. Led by David Chipperfield Architects, the palette is, of course, limited. There is a lot of gold in the historic rooms and a lot of marble in the new ones, plus some bronze. Even the smallest bedrooms have baths made of solid Carrara marble. The gilt-laden Grill Room was largely in the hands of Donald Insall Associates as historic building specialist. Cleverly, many of the twiddly bits of the original now disguise slim air ‘in’ and air ‘out’. The diaper, a trellis-like decoration around the top of the walls, also hides speakers. The unusual beech parquet floor was added to with flooring from neighbouring rooms and has parquet-dimensioned floor boxes. Badly damaged paintings that were part of the ceilings have been replaced with ones that can be more easily removed for repair. Specially painted, they are still precious. ‘Popping champagne corks are our greatest fear,’ says Insall’s Fiona Raley.
Getting King’s Cross covered

Niall McLaughlin Architects beat off the likes of Amanda Levete Architects, Asif Khan, Duggan Morris, Carmody Groarke, Ian Ritchie and Jamie Fobert to be the winner of a canopy design for a new public square behind King’s Cross station, now in development.

The competition sought a 15m by 15m covered area for open-air events, and the design, an ephemeral mesh of stainless steel rods with a glass roof, echoes that of the nearby stock brick train shed, continuing its form while dematerialising it. McLaughlin says it “makes reference to the history of the place while pointing to its present reinvention.” Outside its existing outline planning consent, the design needs a separate standalone application. It’s not the firm’s first foray into the King’s Cross regeneration area – it’s new homes and a garden in the sky at 1 Canal Reach, are due to open this spring. CK

Kettle’s Yard off the boil

Kettle’s Yard director Andrew Nairne is upping the stakes on Jamie Fobert Architects’ planned education wing. The £3.5m project was put on hold after ‘technical difficulties’ caused work to be rescheduled. It also gave new director Nairne a chance to rethink. Fobert is now drawing up plans for approval that include ‘sustainable exhibition galleries’ and café, all grouped around the original, unaltered Kettle’s Yard House (pictured). Nairne hopes the new £8m project will give the gallery a stable grounding through increased income. Images should be released soon. EY

Between a rock and a hard place

The saga of Japanese architect Kengo Kuma’s design for the V&A Dundee rumbles on, with the announcement last month of another public consultation for his revised scheme. Kuma won the competition with his proposal for a museum jutting halfway into the Firth of Tay in 2010, against the likes of Steven Holl, Rex, Delugan Meissl and Snøhetta. But like Snøhetta’s Turner gallery proposal in Margate, which also jutted into the sea, it seems this proposal is in choppy waters. Value engineering means only the prow now projects over the Firth. With £18m funding from the Scottish government and £9.2m from the Heritage Lottery Fund, client Design Dundee is still £18m short, so it looks like it’ll be a wee while before the V&A’s ship comes in. CK
Ups and downs
It looks like it’s going to be a tough year ahead if the Construction Products Association’s latest figures are to be believed. After a 9% decline last year, construction output is set to fall by another 2% this year, with predicted declines of 8-10% in retail, education and health sectors.

There is some good news however. Noble Francis, economics director at the CPA, said that private house building was set to increase 6% in 2013, boosted by the Bank of England’s Funding for Lending scheme and infrastructure investment. 2012 was a mixed bag for architects, with profits holding steady for the larger ones, but Building magazine did report that Terry Farrell and Partners had a pre-tax loss of £108,000 for the year to 31 March, while Zaha Hadid Architects boosted profits 7% to £1.8m, after 15% job cuts. FCB Studios posted a healthy profit, up 28% to £2.3m to 31 March 2012 while Grimshaw rose to £1.9m from £1.4m.

Shard’s back yard
There’s a new view in town: We gave you the chance online to scoop one of five pairs of tickets to The View from The Shard for the first public opening on 1 February and we were overwhelmed by the response. The Shard might be a relative newbie on the London skyline but the buzz surrounding it is worldwide. You can now see the length and breadth of the city laid out beneath you from floors 68, 69 and 72, 244m up – at a cost of £25 if you aren’t one of our winners. Just don’t forget a trip to the loo for the grandest views. You’ll be bowled over.

Koolhaas set for Venice
It’s rare that directors of the Venice Architecture Biennale – seemingly always signed up at the last moment – get more than a few frenzied months to put together their international exhibition, so the early announcement of Rem Koolhaas for the 2014 show is a step forward. In fact, Koolhaas’ future role had been an open secret for much of 2012, so he’s had plenty of thinking time. He has brought the event forward and lengthened its run. Typically opening at the end of August, it will now start on June 7 and run to the same end date in late November. Given that Koolhaas and OMA’s contributions to previous biennales have always been noteworthy, we await his chosen theme with interest.

Disciplinary reprimand
On 22 August 2012 the RIBA Hearings Panel found that Mr David Barnes was in breach of Principle 2 and Principle 3.5 of the RIBA Code of Conduct in that he did not ensure that his terms of appointment, scope of work and the essential project requirements were clear and recorded in writing, and that he did not have in place effective procedures for dealing promptly and appropriately with disputes or complaints. The Panel decided that the sanction for this be a public reprimand.

EllisMiller tries Shoreditch
Following its well-received £25m Catmose College in Rutland, architect EllisMiller has moved from green to brownfield with its much larger Shoreditch Village mixed-use development in London, now in for planning. It is intended for a 1.6 acre site spanned by the new curving viaduct of the Overground railway, with a narrow frontage to hipster-saturated Shoreditch High Street. The 150,000ft² mixed-use scheme will include retail, street market, residential and commercial buildings around a new square landscaped by Gustafson Porter. If approved, it could be built by 2015.
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*Plus deposit. Offer available to business users only. Figures exclude VAT. Based on a 36 month Contract Hire agreement for a BMW 114i Sport 3-door with a deposit of £1,230.00 plus VAT, a contract mileage of 30,000 miles and an excess mileage charge of 7.73 pence per mile plus VAT. Vehicle condition charges may apply at the end of your agreement. Subject to status and in the UK only (excl. the Channel Islands). Individuals must be 18 or over. A guarantee may be required. The amount of VAT you can reclaim depends on your business VAT status. Rentals may change if VAT rate changes during agreement. Hire provided by BMW Group Corporate Finance. BMW Group Corporate Finance is a trading style of Alphabet (GB) Limited, Europa House, Bartley Way, Hook, Hampshire, RG27 9UF. Offer expires 31 March 2013.

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Oscar Niemeyer, 1907-2012

Legendary and prolific master of his own brand of flowing modernism who inspired a generation. Norman Foster and Renzo Piano pay tribute

The great Brazilian architect died on 5 December, a few days short of his 105th birthday. An active designer and communist to the end, he was master of a very distinctive, sensual form of modernism that exploited to the full the plastic qualities of concrete and which symbolised the post-war emergence of Brazil into what is now becoming a global cultural and economic force. Norman Foster wrote this tribute on first learning of his death.

I was deeply saddened to learn of the death of Oscar Niemeyer. He was an inspiration to me and a generation of architects. Few people get to meet their heroes and I am grateful to have spent time with him in Rio last year.

For architects schooled in the mainstream modern movement, he stood accepted wisdom on its head. Inverting the familiar dictum that ‘form follows function’, Niemeyer demonstrated instead that, ‘When a form creates beauty it becomes functional and therefore fundamental in architecture’.

It is said that when the Russian cosmonaut Yuri Gagarin visited Brasilia, he likened it to landing on a different planet. Many, seeing Niemeyer’s city for the first time, must have felt the same. It was daring, sculptural, colourful and free – like nothing that had gone before. Few architects in recent times could summon such a lively vocabulary and structure it into such a brilliantly communicative and seductive tectonic language.

One cannot contemplate Brasilia’s crown-like cathedral, for example, without being thrilled both by its formal dynamism and its structural economy, which engender a sense almost of weightlessness from within as the enclosure appears to dissolve entirely into glass. And what architect can resist trying to work out how the tapering, bone-like concrete columns of the Alvorada Palace can touch the ground so lightly? Brasilia is choreographed more than designed; each of its fluidly-composed pieces seems to stand, like a dancer on its points, frozen in a moment of absolute balance. But what I most enjoy in his work is that even the individual building is about the public promenade, the public dimension.

As a student in the early 1960s, I pored over Niemeyer’s work for stimulation, and 50 years later his work still has the power to startle us. His contemporary Art Museum at Niteroi, for instance, standing on its rocky promontory like some exotic plant, shatters convention by juxtaposing art with a panoramic view of Rio harbour. It is as if, in his mind, he had dashed the conventional gallery box on the rocks below, and challenged us to view art and nature as equals. I have walked the Museum’s ramps. They are like a dance in space, inviting you to see the building from different viewpoints before you enter. I found it absolutely magic.

When we met last year we spoke at length about his work, and he offered some valuable lessons for my own. It seems absurd to describe a 104 year old as youthful, but his energy and creativity were inspiring. I was touched by his warmth and his great passion for life and for scientific discovery. In his words: ‘We are on board a fantastic ship!’

He told me that architecture is important, but that life is more important. Yet in the end, his architecture is his ultimate legacy. Like the man himself, it is eternally youthful – he leaves us with a source of delight and inspiration for many generations to come.

Renzo Piano, talking to the BBC, added: Architecture is a profession where you need a long apprenticeship. You never stop learning. This is something that Niemeyer kept saying, and I think he learned until the end, he was that kind of person.

As an architect you have to be a sociologist, a builder, a scientist, a poet, and to learn to do all those things well takes time. He was one of those people proving this. It was about integrity. In some ways he was more of a moral example, an example of life.

He was also very concerned about political life – and architecture is political in some ways – in the sense of doing things that belonged to the civic life of people in the city. Architecture is the art of making cities, not just making buildings. He was a good example of how architecture can be a noble job, a civilised job.

IN MEMORIAM

Paul Bernard Moore, elected 1969, London
Peter Anthony Bissmire, elected 1970, Ottery St Mary
Anthony Robert Kingsley, elected 1971, London
Keith Mallory, elected 1975, London
Nicholas John Xenakis, elected 1977, London
Brian Philip Bailey, elected 1977, Southampton
John Joseph Overy, elected 1974, Stansted
Robert Macgregor Cartwright, elected 1975, Birmingham
Ivan Simovic, elected 1976, London
Ronald Stewart Hore, elected 1977, Woking
Eric John Wakely, elected 1987, St Neots
Alfred Edward Bewes, elected 1980, Woking
David Stewart Paterson, elected 1982, London
Jacqueline Angela Maria Pastina, elected 1990, Waltham Cross
Ron Smith, elected 1989, Harlow
Chi Kwong Lim, elected 1988
Malcolm Patrick Chisholm, elected 1987, Belfast
Geoffrey Peter Hancock, elected 1988, Wylam
Abigail Torr, elected 2004, Hove
Philip Charles Spratt, elected 2001, Bridgend
Richard Alwyn Brown, elected 2007, Bristol
Roy William Kenzie, elected 1998, Chichester
Leonard Beaven, elected 1949, St Albans
Ronald James Dyer, elected 1950
Robert James McKinstry, elected 1949, Belfast
Vyvyan St Aubyn Hubbard, elected 1954, Chichester

To inform the RIBA of the death of a member, please email membership.services@riba.org with details of next of kin
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**CAPITAL ASSETS**

Delight for new Delhi, moonlighting shame and the strange familiarity of recession fallout

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**100 YEARS AGO**

RIBAJ February 1913

The winning architects of the new Indian government building in New Delhi are announced and its implications considered

**THE GOVERNMENT** of India have decided to entrust the preparation of the designs for Government House and another important building in the new Imperial capital at Delhi to Mr E.L. Lutyens and Mr Herbert Baker, who are to be associated for the purpose on equal terms. It is also contemplated that Messrs. Lutyens and Baker should assist the Indian government in the selection of designs for other public buildings at Delhi and act generally as its principal architectural advisers as regards the new capital. To ensure the designs are adapted to climatic conditions, Indian sentiment and official requirements, and to furnish advice as to Indian materials and the employment where possible of Indian craftsmen, it is proposed to give Messrs. Lutyens and Baker the assistance of Colonel Sir S. Swinton Jacob KCIE, who has recently retired from active work as engineer and architect to several important native states of Rajputana. The Times, in a leading article on the 20th January, says, ‘Their duty is to build a capital truly representative of British rule; and that ideal cannot be attained either by transplanting wholesale a bygone European style or by slavishly reproducing an Indian one... That is the spirit in which, as we believe, both Mr Baker and Mr Lutyens will address themselves to this new opportunity — as great an opportunity as any architects have ever had. They cannot build new Delhi alone, but they can form the main idea and set the key to which, we doubt not, much other talent will readily respond.’

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**50 YEARS AGO**

RIBAJ February 1963. A disgruntled architect in private practice lifts the lid on what he sees as moonlighting in the offices of county architects

I AM IN private practice but have worked for local authorities in the past and know what is going on. Down our way, ‘private work’, as it is called, is a thriving industry. In the old days I always found my pay envelope that bit too small. A little private work would help and one’s creative instincts would be assuaged by viewing the brand new gleaming bathroom and kitchen wing, designed built and paid for in furtive pound notes by a satisfied client. This was something of your own; so much better than the anonymous creations that you partly contributed to in your authority offices. But you become greedy. Your evenings become busy – you are too tired to do your work the next day. The somnolent hours of some local authority offices are conducive to this form of ennui. But why be tired when you can do some of the work during the day? All your equipment is there, your tee-square runs smoothly up and down your board and your evenings can be used for better things. Official drawing boards soon display contraband architectural bric-a-brac, from small WC extensions, deed plans and timber garages to quite large houses. The drawings are loosely pinned at the top corners only, [and ] it is quite a sight to see the boss walk into the office unexpectedly. Documents are replaced by more official papers with the sleight of hand and celebrity that would have made Maskelyne green with envy. But there is no need for this flurry. The boss may be in this racket too, perhaps on a more dignified level but with the same end in view.

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**EVERYBODY KNOWS** by now about ‘equity leakage’, the black market in loans that allowed nearly half the £45bn advanced on mortgages last year to be used to take holidays, buy cars or wallow in video. What most people don’t know is that the rebuilding cost of their home is often very different from its market value — and if you think that’s too bad, you had better consider the big distortions that are emerging in the figures produced by the Building Cost Information Service. According to the BCIS about 80% of the homes in the capital are worth £92,000 but their rebuilding costs are only £54,000. That means that not only are people buying too much insurance but that their houses are not really worth what they think they are worth – because they could be replaced for half the price.

Taking the ‘rebuilding cost gap’ into account we can see that the real investment value of the 12 million owner-occupied homes in the country is not somewhere in the region of £300bn as you might suppose if you subtracted average mortgage debt from average market value – but somewhere in the region of £150bn. A trifling figure indeed, and one that has already been spent by the millions of credit card wielding home owners who owe £200bn to banks and building societies in the form of consumer debt secured on the actually negative value of their own homes. Let’s hope they don’t all foreclose at once.
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With this issue of RIBA Journal is a new technical supplement, Products in Practice. Produced five times a year for UK readers, PIP will look at the new projects, products and innovations that are shaping the construction world.
AIMING FOR THE BOUNDARY

The old Anglo-Indian relationship is about more than just cricket, says Francis Glare. It’s about helping to design a new society.

AS ENGLAND levelled the Test series in Mumbai, honours were even in BDP’s New Delhi studio. Work could continue.

India is, as everyone knows, a cricket-mad nation, and with the global success of the fast and furious Indian Premier League this shows no sign of diminishing. In the run up to the Test series there had been some concern, as there had in the UK, that interest in the extended Test format was diminishing. However, as the recent series has demonstrated, when the teams really get fired up, the quality is world-class and the excitement is infectious.

Masterplanning and urban design can be a bit like that too. However good the individual players, unless both teams engage, the results can be mediocre. For BDP, one of the greatest risks in opening a studio in India was that we simply wouldn’t be able to connect — commercially, culturally, or in a common language of design. Even if we could establish such relationships, there was also a fear that we would just be pinned back in the crease by the legendary Indian bureaucracy (inherited from the British of course).

Building regulations, for example, are broken down into two parts here. The first consists of getting approvals related to physical parameters such as areas, heights and setbacks of the built edges. In most cases, the only sane route through the process is the employment of an executive architect who knows the officials within the relevant authority. The second is the regulatory aspects of fire safety, acoustics, structures and so on which are all rolled into the National Building Code and are similar to the Approved Documents used in the UK. The surprising element is that, apart from some of the larger metropolitan authorities, there is no body to control the aesthetic integrity of the design — and that does not help the quality of the built environment.

Just the tonic

BDP opened its doors in Green Park, New Delhi, on 1 April 2010, although our first projects in India go back further. A far sighted landowner of a redundant family-owned manufacturing complex in Mumbai was unimpressed by the usual high rise offerings of the Hong Kong and Singapore based architects making early inroads into India, and turned them away in favour of something new. In this case a local environmental consultant put him in touch with BDP, and our masterplanning framework approach, with a strong emphasis on investment in a quality public realm to create a ‘place for people’, proved to be the tonic he needed. Nirlon IT Park (shown here) is the result — a high density, mid-rise urban business park that sits in delightful and animated contrast to the sleek towers rising from stockaded podiums in the new financial centres.

India is a vast country and our initial reaction was to plan a network of offices. However, in practice, rapidly developing internal air networks mean New Delhi has proved to be a very good base. Inevitably travel has had its moments — 10 hours in a Volvo Semi Sleeper overnight bus to reach the site of a masterplan for the Indian Institute of Technology in the foothills of the Himalayas is an endurance test, as is crossing Mumbai at a snail’s pace, face to face with extremes of wealth and poverty. Mumbai is probably one of the most chaotic and exciting urban spaces on the planet, and is a dramatic (sometimes shocking) first impression of India. In many ways it encapsulates both the huge opportunity and challenge of the nation. New development, mostly of limited design quality, has been progressing at an enormous pace but with scant evidence of local or city scale planning.

Gentler start

But yesterday’s hassle is forgotten as a beautiful autumnal morning brings a pleasant stroll through the streets of Haus Khaz (fortuitously the location of many Time-Out New Delhi recommended eateries and bars) and past various temples to the office. Unlike the UK journey to work, the walk here is a leisurely affair. A masala dosa or idli dipped in a spicy soup (sambar) spreads more good feeling about the day ahead. People deal with many of their domestic chores in the morning and it is 10.00 am before the office fills up. New Delhi has 17 million people and is growing — more than 23 million if the satellite cities such as Gurgaon and Noida are included — and like any metropolis all the cultures of the country are here, with their languages, foods and religions, so that our studio is a microcosm of India.

It’s Eden Gardens, Kolkata. England go 2–1 up in the series. Much banter ensues. Akshay Khera, the studio leader, holds dual Indian and British citizenship and rises above it all. In truth the most rewarding part of opening an office in India has been the opportunity to work with a young, vocal and ambitious team of designers determined to shape one of the fastest urbanising and developing countries on the earth — their country. And that can only be described as a privilege.

Francis Glare is chair of BDP India and head of urbanism

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Building Futures, the RIBA’s in-house think tank, brings together expert minds from across the construction industry who help us promote public debate about issues affecting the future of our built environment. Looking at the big picture, recent subjects have included climate, city growth, new technologies and materials. An informative website carries excellent thought pieces and essays on the future of architectural education; practice; tall buildings and much more. Building Futures is chaired by Dickon Robinson whose opinions I have admired since we both sat on the Cabe/English Heritage urban panel for eight years.

In these hardened times, and with the high cost of education affecting the diversity and numbers of our students, we must adapt to survive. We need to consider our future and plan for it now if we are to have a dynamic, inclusive and forward-looking thriving profession. Here Dickon outlines his views on a different sort of profession of the future and considers how this wider architectural diaspora could be brought into it. Doing nothing is not an option.

Angela Brady @angelabradyriba

RIBA seeks members’ views How should the RIBA reflect the changing profession in its membership structure? A survey will launch this month — look out for details in your Member Update e-bulletin.

Building Futures chairman Dickon Robinson discusses ideas to safeguard and expand the prospects for the architects of tomorrow, including much greater inclusivity by the RIBA

Building Futures, the RIBA’s in-house think tank, brings together expert minds from across the construction industry who help us promote public debate about issues affecting the future of our built environment. Looking at the big picture, recent subjects have included climate, city growth, new technologies and materials. An informative website carries excellent thought pieces and essays on the future of architectural education; practice; tall buildings and much more. Building Futures is chaired by Dickon Robinson whose opinions I have admired since we both sat on the Cabe/English Heritage urban panel for eight years.

In these hardened times, and with the high cost of education affecting the diversity and numbers of our students, we must adapt to survive. We need to consider our future and plan for it now if we are to have a dynamic, inclusive and forward-looking thriving profession. Here Dickon outlines his views on a different sort of profession of the future and considers how this wider architectural diaspora could be brought into it. Doing nothing is not an option.

Angela Brady @angelabradyriba

RIBA seeks members’ views How should the RIBA reflect the changing profession in its membership structure? A survey will launch this month — look out for details in your Member Update e-bulletin.
THE ARCHITECT’S ARCHITECT

Celebrated more than any other living architect, Peter Zumthor receives the RIBA Royal Gold Medal on 6 February

Words Hugh Pearman

HIS BUILDINGS, Peter Zumthor quietly insists, must be not only functional but ‘beautiful to use’. Beauty, for the Swiss recipient of this year’s Royal Gold Medal, is not something apart from function. And this is why he has said that he is not one for in-depth research. He works by intuition rather than analysis. He will go to a site — and sometimes not even that, he will envisage the site — have his idea, and start to compose. Then — ‘I’ll go there to see if the project fits the place.’ This, he said in 2009, is ‘a personal, emotional approach, not a scientific one. It’s different, but it’s important.’

Where he spends the time instead is on rumination. It is possible that no architect thinks so deeply as Zumthor. He will not easily be hurried: it was surely quite some achievement fitting him into the customarily frenzied programme of the Serpentine Gallery pavilion in 2011. As one of his clients, Alain de Botton, put in the RIBA Journal last October: ‘As you can imagine, Zumthor is not your standard architect. He takes his time.’ This is why we are still waiting for his ‘secular retreat’ on Dartmoor for de Botton’s Living Architecture company, the costliest and potentially most rewarding of the series to date. Its working models are behind Zumthor in the portrait here.

Those who have visited him in his barn-like rural studio in Haldenstein say that it too has the air of a retreat about it — though there are plenty of computers there as well as paper drawings and working models. In appearance he is part-monk, part village carpenter (he initially trained as a cabinet maker), and quietly humorous with it. Zumthor twinkles.

Reaching 70 this year, he is of course the architect’s architect par excellence, the previous recipient of the 2008 Praemium...
Imperiale and the 2009 Pritzker Prizes – so now, with the Royal Gold Medal, he has the full set. He is the very model of the lone creative genius (with a staff of 30), able to work on his own terms, turning down much more than he accepts. So many of the profession, rightly or wrongly, aspire to this. Moreover his buildings – especially the rural chapels – have a kind of inevitable simplicity about them, exploring the essence of architecture: space, light, mass, materiality and the still more mysterious attribute of presence. So what Zumthor does, others borrow, from the riven gneiss and flowing water of the thermal baths at Vals to the long thin ‘Kolumba’ bricks he designed for the 2007 museum of that name in Cologne. True that everyone from the Romans to Wright and Lutyens had used such bricks; but the fact that Zumthor revived them was enough to start a trend. The New Horizontalists. His early work was as a conservation architect and the past is always present in his work.

But though many may aspire to the condition of Zumthor, only one man – he himself – has achieved it. As the highly poetic RIBA Gold Medal citation, written by Yvonne Farrell of Grafton Architects, puts it:

Architecture needs warriors. Architecture has to be made. Otherwise how do we keep going? We need proof. We need proof that architecture exists. We need to spend time in spaces that nourish the soul.

The Royal Gold Medal lecture on Tuesday 5 February has now sold out. For a seat at the presentation dinner including Honorary and International Fellowships on 6 February email events@riba.org or call 020 7307 3778
NATURAL SELECTION

A fascinating and worthy subject is shortchanged by some random examples and shortage of criticism, says Michael Pawlyn

BIO DESIGN focuses on a dynamic and very worthwhile area, the incorporation of living organisms into design. It showcases a wide range of interesting projects — from Magnus Larsson’s Dune Project to Studio Mathieu Lehanneur’s ‘Local River’ and Tomáš Libertiny’s ‘Honeycomb Vase’ — structured into coherent chapters and all well illustrated. The author shows just how much work is under way and demonstrates that the field explored is fertile.

The opening essays set the scene well although a couple of discordant notes detract from what follows. First, the authors claim that bio design goes beyond other biologically inspired approaches, stating that the latter are merely form-driven. There is a world of difference between biomorphic design, which is indeed form driven, and biomimetics, which all serious proponents define in terms of engaging with the way functions are delivered in biology. There is also a surprising statement in the foreword that ‘designers’ fascination with science is today reciprocated by a generation of scientists eager to get their brains dirty with reality’. Many scientists would argue that they engage with reality full time and probably have frustrations collaborating with designers. More critically, I find the tone rather, well, uncritical. A number of the proposals are written in prose that seems to beg for wonder but actually conveys confusion. It could be argued that all the projects, even the wildly optimistic or unrealistic, will inspire what will surely be an interesting realm of collaboration between biologists and designers but the counter-argument is that this relatively unfiltered portfolio could result in considerable creative talent being wasted on developing ideas that are non-starters.

Some surprising omissions are made stronger by baffling inclusions. Excluded are Francois Edouard, surely one of the boldest architectural exponents of what this book espouses, Claus Mattheck whose work on understanding living structures is worthy of a place, artists such as Ackroyd and Harvey and numerous writers and scientists like Janine Benyus (who only gets a passing reference), Julian Vincent and Steve Vogel. Another surprising oversight is the absence of any reference to Susannah Hagan who has written persuasively that ultimately buildings will be not like living organisms but actually be living organisms — an argument that would have bolstered the author’s assertion that bio design is more advanced than other biological design disciplines. Baffling inclusions include a rather pedestrian green roof project and a couple of projects that are frankly cobblers in terms of basic thermo-dynamics, for example a car proposal with on-board algae growth tanks.

Chapters start with good introductions but the book would have benefited from a conclusion that could have said ‘so what?’ and ‘what next?’ Both could have had very positive answers.

Michael Pawlyn is founder of Exploration Architecture

EDITORS’ SELECTION

The Pinecone
By Jenny Uglow
Faber and Faber, £20
The biography of a girl from a radical Cumbrian family who found joy in architecture and antiquities. She left behind her an Italianate church studded with pinecones and plenty of stories. EY

Nationalism and Architecture
Ed Raymond Quek and Darren Deane with Sarah Butler
Ashgate, £49.50
Heavyweight set of essays on nationalism from many countries and across borders. My favourite: a study of the subject through four ceilings — surprisingly convincing. EY

William Burges and The High Victorian Dream
By J Mordaunt Crook
Frances Lincoln, £38.25
Reissue of this classic in which Mordaunt Crook detailed the architect’s life and times. Crook has improved on the original with a little extra signposting for readers. EY
Crucial to the attainment of a coveted BREEAM rating for Ronald McDonald House, Manchester are insulated aluminium façade, window and door systems from Schueco UK. Designed by AEW Architects for Ronald McDonald House Charities, the Manchester House provides free ‘home-away-from-home’ accommodation for parents with children in hospital. Specified with a Schueco FW 60°SG structurally glazed façade, AWS 60 windows and ADS 65.HD doors, all delivering high levels of energy-efficiency and low ‘U,’ values, the building will act as the template for a series of other Ronald McDonald Houses across the UK. It’s another example of Schueco’s sustainable Energy³ concept in practice.

www.schueco.co.uk
LEARNING FROM LAX LAGOS

Shifted from the frenzy of the biennale to the more generous time and space of Portland Place, the ideas of the Venice Takeaway have room to flourish, says Hugh Pearman

THIS EXHIBITION came in for some stick when it inhabited the British Pavilion at last autumn’s Venice Biennale. Some saw it as an abrogation of responsibility, a cop-out. Instead of beating the nationalist drum for British architecture — or even reflecting sadly on our failures and missed opportunities as we are sometimes wont to do — it looked at architecture from elsewhere in the world. Ten teams of ‘Explorers’ — picked from many invited bids, both architects and critics/curators — were sent forth to the four corners of the world to mine interesting ideas and bring them home.

I saw nothing wrong in this approach — after all, haven’t the British borrowed the ideas of others ever since the Renaissance? And the various findings (not all) were often interesting, illuminating and sometimes even witty. But 10 teams doing very different things in different ways, made for a complex, reflective show that was all wrong for the Biennale. What works in the jostling fairground of competing pavilions in the Giardini is not subtlety or multiple stories: it is a single, strongly visual theme carried through with conviction and panache. But what was a weakness in Venice should be a strength at the RIBA. Taken on its own terms, without all the noise of competing attractions, Venice Takeaway — subtitled ‘Ideas to Change British Architecture’ — has the chance to blossom.

To be fair, this was always the intention. Co-curators Vicky Richardson of the British Council and Vanessa Norwood of the Architectural Association planned this to be a venture that snowballed to some extent. These were not to be closed research topics. By chance, two of the ‘provocations’, as Norwood calls them, turned out to be very timely indeed. Although sending Alex de Rijke to the Netherlands in a boat might seem a bit obvious, following the floods that subsequently swept Britain, his researches into the potential of floating housing make considerable sense. Mind you, the waterway moorings of Britain are already jammed with residential boaters. And then Aberrant Architecture was on the money with its investigation of Rio’s Niemeyer-designed prefabricated schools programme. By Christmas, Niemeyer was sadly dead and tributes were pouring in — you’ll find one by Norman Foster in this issue — while a stripped-down British school-building programme is finally getting under way. What can Niemeyer teach us about good low-cost schools?

We covered two other ‘explorers’ — Mark Hackett and Declan Hill of the Forum for Alternative Belfast — in the last RIBAJ (December/January issue, pp 62–63) with their plans for a Berlin IBA-style international building competition in the city to fill its swathes of cleared land. Given that many British architects are twiddling their thumbs right now, how about Ross Anderson and Anna Gibb’s tribute to the ‘paper architects’ of 1980s Moscow? And while we tend to look to work in China instead, consider Darryl Chen’s suggestion of bottom-up new suburban planning based on a Beijing example.

There’s hard, RIBA-style research here too. A proposal for a UK ‘Exploratory Land Archive’ by Smout Allen and Geoff Manaugh, based on a Los Angeles precedent documenting land use; Elias Redstone’s analysis of how Argentinian architects finance their own developments; a study of the image and role of the architect by The Public Works, Urban Project’s Bureau and critic Owen Pritchard; and Liam Ross and Tolue Onabolu’s comparison of the different approaches of Edinburgh and Lagos to building regulation. Learning from Lax Lagos, you might say.

Finally, architects often seem hidebound as much by fashion and ego as by regulation. So Takero Shimazaki tries to uncover the secret of Japanese architect Itsuko Hasegawa, who manages close community involvement in very individual projects. Being a facilitator need not mean dull and compromised projects. These lines of inquiry — while undoubtedly more than somewhat navel-gazing from the point of view of the general public — can be seen as a sign of the profession’s strength, not as a weakness. Recession SHOULD be a time of reflection for architects: there is merit in coming together to discuss ideas outside daily practice. The real test will be in how many, if any, of these international ideas can fruitfully be adapted and used here.

VENICE TAKEAWAY
> 26 February-April 27 2013
RIBA, 66 Portland Place, London W1B 1AD
architecture.com
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GEORGE SQUARE REDESIGNED
The six shortlisted plans for Glasgow’s George Square from design teams who have found themselves at the centre of a storm over the consultation process.
> To 5 February
The Lighthouse, 11 Mitchell Lane, Glasgow, G1 3NU
www.thelighthouse.co.uk

RAIN ROOM
Controlling the rain? Somehow in the Curve they can do it. And so can you, if you are prepared to queue – the gallery can only take five visitors at a time. Designed by Random International and beautifully choreographed so you won’t get wet.
> To 3 March
The Curve, Barbican Art Gallery, Silk Street, London EC2Y 8DS
www.barbican.org.uk/artgallery

JANNIS KOUNNELLIS
Influential figure in Arte Povera movement with his use of simple raw materials such as iron, steel and coal. Showing some of Kounnellis’ most important works.
> To 10 March
Middlesbrough Institute of Modern Art, Centre Square, Middlesbrough TS1 2AZ
www.visitmima.com

WHAT ABOUT SUNDAY?
Swiss artists Silvia Bächli, with watercolour and brush, and Eric Hattan with video, installation and performance – with the odd caravan thrown in. And sometimes collaborations between the two. Hattan has also been commissioned for a public work for the city’s Campbell Park.
> To 31 March
Milton Keynes Gallery, 900 Midsummer Blvd, Milton Keynes MK9 3QA
www.mkgallery.orgTN34 3DW

STUDIO MATTERS + 1
A field of coloured lights, inspired by the street lights that accompany Sicilian festivities, take over a room at the gallery. They are accompanied by the artist Massimo Bartolini’s ‘containers of thought’, his studio works.
> To 14 April
Fruitmarket Gallery, 45 Market Street, Edinburgh, EH1 1DF
www.fruitmarket.co.uk

KNOCK KNOCK
Seven contemporary artists with a Hastings link in a show curated by artist Professor Gerard Hemsworth. My favourite is Fiona Banner, showing a shot of the metal ingots of Sea Harrier and Sepecat Jaguar aircrafts.
> To 2 February to 17 April
Jerwood Gallery, Rock-a-Nore Road, Hastings, East Sussex
www.jerwoodgallery.org

MASTER DRAWINGS UNCOVERED
The hugely detailed preparatory sketches for Giovanni Battista Piranesi’s last project, the Paestum drawings of three Doric temples. Layers of pencil, brown and grey washes, pen and ink and sometimes red or white chalk highlights – all unusual for Piranesi who normally engraved straight onto the copper plate. With workshops and evening courses on Piranesi’s drawings.
> 15 February to 18 May
Sir John Soane’s Museum, 13 Lincoln Inn Fields, London WC2A
www.soane.org

Sir John Soane’s Museum, 13 Lincoln Inn Fields, London WC2A
www.soane.org

CYCLES OF RADICAL WILL
Mini Ramp Intersection, the title of Australian artist Shaun Gladwell’s installation on the roof of the De La Warr Pavilion, says it all. Wheels, movement, conflict and collision all feature in this exhibition, drawing on film, the area’s history and the subcultures of skating and cycle. And yes, that installation will be a genuine skate ramp.
> To 2 February to 23 June
De La Warr Pavilion, Marina, Bexhill, East Sussex, TN40 1DP
www.dlwp.com

SPAZIO DI LUCE
Giuseppe Penone has gone big with nature for the latest Bloomberg Commission at the Whitechapel. A 12m bronze cast of a tree with a radiant gold-leaf interior spreads across the columned gallery.
> To August
Whitechapel Gallery, 77-82 Whitechapel High Street, London E1 7QX
www.whitechapelgallery.org

EXTRAORDINARY STORIES ABOUT ORDINARY THINGS
The narrative behind some very well known pieces that have made it into the Design Museum collection. Or rather, six stories with objects grouped around them, including Nationalism, London 2012, Plastic and Modernism. Gathering together of many themes explored by the museum over the last few years.
> 4 January 2015
Design Museum, 28 Shad Thames, London SE1 2YD
www.designmuseum.com

LEARN FROM THIS
PROTOTYPING ARCHITECTURE
How does building it small or trying it out inform architecture? Prototypes from Amanda Levete Architects, Barkow Leibinger and others show their value. Kieran Timberlake’s full scale prototype for the Loblolly House takes centre stage. And see the website for details of the partner conference.

TERMINI
Architect, designer and dandy Carlo Mollino is one of two figures whose home is explored by Heidi Specker, whose lens makes the shots truly up close and personal.
> 20 March
Brancolini Grimaldi, 43-44 Albermarle Street, London W1S 4JJ
www.brancolinigrimaldi.com

LOOK CAREFULLY
**BOOK AHEAD**

**DANIEL LIBESKIND**
Libeskind used to be a regular visitor to these shores working on the Imperial War Museum, (now over a decade old). Time to welcome him back for this talk in collaboration with the BBC World Service.

**PETER ZUMTHOR**
Swiss architect and Royal Gold Medallist Peter Zumthor takes the stage at the RIBA. Or don black tie and join Zumthor and the architecturally distinguished honorary and international fellows who are picking up their awards.

**LUTYENS IN THE CITY OF LONDON**
Dr Mervyn Miller on the architect’s work in the city. From the Mercantile Marine Memorial on Tower Hill to his Reuter’s Building in Fleet Street.

**PUSHING BOUNDARIES**

**EMERGING ARCHITECTURE**
Work from young architects globally from ar+d Awards for Emerging Architecture.

**TAKing THE WAtERS: THE ARCHITECTURE OF POOLS, BATHS AND LIDOS**
A Closer Look talk using the RIBA Library collections.

**VENICE TAKEAWAY: IDEAS TO CHANGE BRITISH ARCHITECTURE**
The 10 teams which travelled the world to look for inspiration report back. This reflective show was originally shown at the Venice Biennale (see preview page 26). Plus a series of international exchanges with the architects and those from abroad who have inspired them.

**AFTER THE PARTY**
Lively show on the extraordinary structures used to mark events and their legacy.

**CHROMAZONE: COLOUR IN CONTEMPORARY ARCHITECTURE**
Does what it says on the tin. Also looks at non-colour, sometimes known as minimalism. You might expect Alsop’s works to feature but here too is Valerio Olgiatio. Dark glasses compulsory.

**COMING SOON THIS SEASON**
Six Decades of New Towns; Are Tall Buildings Blighting our Skyline?; Urban photography workshop; Thrift Radiates Happiness; Visionaries and Dreamers. Details to be announced

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**RIAI IRISH ARCHITECTURE AWARDS**
Thirty-nine award winning examples of new Irish architecture including Bogwest Conversion (above) by Steve Larkin, winner of the Best House category.

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Thirty-nine award winning examples of new Irish architecture including Bogwest Conversion (above) by Steve Larkin, winner of the Best House category.

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EXCHANGE

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MISSION STATEMENT

Notwithstanding the fact that in the first two pages of the preface I explain exactly why I wrote the book, Fraser suggests that, in reality, this book is part of a ‘mission to discredit architectural modernism’ boosted by an interest in the symbolism of facades. It seems that this point is so important that it takes up about half the review.

Putting aside the fact that I do not have a mission to discredit architectural modernism (I have better things to do with my time) does he really believe that all architects are so preoccupied with style that they cannot write a book that pursues knowledge for its own sake? Or is this just reserved for non-academics or those who have design preferences with which Fraser disagrees?

This regrettably common fixation with style leads Fraser to say that in the 16 pages of 318 which discuss traditional architecture, a claim is made that ‘traditional architecture – and above all neo-classicism – is the best representation of cultural diversity’, where there is no such claim. It also leads him to say that I make the homogenising effects of globalisation ‘the fault of modernism’, whereas not only is the issue much too complex to assign anything as simple as blame but great care was taken, to avoid as far as possible, making any moral judgements.

When I wrote this book I was concerned that members of the architectural profession, when they read my name, would be unable to see past their stylistic obsessions to appreciate the content or would read into it some hidden agenda. Regrettably, this review confirms my misgivings.

Robert Adam
Winchester

HOUSING DEBATE
The suggested de-coupling of the delivery of affordable and market housing (‘All quiet on the home front’, December 2012/January 2013) might well kick-start the delivery of new market housing but it also risks the possible marginalisation of affordable housing in more affluent areas. The link between the two tenures, through Section 106 requirements to deliver affordable housing, has produced many excellent mixed tenure developments which have enabled less well-off residents to continue to live within their home neighbourhoods. If councils are genuinely ‘blocking housing developments by imposing excessive Section 106 conditions’, developers should be encouraged to challenge this through financial viability models which demonstrate how much affordable housing can be accommodated within a given development.

Any initiative that helps more homebuilding in this economic climate should be encouraged, but alternative mechanisms for delivering affordable housing, in all areas, should be in place before the current system is dispensed with.

Mark Bottomley
RIBA
Greenwich

WINTER-warmer
I write in reaction to your obituary of John Winter in the December issue of RIBAJ. I am a fan of Winter’s work; I am too young to have been exposed to his teaching when I was at the AA, but got to know his buildings in my later life. I work near his two Morley college buildings and have stayed in his brilliant beach side house near Happisburgh on the north Norfolk coast.

He was a fines antidote to pumped-up architectural egos and crude architectural products. To me the wit and humour of his work and the delightful spaces they create may be modest but they are never boring. The refinement of his ‘common-sense’ approach is a very important contribution to architects’ big ideas. Houses for the people who live in them and not to build the egos of the architects who design them, may not be fashionable in the commercial work we live, but it is the truth at the core of the architects work. In my view he truly upheld the AA’s motto ‘Design with beauty build in truth’.

That he was a craftsman in his rigour and understanding in making buildings does not limit his significance. The lightness of touch and poetry in his work is no less important for being quiet.

Julian Cripps, via email

MORE FROM SAINSBURYS
An otherwise well-researched piece about the Sainsbury family’s philanthropy (RIBAJ, December 2012/January 2013) omitted to say that the Headley Trust, established by Sir Timothy Sainsbury, was the first family trust to commission Stanton Williams – for the Ashmolean forecourt development in 1996. Since then Headley has also commissioned Stanton Williams to remodel the V&A’s Ceramics Galleries. Another notable project that was not mentioned is the Sainsbury Building at Worcester College Oxford, winner of the 1984 Civic Trust Award. This was jointly funded by the Headley and Linbury Trusts and designed by MacCormac Jameson Prichard. Sir Timothy also commissioned the late Sir Denys Lasdun to design his home in Hampshire.

Alan Bookbinder, director
Sainsbury Family Charitable Trusts

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Tim Knox

the sir john soane’s museum has had a long history of distinguished curators, most notably Sir John Summerson who presided over the museum for 47 years, during which time he wrote *Architecture in Britain* and *The Classical Language of Architecture*. When Tim Knox arrived in 2005 he deliberately eschewed writing. ‘The museum had the reputation of a throne for writing great works,’ he says. There was too much to be done: setting the finances in order, cataloguing, implementing the £7m Opening Up the Soane developments and raising the money to do so. In order to match the job he got his title changed to director. A better calling card for fundraising, especially in America. And when he moves on in March to become director of Cambridge’s Fitzwilliam Museum he will leave the funds and structures in place for the next stage of the museum’s life.

Whether it’s job title or dress, Knox likes to know how to fit in. As architectural historian at the National Trust – drafted in by predecessor and mentor at the Trust architectural historian Gervase Jackson-Stops – Knox adopted a pragmatic hybrid uniform of jacket, tie, jeans and boots when going out to its great country houses, rather than the Jermyn Street tailoring of earlier generations. ‘I was parachuting in to solve problems but didn’t want to feel like the snappy little man from London,’ he explains. It was fairly hectic ‘galloping round the countryside, drinking vile coffee at meetings then rushing off elsewhere’. But he had some big projects to get stuck into: Knox persuaded the Trust to acquire the Workhouse in Southwell, Nottinghamshire – a departure in building typology at the time. As head curator he championed the trust’s acquisition of Victorian gothic Tyntesfield. And he supplied one of the controversial highlights of the documentary of the Trust with his less than enthusiastic views on acquiring the John Lennon house Mendips.

Knox wears a three-piece suit now. He left the National Trust when his job moved to Swindon. The Soane had been a favourite haunt since his first visit aged 16, including when he was assistant curator at the RIBA Drawings Collection. He arrived with a new property to bring into the museum. His predecessor Margaret Richardson had bought number 14 Lincoln’s Inn Fields, the third of the three Soane houses in this London Square. ‘My first job was to restore number 14,’ he explains. Though there was money ready he decided to wait for a year and work through the effects on all three houses. He moved the gallery designed by Eva Jiricna to allow a shop at the exit (ultimately giving Caruso St John the chance to design a new gallery and shop) and shifted offices to the top floor across the three houses – which needed the staff to buy into the idea as well as extra funds. The first phase finished in summer 2012, allowing visitors to hang up their bags and coats, to go up one stair and down another (a lot less squeezing past) and spend some money on the way out.

Knox also put in place the systems one might expect in such an institution for financial accounting, enterprises and venue hire. The museum is government sponsored, like the major national galleries, and there had been misgivings from above about expansion. The endowment Soane himself had put in place, number 12 which was rented as legal offices, was absorbed into the museum in the 1960s. Knox is acutely aware that with no reserves to speak of the museum would last only a couple of months if the government cut off its funding. Recent fundraising has focused
on raising an endowment which will be
boosted by a Heritage Lottery Funds’ Catalyst:
Endowments grant. Knox himself dressed up
for the Museum’s Regency Rout which made
half a million for the museum at £500 a ticket.

Knox does more than enter the spirit of
Soane. In his personal life, with landscape
architect Todd Longstaffe-Gowan, he is also
a collector. It is an eclectic mix of the curious
and interesting: architectural models; a
‘strange 1940s portrait’; natural history (skulls
and skeletons); vases and vessels; busts and
more. His 20-room 1742 Malplaquet House
in Stepney, East London, is filled with the
collection. The house itself was a labour of
love which Knox and Longstaffe-Gowan took
on from the Spitalfields Trust and rebuilt.

Ironically, the collection in Knox’s top
floor office at the museum is not his own but
Summerson’s library. It’s the sort of collecting
Knox doesn’t think much of. ‘Some are quite
useful,’ he says. ‘They give me a nice warm
wallpaper.’ But he has something most museum
directors don’t – two dachshunds that he brings
in every day on the tube in a sports bag, who
roam the top floor seeking scraps from the staff.

One of the dogs peers through the railings,
whining just a little, as we photograph Knox.
We start in the Tivoli recess (right) – its
restoration almost complete. It is one of the two
recesses off the staircases in number 13 which
have been brought back into being after years
as loos. It was both a structural reconstruction
and a piece of decorative detective work – but
worth it, says Knox. ‘They were terrifically
expensive for their size and utility but therein
lay the whole point,’ he says. ‘I don’t think
Soane got in them, he just peered in.’ This
idea of Soane being ‘very keen’ on darkness
and confined spaces, for all his reputation as
an architect of space and light, is always what
most impresses on visits to the museum. The
smallest and most complex places are the most
promising and atmospheric, precious and
picturesque fragments taking on a new life in
the flicker of candlelight at winter dusk.

Seen against these even Caruso St John’s
beautiful, elegant mahogany, mirror and Corian
gallery cases can seem brash newcomers. This
problem of new and old has faced the museum
since it was bequeathed to the nation on Soane’s
death in 1837 with the injunction to keep things
as they were on that date. As visitor numbers

have risen from 85,000 in 2005 to around
110,000 a year the problem has gone from
increasing visitor numbers but giving visitors
inside (70 and no more) a better experience. Yes,
you do have to concentrate on those inside, says
Knox – although discussions are under way
that might give the museum some foothold in
the square – a relief for those queuing.

Julian Harrap Architects’ work on the
museum over the last 25 years as both retained

house architect and winner of the bid for
Opening Up The Soane (‘we were very pleased
when he got it’) has been tender and subtle.
It is the restoration of historic rooms – with
the museum’s own team – that have proved
most interesting. And work on Soane’s private
apartments, which were for many years co-
opted as curator’s office among other things, has
begun. Most dramatic of these will be the model
room. At the moment the models’ vitrines are
wrapped in tissue and shrouded in gloom but
when finished the room will be stacked high
like the famous Gandy painting, with 95% of
the models on show. There is hope that some
might be sponsored by architectural practices.

Knox might not have written his magnum
opus while at the Soane but he has overseen
the wider dissemination of its collection. He
has made a start on opening up its catalogue –
from oil paintings on the BBC’s Your Paintings
website to a more scholarly form on its own.
This includes Soane designs of major works
like the Bank of England and many of Adam’s
architectural drawings. And art historian
Michael Hall has been commissioned to write
a history of Soane’s architecture, using, of
course, the museum’s drawings. However,
Knox still sees his major contribution as
reversing some of the ‘disastrous’ interventions
to the fabric and collection under architect
James Wild and other earlier curators.

Can Cambridge’s Fitzwilliam offer similar
projects and challenges? Knox must take
an academic as well as directorial role
but he is full of enthusiasm. ‘It is a fantastic
collection, very beautifully displayed and
with the most magnificent staircase,’ he says.
‘I am looking forward to immersing myself
in the museum and the university.’ He is holding
fire on plans until he has spent time there,
although top of his list are a storage overhaul
and staff accommodation. He is clear that the
2002 courtyard development by John Miller +
Partners, with which he appears underwhelmed,
is not the last word. But the architecture, in
the form of the 1790s house that goes with the
job, is a clear draw. ‘It is supposedly to a Soane
pattern-book design,’ he says. ‘It is very grand
with a beautiful garden, which the dogs will
enjoy.’ He hopes it will be ‘simple’ compared to
his cramped London home, to which he will
return at weekends, though he will be moving
some of his collection up there.

BELOW: Knox slides into the
Tivoli Recess, a jigsaw of
reconstruction. He is proud to
have stumbled across a plaster
Apollo head for the ceiling in
Soane’s drawing office.

‘He has something most museum
directors don’t – two dachshunds
that he brings in every day on the
tube in a sports bag, who roam
the top floor seeking scraps from
the staff’
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SCRUBBING UP NICE

From bath-house to leisure complex, Tim Ronalds Architects has transformed Ironmonger Row Baths in a reviving corner of London into a modern facility while retaining all of its original atmosphere and style.

Words Hugh Pearman | Pictures Morley von Sternberg
IT’S ALWAYS A PLEASURE to investigate a fine building by unfamiliar architects. I’d long admired the inter-war Italianate palazzo of Ironmonger Row baths in Islington, set back behind the gardens of St Luke’s church on Old Street with its fluted obelisk tower by Hawksmoor. But it was only when visiting the building with Tim Ronalds – architect of its immaculate new £16.5m overhaul – that I learned the name of its original father-and-son designers, Alfred and Kenneth Cross. Kenneth later became president of the RIBA – 1956-58. When the then London borough of Finsbury commissioned the firm, it was a specialist in public baths – which in those days primarily meant places to go and wash rather than swim.

The first phase of building, opened in 1931, is a load-bearing brick structure by Alfred with a heavily rusticated base, tall gabled roof and a curious deep double cornice. Conceived as a public bath-house and laundry that was also a war memorial – the ablutions of the living would somehow commemorate the sacrifice of the dead – the nobility of the structure belied its humble function. Inside were a public laundry and children’s nursery on the ground floor, and two levels of bathroom cubicles above: 41 on the first floor, 41 on
the second, laid out around light wells and segregated for men and women. The plumbing was formidable: these baths were designed with enormous taps and plugholes so as to fill and empty very quickly. A cumbersome steel-panel water tank on the roof — now carefully preserved along with the original boilerhouse chimney, since these are both skyline elements of the listed building — kept the water flowing. You were allotted only a few minutes for your bath, marked by a timer dial on the door. A centrally-placed wooden lift took towels to and from the laundry downstairs. Ronalds has kept just two adjacent cubicles — one still with working bath, the other as a tiny exhibition room, both used as historical teaching aids for local schoolchildren. The towel lift cabin still exists, but is static: at some point in its life a towel chute was driven through it. All the other bath cubicles have been removed and replaced with a fitness centre, filled with serried ranks of alarming-looking machines for gym bunnies and iron-pumpers. Ronalds looks mildly disapproving. ‘There’s a sprung dance floor under those machines,’ he says of one section: he’d initially envisaged a more aesthetically pleasing form of exercise there.
The bath cubicles have been removed and replaced with a fitness centre, filled with serried ranks of alarming-looking machines for gym bunnies and iron-pumpers. Ronalds looks mildly disapproving.

Seven years after this first phase, following his father’s death in 1932, Kenneth Cross added the much larger swimming pool extension in a slightly plainer but closely related style (‘like a Jesuit convent’, says Ronalds) – but steel-framed beneath the brick. The 100ft pool still has Kenneth’s gently barrel-vaulted roof with a central glazed light slot and his steep bank of high-backed teak spectator seating to one side. Ronalds’ team found that the pool tank itself was fine for modern purposes, but modified it to provide easy access for the less able, and raised the water level flush with its edges. The original children’s pool beyond has been rebuilt as a larger training pool with adjustable depth. Above this, where a return run of seating has been removed, is a dance-exercise studio. The Turkish baths that Kenneth built in his new basement have in part survived – plunge pool, marble massage slabs and hot rooms – in the much larger and very upmarket new spa that has replaced it, running beneath both phases of the building. With its range of exotic treatments it is clearly aimed at the nearby City and Hoxton hipster market rather than the working classes it used to serve.
This building’s second phase marked a point of stylistic overlap for the borough — at exactly the time Cross was building his neoclassical pool extension, only half a mile away Lubetkin and Tecton were building the pioneering modernist Finsbury Health Centre, for the same client. There are other oddities, as Ronalds points out: the elder Cross had used artificial stone for his dressings, while Cross the younger reverted to real stone: there is a point on the lower cornice — continued identically from one phase to the next, father to son — where it slightly changes colour and material.

Ronalds, of course, is better known for his theatres and concert halls, from the careful refurbishment and extension of Frank Matcham’s Hackney Empire to the recent completion of his Colyer-Fergusson music building at the University of Kent. He seems mildly surprised that he was selected for the Ironmonger Row project ahead of pools specialists, putting it down to his restoration experience on the Hackney Empire. But he wisely teamed up with consultant pool expert, architect Robin Wilson. Ronalds is also, as it happens, an architect very local to the area, being based a few streets away on the top floor of a typical Shoreditch industrial building which is otherwise occupied by the offices and food smells of the Jamie Oliver restaurants empire. Stranger still, it turns out that his studio used to be the production centre of the Spitting Image satirical puppet show — the rubber caricatures were made upstairs and filmed in the basement. Puppeteer Roger Law is Ronalds’ landlord. The Ronalds studio certainly keeps the spirit of making alive, being full to bursting with working models, the most recent — including one of Ironmonger Row — done in card at a floorspace-consuming 1:20 scale.

The baths are in an odd, in-between neighbourhood, with buildings of various scales, dates and functions, plus patches of green space, joggled together more randomly than usual, even for London. Bombing and slum clearance have left their uneasy mark. Ronalds’ ‘big move is to shift the entrance round to the open south side of the building,

‘At exactly the time Cross was building his neoclassical pool extension, only half a mile away Lubetkin and Tecton were building the pioneering modernist Finsbury Health Centre, for the same client’
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inserting his new foyer into the slot where the two original phases meet. The first thing you notice on entering is a long horizontal window to your left, revealing the main pool in action. A seating area is placed here, below the spectator seating, where some changing rooms used to be. The second thing you notice is the moulded terrazzo reception desk and freestanding storage wall, as if extruded upwards from the flooring. Ronalds has used good hardwearing materials similar to the public areas of the original building – terrazzo and hardwood (though sustainable iroko rather than the original teak).

The stately staircase core to the building with its ornamental balusters remains: a new lift has been inserted into a former light well. Rich colours on the walls graduate from deep and dark in the Stygian basement to light at the top. To a large extent, it’s not so much what you see with this building, as what you don’t: all the modern services that had to be threaded through a listed building to provide the levels of heat, humidity control and air quality now demanded for what is – in the original first-phase building – now an utterly different function to its 1931 purpose. All the insulation, all the keyhole-surgery removal of corroded steel columns and replacement in concrete, one by one, under the stern eye of English Heritage.

Ronalds speaks highly of his client, the London Borough of Islington. Although it demanded a design-and-build contract for price certainty, it made sure there was very little scope for contractor variation from the architect’s designs. And the refurbished building benefits from a new combined heat and power system (its timber-clad generating station concept-designed by Ronalds) which connects various public and private housing blocks and the refurbished baths. This clearly helped the building towards its ‘excellent’ BREEAM rating.

This was a fantastically fiddly, demanding job by any standards. Yet Tim Ronalds and his team – especially his co-director Adam Goodfellow – have made a logical progression of spaces and uses through this historic building, making a leisure centre to modern standards while preserving key elements of the old. This project is good, modest, capable architecture that is a beacon of enlightened re-use.
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DATABASE
IRONMONGER ROW BATHS, LONDON

East (Top) and South Elevations

Cross Section E-W

Ground Floor Plan

First Floor Plan

Key to Diagrams
1: Reception
2: Changing
3: Main pool
4: Teaching pool
5: Public laundry
6: Spectator gallery
7: Studios
8: Fitness gym
9: Spa
10: Atrium

In Numbers: £16.5m total cost; 4612 m² gross floor area; 11 changing rooms; four levels including basement: three fitness suites; two swimming pools; one spa with 20 different spaces
IF THE ITALIANATE exterior of Ironmonger Row baths is all about brick and stone (and artificial stone) the interior feel is all to do with the durable materials of terrazzo, tile and hardwood. Tim Ronalds Architects has continued and extended this language, especially in the new entrance lobby, slid into the aperture between the original bath house and the slightly later swimming pool. Just as terrazzo was originally used for both flooring and partitions, so it is deployed both horizontally and vertically, in contrasting light and dark shades, by Ronalds. The material is used for flooring, stairs and balustrades, cladding to heavily-used areas of wall and columns, and for the curving island reception desk with its stack of vertical storage behind – which also acts as a circulation pivot between those coming to the baths/fitness centre/spa and those using the launderette.

Project director Adam Goodfellow says: ‘In stark contrast to tradition, most modern terrazzo is pressed in giant blocks in Italy, then sliced and polished in the factory, with fixing the only site operation. The desk was assembled from pieces made in this way. The curved panels were cut from thick blocks by a CNC process. The panels were attached to a steel framework using threaded studs, resin-fixed into the back of the terrazzo on site, which overcame the tolerance problem of the terrazzo coming from one fabricator and the steel frame another. Minor misalignments can be tidied up with a grinder and repolished on site.’

To distinguish the basement spa, tiling is mainly used rather than terrazzo. Meanwhile a further part of the swimming pool interior character was always the teak spectator seating. Ronalds uses a similar but sustainable iroko timber at points in the refurbished and extended building to make satisfying solid polished benches and booths in the spa. New stair handrails are also in slender lengths of hardwood.

SUPPLIERS
Terrazzo: WB Simpson and Sons
Joinery and doors: Atlantic Contracts
Cast stone: Putney and Wood
Dry-lining: Fermacell, Protektor, British Gypsum
Tile suppliers: Spectile, Strata
Tile manufacturers: CeSi, Cinca, Klinkersire, American Olean
Tile adhesives etc: BAL, PCI (BASF)
Lift: Thyssen-Krupp
Acoustic ceilings: Ecophon, Sto
Acoustic panels: Decoustics
Stretch ceilings: Barrisol
Roof covering: Alumasc
Insulation: Kingspan
Windows and screens: Schueco-Jansen
Rooflights: Vitral
Ironmongery: Saturn Architectural
Sanitaryware: Twyford, Armitage Shanks
Washroom equipment: Lovair
Pool equipment: JP Lennard
Lighting: Pierlite, Sill
Sprung floors: Junckers
Zinc: VM Zinc
Poster-cases: Orthecase
Cubicles and lockers: Prospec

CREDITS
Client: London Borough of Islington
Main contractor: Wates
Construction
Structural engineer and conservation consultant: Alan Baxter
Services engineer: Max Fordham
Project manager: Synergy
Quantity surveyor: Northcroft
Planning consultant: DTZ Planning
BREEAM assessor: BDP
CDM co-ordinator: Arcadis (UK)
Access consultant: David Bonnett
GATEWAY TO THE FUTURE

Often despised and overlooked, the 1970s, sandwiched between modernism and postmodernism, were in fact a moment of radical change in architecture, argues Elain Harwood. Architects sought new forms, reinvestigated traditional materials, discovered energy efficiency, and mined a rich new seam of adaptation and re-use.

BUILDINGS OF THE 1970s are more like those of today than those of the 1960s. This is particularly true of office buildings, where slim towers gave way to large floor plates and open planning – compare Foster Associates’ Ipswich offices for insurance broker Willis Faber Dumas with the 1950s Shell tower or 1960s Centre Point. The building is still used in the same way by the same owner, the Willis Group. Similar features are also still to be found at the headquarters of the Halifax Building Society, a glazed raft of offices by the Building Design Partnership from 1972-4 tucked into its namesake town. Extensive canteen facilities and roof gardens reflected the era’s concern for staff wellbeing. Indeed it is the staff facilities rather than the office planning that now seem remarkable: Willis Faber originally had a swimming pool as well as a restaurant and rooftop lawn.

Arup Associates meanwhile adopted a more modular approach, welding the principles of Hertzberger’s Centraal Beheer insurance HQ at Apeldoorn of 1967–72 on to a heavily-serviced engineering grid that it had developed for university laboratories. It refined the open office, or bürolandschaft, into a series of standard working areas around an atrium, of its cheap concrete blocks and slab partitions. ‘where no old building was available a new one had to mimic its simplicity, as with the Young Vic by Bill Howell, built in 1970 with no finishes other than those of its cheap concrete blocks and slab partitions’.

Warehouse chic
‘Found space’ was a maxim of the theatre, encouraged by the end of censorship in 1968 and the more improvised, less formal drama that followed. That year the Edinburgh Fringe expanded into makeshift venues and arts centres began to repopulate abandoned industrial areas. The Arnolfini moved into Bristol docks in 1975. Director Michael Elliott considered cheap, improvised conversions were ‘less daunting, less expressive of civic or national pride, more reflective of changing taste’, and his 69 Theatre Company leased Manchester’s century-old Royal Exchange in 1973, into which Richard Negri and Levitt Bernstein Associates inserted a freestanding 750-seat pod. Rooms over public houses were adapted for London’s Orange Tree and King’s Head Theatres in 1970, and the Bush Theatre in 1972. In 1974 the Royal Shakespeare Company opened its Other Theatre in Stratford-upon-Avon and in 1977 the Warehouse (now the independent Donmar Warehouse) in Covent Garden, both reflecting contemporary antipathy towards fixed seating and a proscenium arch. Where no old building was available a new one had to mimic its simplicity, as with the Young Vic by Bill Howell, built in 1970 with no finishes other than those of its cheap concrete blocks and slab partitions.

The director Frank Dunlop delighted in what he termed an ‘instant warehouse’. Many of these venues are still with us, despite constant pressures on their funding since the 1980s. The Young Vic, intended to be temporary, was largely rebuilt as a permanent structure on very similar lines by Haworth Tompkins (RIBA December 2006).

Conservation and renovation extended slowly into the domestic market too, as shown by schemes like Rod Hackney’s for the terraces of Black Road, Macclesfield, in 1972–3. Restoration, it seemed, could benefit a community more than rebuilding. The Housing Act of 1974 finally made it relatively simple for ordinary households to secure grants towards a kitchen or bathroom. ‘Comprehensive redevelopment’, accepted unreservedly since the war, seemed less attractive when local authorities and developers moved in on better housing and city centre landmarks. The worst excesses of system building began to be exposed following the partial collapse of Ronan Point in 1968, as this kind of new housing was revealed to have been badly put together. Medium-rise schemes like those of the
Yorkshire Development Group or Manchester’s Hulme 3 were revealed by 1980 to be over-reliant on bolts that were difficult to fix and were often not properly attached at all. For every lamented estate such as James Stirling’s Runcorn Southgate — a victim of high heating bills, low security and poor management, and demolished in 1990–92 — there is a scheme best forgotten. The reaction, spurred by grass roots opposition for the first time, is still with us, despite 13 years of Grand Designs.

**Pick brick**

But the style of the 1970s was not defined by concrete, or even by plastics, despite the latter’s widespread adoption, particularly in Milton Keynes. It was brick. The model housing was Lillington Gardens in London’s Pimlico, a scheme won in competition by John Darbourne in 1961 and developed by him with Geoffrey Darke over the ensuing decade. Darbourne’s was a reaction against the conventional image of council blocks, in a frustrating bid to break down the divide between public and private housing. By the time its main phases were completed in 1972 it was an old friend in the architectural press, whose enthusiasm was shared by the tenants. It spawned many imitators that struggled to repeat the formula under the cost yardsticks imposed by government in 1987 that controlled the price of public housing. Nevertheless, derivatively dense, higgledy-piggledy developments of red brick with mansard roofs can be found in Lambeth, in Nottingham’s Meadows, and in Bristol, where High Kingsdown brought the genre to the private sector in 1971–5.

Brick was also the favoured material for public buildings, nowhere more so than in Uxbridge, where Hillingdon Civic Centre marked a blow for traditional style as well as traditional materials, although the interior was another deep, open-plan floorplate. It was all the more striking in 1976 because its architect, Andrew Derbyshire of RMJM, had been the doyen of modern architecture with developments like Sheffield Castle Market and York University. Again, easily taken for granted as it has been so imitated, Hillingdon still works just as it did when it opened over 30 years ago, unlike more cellular town halls of the 1960s where greater adaptation has taken place, such as Gravesend.

Coupled with conservation came a concern for the environment. John Barr’s book *Derelict Britain* in 1969 called attention to the detritus left by abandoned industry, just as the message of Rachel Carson’s *Silent Spring* began to be recognised with the banning of the dangerous pesticide DDT (in 1972). Yet tremendous changes were still being made to the countryside as farmers adopted European agricultural techniques and grants, and grubbed up hedgerows to achieve economies of scale for grain and sugar beet production, while elm trees were destroyed by disease. The present threat to our ash trees is nothing new. Hertfordshire county council noted in 1965 that nine of its 10 rivers had been destroyed for fishing since the war, and a pollution clean-up swept the country from the Thames to the Tyne. Work also began on clearing canals such as the Kennet and Avon, and restoring them for tourism.

Houses became more energy conscious, better insulated with smaller windows. The Centre for Alternative Technology was established in a slate quarry at Llwyngwern near Machynlleth in 1973 to demonstrate that people can live off natural resources, and to test methods of energy production from solar, wind and water power. In 1977–79 at the Northlands/Felmore area of Basildon, Richard Burton of Ahrends, Burton and Koralek combined an efficient district heating system with a careful layout, heavy insulation, steep pitched roofs suitable for solar panels and deep caves to control solar gain in summer.

**Sustainable impact**

The real centre for this work however, as for so much of the 1970s, was Milton Keynes, with model solar houses as well as energy-saving programmes in Great Linford and Pennylands that were closely monitored by the Open University there, but whose message was not taken up for another decade. Add in Milton Keynes’s concern for open space and recreation, its use of natural trees and canal improvements, its mix of High Tech and neo-vernacular with a splash of public art, and you have the 1970s encapsulated. Its concrete cows might have been created in a mood of self-deprecating humour, but they were a community project, and the seventies’ sense of humanity seems to be the architectural ingredient that has disappeared first.

For most architects and critics the 1970s has been a forgotten decade, caught between the excesses of the sixties and Thatcherite post-modernism. But just as economists show there was no sudden break in British commerce in 1979 — the computer revolution had already begun, while the problems of inflation and unemployment continued well into the 1980s — more was happening in British architecture in the 1970s than has previously been supposed. Its model was not the gargantuan carry-over from the 1960s but E F Schumacher’s *Small is Beautiful*, published in 1973. And most of the modest but carefully-considered architecture that followed still works happily.

_Elain Harwood is a historian with English Heritage and co-editor with Alan Powers of the Twentieth Century Society’s journal, The Seventies, available from the society at www.c20society.org.uk/books, and the RIBA bookshop._
‘We wanted the main building to remain main,’ says Richard, describing the extension as being a ‘trait d’union’ that links parts of the site. The intention, he adds, is to create ‘an architectural and cultural promenade’, avoiding pastiche and instead offering an unfolding sequence of internal and external spaces both old and new. ‘We’re anti the idea of iconic buildings – we’re interested in designing from the inside out. We’re much more interested in the spaces in between – between the objects or the buildings,’ says Richard, adding that the building exterior itself should be subservient.

Stanton Williams won the project – its first in France – through a competition in 2009. The key motivation was to create more space for the museum to show its collections, especially its 20th century art, of which just a tiny fraction is currently on show. And while museum director and project leader Blandine Chavanne stresses that it is ‘the collection, not the building’ that is the priority, the publicly-funded project is an opportunity for the museum to show its collections off better by improving its building.

Stanton Williams’ considered, unshowy approach has chimed well with the client’s priorities – both client and architect agreed that the museum needed ‘fixing’ rather than reinventing. ‘It’s very nice to work with Stanton Williams,’ says Chavanne. ‘Not every architect has the time to work out what we want and how we want to work, but they have spent very, very much time in Nantes. It is very important.’

The architect’s first task was understanding the plum but complex site. Positioned opposite the Cathedral on the city’s main cultural axis, the existing buildings consist of the main Palais des Beaux Arts, an imposing neoclassical 1900 edifice designed by Clément-Marie Josso, plus to the west the 17th century Chapelle de L’Oratoire, used by the museum for art installations. The brief had scope for new development to the west of the main museum as well as creating new space in its basement. The challenge was to give a coherence to these various new and upgraded elements.

There were other considerations beyond the...
need for more space. The original museum was deliberately imposing in character without the permeability in terms of windows and access required by 21st century cultural venues. Inside, the museum sought a display strategy that would allow it to accommodate small as well as large objects in the double-height galleries. It also needed to improve environmental conditions and tackle its glazed roof, which made light and heat control challenging.

Stanton Williams’ approach, says Richard, was ‘more modification and continuity than transformation’. As a result, the core historic collections are to be retained in the renovated original building with the museum extended to the west via a 5,800m² new wing created for contemporary art, which visitors will seamlessly visit on their route through the museum. A second new building to the west will house graphic art workshops. This terminates a new sculpture court which will ‘plug’ the museum into the Chapelle. All the interventions will help reinforce the museum’s more inclusive attitude than the original, more elitist nature of such institutions of the time.

‘It’s very subtle. We felt the quality of the space had to be kept… there wasn’t anything to repair – no scars. We’re just replacing what has to be replaced and keeping the spirit of the place’

The result will be an additional 2,100m² of exhibition space on top of the existing 6,200m².

The promenade begins with the entrance, which despite the building’s grandeur had a relatively narrow flight of steps and was not fully accessible. To create a less introverted, more democratic and welcoming first impression, Stanton Williams is reworking this by simply widening the steps to form a granite ‘carpet’ the width of the elevation and in doing so creating a place to linger and socialise, with a lift at one side to increase accessibility. There is the potential to install a sculpture at the top of the steps to connect art with the street.

Inside, Stanton Williams is retaining the grand entrance hall as the main access point but is improving visitor provision by adding ramps and new counters in the stone that characterises the space, plus a new café and bookshop in the eastern pavilion.

‘It’s very subtle. We felt the quality of the space had to be kept… there wasn’t anything to repair — no scars. We’re just replacing what has to be replaced and keeping the spirit of the place,’ says Richard.

Galleries are top lit and arranged around a central hall or ‘patio’, which is used for...
temporary installations, with 19th century collections to the west and 20th century displays to the east. Stanton Williams decided to make these work better by changing the fabric and the display system, introducing a ‘double skin’ similar to that used in its refurbishment of Compton Verney along the gallery walls overlooking the patio. Devised with environmental engineer Max Fordham, this conceals extra insulation and a vapour barrier and ducting, interventions necessary to meet HQE (Haute Qualité Environnementale) requirements.

Drawing on the firm’s extensive experience in exhibition design, Stanton Williams devised a new display system to allow smaller exhibits and furniture to be shown as well as paintings, through the use of large display furniture within the gallery to supplement the perimeter wall displays. As a result, more of the museum’s collection can be exhibited in the same space, and there will be more scope to present the collections in different ways.

New openings will give views across the patio between galleries and into the new extension, drawing visitors through the space. Shutters can close these off if desired.

The biggest effort in the refurbishment has been the glazed, pitched steel-framed roof. The architects were keen to keep the original concept of top-lit galleries but needed to solve the problematic heat loss and light control issues, which had led to many of the ceiling lay-lights being painted white. The strategy was developed with Max Fordham, which modelled and analysed the effect of changing daylight in each gallery before devising a way of increasing light levels in combination with a new thermal and acoustic envelope at ceiling level.

This will be achieved with a transparent, perforated glass fibre membrane for acoustic absorption, stretched below a new double-glazed ceiling with perimeter extractor grilles. This will give thermal control, while solar-controlled, mechanical louvres within the roofspace will control light.

‘The result is more environmentally efficient but done in the spirit of the museum,’ says Richard. ‘We’re using 21st century technology to make 19th century technology work.’

Another focus has been the basement. More back of house space was needed but Stanton
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Williams did not want to use up precious display space. Its solution will be to dig down 2.5m by underpinning to create a deeper basement level of 5m which can be utilised to house education rooms, storage and other back of house facilities. This will link through to the basement level of the new extension.

The new interventions are overt, with the underpinning expressed and oak panelling introduced only in areas where people will be sitting and touching the fabric.

‘We felt a basement had to look like a basement,’ says Richard.  The exception is a new concert room – which is essentially a timber box ‘like a musical instrument’, says Richard.

The promenade continues at first floor level via a linking gallery above a narrow side street from the renovated palais to the 5,800m² extension. Known as the Cube, this is conceived by the architect as a translucent white monolith with space sculpted out to form the galleries.

‘Through its form and materials, it aims to connect past and present,’ says Richard. ‘It’s not competing with the palais. It would have been wrong to create a look-at-me iconic building, but there is the sense of discovery — people will cross the little passage and discover a whole new environment.’

The choice of material was crucial. Although the architect liked the whiteness of the local Tuffeau stone, this was ruled out because it weathered badly. On the south facade, the solution was Estremoz limestone from Portugal, laminated to Saint Gobain double-glazing. This, says Richard, keeps the idea of a monolith but its translucency means it starts to dissolve to reveal hints of the staircase behind it.

Elsewhere, Marmorino plaster or stucco will be used on the north and east elevations in conjunction with white marble. This palette is continued in both interconnecting external spaces and inside the building, reflecting the continuity of interior and exterior spaces typical of many buildings in the Loire Valley area.

Openings in the gallery on the north and south elevations will give views in and out as well as admitting natural light. Galleries will be large and flexible to suit contemporary art but will have a similar feel to the original, says Chavanne.

‘It’s a new building, but it must be the same museum — its light must not be too different,’ she says.

From this newest building in the complex, visitors will pass to the oldest — the Chapelle de L’Oratoire, reached either through the basement level of the new building or via the new sculpture court, which replaces car-parking. This is conceived as a series of steps and platforms for artworks with a glazed area providing light to basement workshops. The court is terminated at the southern end by the other new building — known as Building 14 — which will house graphic art workshops.

Stanton Williams proposes no significant interventions into the installation space of the Chapelle itself: ‘We aren’t transforming it — the artists will’.

The Cube will be built by 2016 with the whole museum refurbishment project due to finish by 2018. On completion, it will be known as the Grand Musée D’Art — a grand prôjet certainly but one without a grand gesture, and perhaps all the better for it.
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'THE DIFFICULTY about a gentleman’s agreement is that it depends on the continued existence of the gentleman’. Justice Reginald Payne’s (1904-1980) take on verbal contracts meant, quite simply, that both parties had to be alive to make it enforceable. But you wonder if he had something else in mind too. If there’s anything to be gleaned from this month’s Practice pages, it’s that in law, architects might do well to adopt a broader interpretation, and two thorny issues that demand such gentlemanly conduct are covered this month.

Solicitor Alexander Crockford says use of ‘good faith’ obligations is growing in construction contracts (p.70) but traditionally such concepts had no place in law. Making ‘good faith’ an express term now means it demands a legal interpretation – thus the tangled web of case law he refers to. But might it pave the way for formalising less adversarial relations? The 18th century Enson Works refurbishment (p.58) was an NEC target cost contract. Cost overruns and savings are shared between parties here, requiring openness between signatories and, the NEC bods hope, a reduction in dispute incidence.

And Bridget Sheppard’s painful account (p.73) of having to take her client to court not only for defaulted fees but for building her design without paying her is not only an object lesson in intellectual property rights, it’s also about how architects should not be naïve in their dealings with clients. And it’s not limited to the small guys either. Zaha Hadid Architects was last month reported to be taking legal action against a development going up in Chongqing that bears an uncanny similarity to its own Wangjing Soho complex in Beijing.

But the imitators will complete first, which might help Hadid. Sheppard says she benefited from being able to prove that the finished building heavily referenced her design. This could be based on a key tenet of law — ‘corpus delicti’ — that a crime has to have been committed to be pursued. Contrary to Payne’s pithy observation, for a copyright case to be brought here, it really helps to have a body.

JAN-CARLOS KUCHAREK

DOUBLE TAKE : THE WORM THAT TURNED UP

It’s tough for the House Atreides on planet Caladan – it’s 20,000 years in the future and you’ve got House Corinno and House Harkonnen plotting your downfall. Their plan involves your stewardship of the desert planet Arrakis which gives you sole control of the ‘Spice Melange’, the priceless drug the universe relies on to defy ageing, supercharge intelligence and ‘fold space’, allowing time travel. But to mine it, you must contend with the 400m long Sandworms, equipped with rock crushing crystalline teeth and a body of 40m diameter vertical segments, lying in lethal wait under the dunes. Meanwhile, it’s another day, another dimension in London’s oxford St, where a Sandworm seems to have ‘folded’ it’s way over and surfaced just east of marble Arch. A crystalline monster of similar scale, but less House Atreides and more House of Fraser, Park House seems at home in the universe’s tackiest shopping destination. Formed from an alliance of planning powers, Land Sec and robin partington architects, even dune’s author Frank Herbert is hard pressed to help: only electric shocks to the skin segments or a full-scale atomic attack can kill it. But while one will cure Regent St disease, the other will just upset High Street sales.
Derelict for 30 years, a former Stoke pottery has been transformed into a centre for sustainable refurbishment that is all set for BREEAM Excellent status itself

IN THE 19TH CENTURY, the skyline of Longton, like much of the industrial Midlands, was peppered by the bottle kilns of its potteries. Today, only a handful remains, and four of them sit on the site of the former Dresden (now Enson) works, a potteries factory that opened in 1847. Finally closing in 1963, and sold to Stoke-on-Trent Council in 1999, the grade II property was, until three years ago, completely derelict; until it was chosen, via local, Department for Education and EU development and Heritage Lottery funding, to be regenerated as the new Centre of Refurbishment Excellence. Opening next month, CoRE aims to be a centre of learning, providing education and training to young people to equip the next generation of tradesmen for the challenges presented by the Green Deal and the government’s carbon reduction targets. On one side of the site sits a new training centre, designed by PRP Architects’ Manchester office, but the heart of this £11.2m complex is the Enson Works with its four bottle kilns, restored and refurbished by architect Purcell and acting as a ‘demonstrator’s zone’ for new technologies and a conference facility. In line with its sustainable agendas, the refurbished building is not only naturally ventilated, using the kilns as part of a stack ventilation strategy, it’s intended to be BREEAM Excellent.

This is no small achievement. The design strategy adopted was to show how an existing, complicated masonry building constructed with no thermal insulation at all could be upgraded well beyond building regulations to minimise energy use. And it was all to be achieved from a building that had suffered decades of neglect and vandalism, whose roof had partially collapsed, exposing all the internal steel structure to the elements. Given its parlous state, the first thing that had to be done was a detailed structural survey to ascertain how much of the structure could be saved. Max Dyer of local engineer Alan Brough Associates generated a 3-D stress and loads model in CSC Building Designer, which analysed how stresses were being conducted through the building. English Heritage was keen to preserve as much of the original structure as possible, which meant a bespoke repair strategy for each and every beam. ‘It was all predicted on the state of deterioration,’ he explains. ‘All the steelwork was first shotblasted to ascertain its actual condition. On occasion a beam would simply disintegrate just being put through this process, but if it still had structural integrity we had to decide whether we welded on a new web or flange or ran a whole new beam alongside the existing one.’ Once every beam had been treated, the structure could take the load of the new in situ cast concrete floor.

The engineers were helped by the fact that the concrete beam floor was designed to take factory loading of 10–15 kN/m², but that the refurbished building would only need loadings of around 5kN/m². Dyer says it was an interesting case of offsetting. ‘Imposed loads might have been reduced, but we were building a thicker concrete floor to take account of the fact that we were removing walls to open the space out, so dead loads were increasing. The structural grid was also not regular, the result of piecemeal additions and changes over its history, which added to the challenge,’ he says. In a couple of areas, namely the original brick floor arching between steel beams around
The America Hotel during refurbishment. The new PRP building on the complex can be seen to the left.

The restored America Hotel sits at the bottom of the picture. Across the courtyard, in white, is the location of the new PRP building.

The America Hotel during refurbishment. The new PRP building on the complex can be seen to the left.

LEFT: View of the restored Enson Works, forming part of the CoRE complex. The brick kilns remain part of the restored building.

BELOW: The CoRE works. The restored America Hotel sits at the bottom of the picture. Across the courtyard, in white, is the location of the new PRP building.

kilns 1 and 4, the new concrete floor above had to support the existing one. ‘We completely reconstructed the arches using salvaged bricks as replacements where necessary, but they weren’t strong enough to deal with the loads of the new concrete floor above. So we ran the new floor over them and tied the arches back up into the concrete using resin-dowelled tie bars,’ says Dyer. A hexagon of beams runs around the perimeter of the kilns, so that no floor loads are imposed on their walls.

Achieving a U-value of 0.18 W/m² K for the walls was a big ask for a single brick thickness wall with large single-glazed window openings. After the original foundations had been stabilised using a Eurotech resin-based injected grout, the external face of the brickwork wall was remediated using new bricks sourced from the same works, set in place with an identical heritage lime mortar.

Purcell senior architect Andrew Dobson explains that this needed a build out of 100mm rigid insulation on the internal brick face, which was then drylined. A major issue here was the heat loss that would occur where the concrete encased steel beams interfaced with the external envelope, creating a thermal bridge. Dobson says it required specific detailing, for if the beam gets cold, so does the first floor slab. Where the internal masonry walls, floor and roof abut the external fabric insulation had to return 1m along the soffits, which reduced the heat loss. With a similar concern for the area of the factory that has a concrete flat roof, a warm roof was created with 125mm insulation placed over the slab and Bauder waterproofing installed above it.

Dobson says the original Crittall single glazed W20 frames were reconditioned; otherwise new bespoke single-glazed W20 frames were installed. Passivhaus-certified secondary Ambiwood glazing took them from a Code compliant U-value of 1.2 W/m² K in excess of 0.7 W/m² K. Purcell considered new double glazed Crittall steel sections throughout but, interestingly, these could not match this combined thermal performance.

A number of sustainable technologies have been incorporated into the old structure, whose services strategy was designed by engineer Ramboll. The main heating system is a ground source heat pump with low temperature under floor heating — the new ground floor has also been insulated to give a
U-value of 0.12W/m²K. This is supplemented by a biomass boiler in the reception space for the CoRE complex, which is fitted with electricity generating PV panels capable of providing 8.5kW peak and solar hot water panels for domestic supply. The complex has had low-energy lighting fitted throughout.

Most ingenious however, was the use of the kilns as stack ventilation. These draw fresh air in at low level through opening windows and push exhaust air up and out of the building. Purcell got permission to install heat recovery units at the top of the kilns and, via air handling units, recycles it back through the building. The architects settled on five air changes per hour, with a positive effect on the complex’s energy use. Dobson adds that the project will be subject to post-occupancy evaluation to ensure that it performs as it was designed to.

And that day isn’t too far away. The CoRE building completes in March and the first cohort of trainee apprentices will bring back the first life to a building that has been derelict for almost 30 years. Dobson, who’s worked on the project for over two years, is pleased with the result. So is the local community, which has seen the abandoned kilns that dominate the area finally restored to their former glory. Dobson remains demure about his role in achieving this. ‘It’s a varied, complex building whose conversion has involved an interesting set of challenges,’ he says. ‘The client wanted it to be a showcase for sustainable construction, and I think that’s what they’ve got.’

**CONTRACT STRUCTURE FOR THE ENSON WORKS**

The Enson Works was let as four contracts from November 2010 to March 2013. The first was demolition; second was the new CoRE Technology building designed by PRP. Contract 3 was the Enson Works shell and stabilisation, and Contract 4, the fit-out, new ‘hub’ building and the America Hotel rebuild – originally the pottery’s pub and now the CoRE reception area. David Dobson, project manager at Stoke on Trent City Council, explains that the construction phasing had as much to do with funding arrangements as logistics. Different contracts, he explains, allowed the works to proceed rapidly and gave continuity.

Contract 2, for the new training centre, was an NEC fixed price D&B contract, allowing the architect PRP to be novated to the contractor. Contracts 3 and 4 were NEC target cost contracts with activity schedules to deal with the unexpected events that can plague refurbishments. Under this, the contractor negotiates a lump sum price for each activity and tenders a fee as a percentage of the subcontract work to give an initial target price for the works. During the course of the contract, the sum can be adjusted to cater for effective variations as set out in the contract terms, with payment made on the basis of actual costs with an incentive mechanism for the contractor to minimise costs. Savings and over-runs are shared between the parties – which can reduce disputes.

As part of the Contract 1 demolition, the site’s America Hotel, which had been gutted in an arson attack, was dismantled brick by brick and its stone cills, features and bosses put into storage. When it came to reconstructing it, new identical bricks were sourced from the local brickworks and lime mortars used to lay them. The original America Hotel had solid one-brick thick outer walls, which have been rebuilt as they were, along with their brick and stone dressings. But the reconstructed wall now has a cavity, insulation and blockwork inner skin, to raise its thermal performance. The roof and floor were also highly insulated. Reproduction timber sash windows were fitted with slim unit double glazing to give a low U-value while maintaining the original look and detail.

The building is also retrofitted with high specification PV panels on the south roof slope, allowing them to be changed in the future without disrupting the Staffordshire blue roof tiles underneath. Taken together, it means the America Hotel performs to BREEAM ‘Very Good’ standards, while maintaining the authentic, original nature of its external elevation.
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Setting out a case for mass self-build and its potential to help solve the UK housing crisis, A Right to Build was a timely practice winner of this year’s RIBA research award. It’s author Alastair Parvin sets the scene.

**HOUSE OR HOME?**

**THE UK** has a housing crisis. It is not just a short-term supply shortage in the aftermath of the recession, it is also a deep, long-term crisis of poor quality, un-affordability, un-sociability and un-sustainability. How was it that even at the peak of its boom-time prosperity, Britain was building the second smallest homes in Europe? Why is it that only one in four households would even consider buying a new-build home, and that fewer and fewer of us can afford to anyway?

**Economics**

Architecture, perhaps more than any other profession, is deeply aware of that crisis. As designers, we’re continuously frustrated by the huge gap between new housing as it is built, and new housing as it could be. But the problem is not merely one of ‘bad design’. The roots of this crisis go deep into the economics of housing production.

One of the great assumptions behind the housing policy debates of the last decades is that basically, a house is a house. Regardless of who builds it, or how it is procured, a house is a single type of consumer good, used under various different forms of tenure (ownership, private rental, social rental). It doesn’t matter who builds it. Within that mindset, ‘good design’, or ‘quality’ is simply a market variable which rises in proportion to cost, to be regulated, and forced.

The opposite is true. Changing who procures architecture fundamentally changes the architecture itself. A speculative housebuilder procuring a house is primarily designing not a good place to live, but a property, a good short-term financial asset: a Monopoly house. A user procuring a house is also designing a place to live. The choices and purpose behind those two products are as fundamentally different as buying a hot meal and a pension plan.

It shouldn’t be surprising then that user-built homes do tend to bear out this logic: they are often more energy efficient, larger, higher quality, and – with no promotion cost or profit margin to pay, and opportunities to invest ‘sweat equity’ – they are genuinely more affordable. Who, for example, will invest in better insulation and energy performance if not the person who will be paying the heating bills over 10 years of use?

In some ways, it reveals how strange it is that we ever became so focused on harnessing speculative property development as the only engine for housing production. In doing so, we tied ourselves to a production model which is driven primarily by inflation and debt: it sees all the forms of value we collectively and individually seek in housing – quality, generosity, affordability, community, sustainability, flexibility – simply as costs.

It is surprising how often housebuilders are blamed for this, as if bad housing is a product of their personal greed or lack of imagination. In fact the 2007 Callcutt Review of industry was unambiguously clear that ‘there is absolutely no profit to be made in more thoughtful or better quality design... quality is simply not cost effective.’ As self-build expert Stephen Hill puts it, ‘We need to stop beating housebuilders up for not doing something they are not really equipped to do.’

**Procurement**

If we are serious about designing high quality, sustainable and affordable housing, we need to radically change who procures it: scaling-up self-build is a key project for the next decade.

In some ways, it shouldn’t be such a great challenge. Driven largely by the web, we have seen the rise of the ‘prosumer’ in almost every other sector of society. Even in housebuilding, the UK is unusual in that only 12-15% of supply is self-build. In much of Europe it...
How can groups in the self-provided sector design and develop together? How does working with 30 clients change the design process? How can design professionals adjust to this new paradigm?

A new kind of client
Most forms of participation and consultation are ultimately a brief invitation to momentarily ‘participate’ in a process that the participant is ultimately not in charge of, and to do so on professionals’ terms. A group self-provision project is different. The users may not wear suits, but they are in control, taking the financial risk and wielding ultimate authority over design decisions. This recasts the role of the professionals who serve them, and presents a number of new difficulties.

New roles for architects
This new kind of client has implications for how architects and other design professionals might adapt to meet the new market.

> Strategic design thinking. When thinking about customisation, designers need to develop a disciplined strategic framework to consider components, materials and economy in innovative ways. Design thinking needs to be creatively applied to the complexities of process, cost, phasing and construction.

> Communicating choice. Consultants need to play a strong role in setting out choices for the group, based on clear information and data that can be understood by non-professionals. For example, outlining the whole lifecycle costing implications of investment can help the group make well-informed decisions.

> Architectural entrepreneurialism. One interesting example of how professional design practice might look in an era of mass self-provision can be found at VPb architects, a Dutch firm working in France. Recognising the difficulties and uncertainties groups face early on, VPBA adopts a highly entrepreneurial position in the process by sharing the risk as co-developer at the initial stages of the project.

Edited excerpt from A Right to Build

makes up more than half. Our research project, A Right to Build, looked at the challenge, explored the current state of the industry, de-bunked common myths, and outlined the shape of a mass self-build industry as a way forward for the UK. Learning from experts and pioneers, it identified the barriers which hold back all but the relatively wealthy and skilled ‘grand designers’ who build today, and speculated on future models of procurement, planning, finance and construction that could unlock the long tail of users who want to buy a plot of land and procure their own house.

Since A Right to Build was published, the debate has come a long way. There is an increasing consensus across the political spectrum that scaling self-build is not only about luxury ‘grand designs’, but growing a housing system which is fundamentally more capable of delivering neighbourhood resilience, quality, sustainability and real affordability; in short an economy for housing that increases rather than erodes our wellbeing. Grant Shapps, when housing minister, went further than any previous government has in expressing support for self-build, albeit backed by only a few small and arguably somewhat disconnected policies.

The question now being asked of us by government, local authorities, the public, and even housebuilders is: How can we actually do it? What do the models look like? What would a British Right to Build consist of? How will we make it normal?

We believe these are questions that architecture – by looking beyond houses to the social economy that drives them – is uniquely placed to answer.

A Right to Build was the product of a research collaboration between Architecture 00/ (‘zero zero’) and Sheffield School of Architecture. For the full report by Alastair Parvin, David Saxby, Cristina Cerulli and Tatjana Schneider go to: http://tinyurl.com/azylgtk
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BEACON PROJECTOR
HIGH PERFORMANCE WITH ACCENT ON FLEXIBILITY
This short series has focused on writing usable business plans. And there is nothing better to test and hone a plan’s usefulness than putting it into action, says Robert White

PRACTICE

IN PART ONE of this series I suggested you set down your starting point and where you were heading. It might be setting up a business, or initiating a new objective or refocus an old one. This would be the reason for a business plan.

Looking to yourself, to your heroes in architecture and to inspirational figures would afford clues and motifs to incorporate that might help you achieve and direct the changes necessary to reach your goal.

Industry benchmarks and guides, past performance and suggestions from your advisers would offer measures to investigate.

Part two, using examples of a new turnover target and exploring a new market, suggested you chose the appropriate form to trap and document your route — and that you wrote down previously gathered influences and mapped out the measures and timeframes for review.

Importantly, it was suggested you shared the plan in the office and outside, and finally set it out in the plan at the beginning? Was there a review of what happens with or to the plan.

To illustrate this let’s interrogate two versions of performance — over and under.

Both are bad as they mean that either you didn’t plan or estimate correctly, or you didn’t perform. And they both come with problems.

Returning to the turnover example, you would have built up to how this was achieved and hopefully your business plan had captured the assumptions and created measures and benchmarks throughout. Whether you failed or succeeded, you have to ask was the macro target real? What was the starting point (previous year or a view of critical mass for the firm profile that worked)? Were your assumptions correct?

Then, to achieve this target, how many ‘won’ projects did you consider necessary, how many shortlists to achieve this number, how many applications to achieve the shortlist number, had you a mix of initial input in the form of open competitions, OJEU, direct approaches?

Once the project is converted did you allow any margin for delay on conversion? What fee levels had been achieved and when in the cycle did the fee start being earned?

How are we doing?

All these questions must be quantitatively answered; then turn to review.

What does the performance look like?

Can you plot a graph of it? Do your industry benchmarks suggest large divergence or are you tracking their pattern (ahead or behind)?

What cycle of measurement had you laid out in the plan at the beginning? Was there a monthly review perhaps and some idea stated of what to expect each month? It wasn’t likely to be linear so did you have a way to plot the migration of a project through the stages (macro/acquisition/conversion)?

If you are picking up divergence from the anticipated profile of performance and you are happy that it is correctly measured, then ask how much it is moving by. Project the effect. Then ask what you need to change to bring the result back to the anticipated curve — and what you must do to correct the loss too.

But what if the result is better than expected? This too can be dangerous. Your performance variation may be gradual, which is manageable, or it may result in significant change. You must re-plan and re-project quickly to understand the implications — not doing so may jeopardise cashflow or may leave you unable to deliver.

These two illustrations show a sophisticated level of modelling and it will take time for you to become confident with this and to trust it.

Now what?

So finally, what to do with it next?

In a period-based business performance plan it is logical to have established a task where you evaluate its direction, assumptions etc, and create one for the next cycle. The easy route here is to boost the numbers and start again but you should be more critical by now, so spend a similar amount of time as before but interrogate each assumption, target, duration of monitoring, and your performance — not just against the targets but also in using the plan along the way. Did you perform? Did the plan perform? Was it the right external mentor?

If it was a single issue plan such as breaking into a new market and the original goals have been achieved then a subsequent stage will concern taking that forward and growing it. This will be a different plan from the first but remember to use yourself as a benchmark.

Self referencing of performance (as in both examples) is a Holy Grail as it is about honesty and reflection. This plan is tailored and specific. Improvement comes through open questioning and awareness and means you are really thinking about managing your business.
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PLAN OF WORK

Dale Sinclair and Adrian Dobson outline how the RIBA got to its Plan of Work 2013

A NEW WAY OF WORKING

FIRST DEVELOPED in 1963, the RIBA Plan of Work is the definitive UK model for the design and construction process, and exercises significant international influence. The RIBA Plan of Work framework has served the architects’ profession and wider construction industry well, but although it has been amended over time to reflect developments in design team organisation and alternative procurement arrangements, these changes have generally been incremental and reactive to changing circumstances rather than strategically driven. The RIBA Plan of Work 2013, which will be launched in the spring, is the result of a fundamental review of the Plan, and a determination to ensure that it not only reflects the very best principles in contemporary practice but also that the RIBA continues to show strategic leadership at a time of rapid change in the industry.

Need to update

RIBAJ asked Dale Sinclair, chair of the RIBA Plan of Work Review Group, and Adrian Dobson, RIBA director of practice, about the changes being made to this core document.

RIBAJ: Why has the RIBA decided that now is the right moment to review the PoW?

AD: The PoW is now half a century old and was conceived at a time when the regulatory framework for building design and construction, industry structures and procurement arrangements were simpler and more fixed, and very different to those we see today. The publication of the UK Government Construction Strategy gave the RIBA an impetus to take a guiding role in shaping a set of unified work stages to be used by all the members of the design and construction team. This is a once in a generation chance to update the industry’s process model to address key changes in areas such as procurement, town planning, sustainability, BIM and construction delivery.

RIBAJ: What has the review process involved?

DS: The PoW Review Group was established by the Practice and Profession Committee at the beginning of 2012, with representation from the Large and Small Practice Groups, Construction Strategy Group, Planning Group and Sustainable Futures Group, to bring forward initial proposals for the 2013 Plan. The review group consulted during the course of the year with other RIBA expert member groups and a range of internal and external stakeholders, and feedback from these sessions has been an essential part of the development work. We also worked closely with other professional institutes through the Construction Industry Council (CIC) to ensure that the unified industry work stages are robust and supported by the broader construction industry. In summer 2012, through the RIBA Member e-bulletin, we held a web-based consultation which enabled us to refine the proposals further before presenting them to Council. More than 250 members responded.

Emerging issues

RIBAJ: What issues emerged from the member consultation?

AD: The responses showed that there is a huge variety in both scope of services and the procurement approach from project to project, while at the same time more than 80% of architects still frequently use traditional procurement arrangements. It became very clear that RIBA PoW 2013 needed to offer both flexibility to suit a diversity of project arrangements and a clear and easily navigable route map for traditionally procured projects and mainstream small practice work. The trend of submitting planning applications prior to the end of stage D was also identified as a core issue.

RIBAJ: Is it really possible for RIBA PoW 2013 to be usable on small or large projects alike?

DS: The consultation suggested that most smaller projects are undertaken using traditional procurement processes. The revised PoW allows a practice- or project-specific PoW to be generated based on traditional or non-traditional procurement methods, but derived from the same template format, facilitating flexibility within a consistent overall framework. At the heart of PoW will be a customisable electronic document which can be adapted to suit the specific needs of a practice.

RIBAJ: Were there any other hot topics in the consultation?

AD: One of the challenges in developing the 2013 PoW has been covering all the necessary subjects in a succinct way. A very clear message was the need to avoid jargon and we have been striving to ensure that plain English is employed throughout. A glossary of terms has been developed to provide clarity about specific documents and tasks.

‘There is a huge variety in both scope of services and the procurement approach from project to project’

Next month’s issue will look at the key innovations and impact of the RIBA Plan of Work 2013.
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**GOOD FAITH** obligations are increasingly common in construction contracts. For example the NEC Professional Services Contract obliges parties to ‘act in a spirit of mutual trust and co-operation’. Such clauses are clearly intended to encourage a more collaborative approach on projects. However, what is less clear is the circumstances in which obligations to act in good faith will be enforced by the courts; and the steps parties should take to fulfil them.

**Duty to negotiate in good faith**

An agreement to negotiate or to agree is unenforceable, as there is a lack of certainty about either the steps the parties must take to seek to reach agreement or the terms on which any such agreement should be reached.

However, what is the position if a party agrees to negotiate in good faith?

In Petromec v Petroleo Brasileiro (2006), an obligation to negotiate the extra costs of upgrading an oil rig in good faith when the original specification was revised was found to be enforceable. The Court of Appeal expressed reluctance to declare unenforceable a clause which the parties had expressly agreed.

The court took a different view in Charles Shaker v Vistajet Group Holding SA, where a party had agreed to proceed in good faith and to use reasonable endeavours to agree four documents by a specific date. The court found that the obligation to negotiate in good faith was unenforceable because it was inherently inconsistent with the position of a negotiating party seeking to obtain the best terms for itself.

The courts reached different conclusions in these cases because in Petromec there were objective criteria by which the extra costs could be assessed in the absence of agreement (presumably by reference to the original specification). It was, therefore, easy to determine what parties acting in good faith would have agreed. In Charles Shaker, by contrast, there were no such objective criteria.

These cases show that the courts are likely to be reluctant to determine the negotiating position parties should take, and will only find a party to be in breach of an obligation to negotiate in good faith if there is a way to determine objectively what a party acting in good faith should have done.

**Duty to co-operate in good faith**

In Compass Group v Mid Essex Hospital Services NHS Trust the parties had entered into a facilities management contract, which included a clause enabling the Trust to make performance-related deductions from payments to the claimant. The Trust sought to deduct £46,320 because out of date ketchup sachets were found in a cupboard. The claimant argued that, in making deductions of this scale, the Trust was in breach of a separate clause requiring both parties to co-operate in good faith. The court found in the claimant’s favour.

This case involved extreme facts and a clause with the potential to yield absurd results, so it should not be interpreted as enabling parties to rewrite other contractual clauses on the basis that they might be viewed as unfair, just because the contract also contains an obligation to co-operate in good faith.

However, where a clause gives one party discretion when making a decision affecting the other, Compass Group indicates it should be interpreted in light of the good faith clause. The agreement gave the Trust discretion when calculating deductions. This did not inevitably lead to deductions on the scale of those made, so the good faith clause came into play.

Significant uncertainty remains about the impact on parties’ obligations of including good faith provisions in contracts. Architects should take legal advice and consult their insurers before agreeing to such obligations.

*COURTING TROUBLE*

*Alexander Crockford is a solicitor with Macfarlanes*
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Against this backdrop there is an obvious need for significantly increased design possibilities.

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A new presentation that outlines the different types of floor screeds and their applications, identifies areas of failure, and offers advice on the avoidance of problems. The CPD also offers recommendations for the correct specification of sand and cement based screeds. Aimed predominantly at architects specifying screed systems in commercial environments, the CPD also caters for construction managers and other property professionals.

CPD Title: Floor Screeds – How To Avoid Failure

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CPD Title: The changing face of single ply membrane.

The Development of single ply membrane has significantly increased design possibilities. Against this backdrop there is an obvious need for specifiers to evaluate the changing face that this flexibility and reliability can offer.
Loss of profit, copyright and legal negotiations were all thrown in the mix when Bridget Sheppard’s client defaulted on its fees. She describes the struggle, offering advice with hindsight, with interjections from intellectual property rights specialist Robert Stevenson

RELEGATED TO THE BACK of most architects’ minds is the concept of copyright. We are taught that we are creators of ‘artistic works’ which are protected under the Copyright Design and Patents Act 1988. Architects grant a licence to their clients to use and to benefit from their copyrighted works. The works are ‘published’ when the building is under construction.

My story starts with the betrayal of trust by my clients. I designed a town house for them (under SW99 Minor Works). The project had reached tender stage before problems with payments occurred. My clients required copies of my tender documents and I sent my invoice immediately after handing the documents over. The payment never materialised. I sent reminders and a letter of demand to no avail. By the time my clients had previously stated that the high site when he had seen the work commence.

I also received a second licence b because the drawings were used further to build the house. a further licence (b) was required, again in retrospect, because they passed those drawings to a contractor for payment and that licence would include the clients a licence retrospectively (let’s call it licence a) to use my drawings to go out to tender (which took place), but this does not grant them licence to use the drawings beyond the tender stage and to build the house. A further licence (B) was required, again in retrospect, because they went on the build the house. I calculated the second licence fee based on my original fee proposal. Advised by a barrister specialising in copyright at intellectual property chambers 8 New Square I recovered my fees, through the mediation process, for the tender stage (embedded within which was licence A) and I also received a second licence B because the drawings were used further to build the house.

The point is this: fee stages and embedded licences must develop simultaneously as the contract progresses. If a client does not pay fees for the construction stage of the project then the embedded licence fee has not been paid.

> Instead I began what turned out to be a lengthy legal action against my client.

My original county court claim consisted of two main elements: breach of contract (for the unpaid fees) and breach of copyright (for the unauthorised use of my drawings). A third element was compensation for loss of profit.

> In response my clients counterclaimed for damages for professional negligence. They claimed this meant I had surrendered both my rights to any fees due and my copyright.

BS: Negligence does not trump copyright – they
are entirely separate issues arising from different statutes. Negligence does not cause loss of copyright.

**RS**: True negligence and copyright are separate claims but the law permits one claim to be set off against the other where there is a close connection. Once negligence is alleged the court spends much more time on that than the fee claim. Claims for negligence have to be supported by expert evidence from another architect; if they are not your lawyer should seek to have them struck out.

Professional indemnity insurers take a ‘commercial’ view of such claims, and will sometimes pay their insured their outstanding fees as part of a compromise which means the negligence claim will be dropped.

> My clients claimed their losses — due to my alleged negligent calculation of the contract sum — extinguished my fee claim and that they were entitled to damages. I had been executing the County Court claim unrepresented but the counterclaim triggered my professional indemnity insurers to become involved. They appointed a corporate legal representative. The focus of my main claim for fees then moved into a prolonged battle as to whether or not I had been negligent and what amount would be lost from my claim if I had.

**BS**: Under copyright law I could have sued either party. To avoid inexperienced County Court circuit judges I strongly advise taking any claim for breach of copyright directly to the specialist Patents County Court. Or during a case management conference elsewhere seek this option and have the case transferred.

> As the dispute developed, over some 14 months, my clients (now living in the completed house) and their builder then took a different position. They stated that their contractor had not used the tender drawings but had referred only to my planning drawings — which they had paid for — to build the house.

**BS**: In some contracts the use for any purposes other than to achieve planning permission, e.g my SW99 contract, is regarded as an extension of that phase of the project and, as such, requires payment of a licence fee.

> The client also argued that because the front door and dormer had been changed they were not in breach of copyright as the finished house was different to my drawings.

**BS**: To sue for breach of copyright you need only show substantiality, not exact replication of your design, so it did not matter that the front door and dormer were different.

> On a regular basis — late Friday afternoon by fax — my clients’ solicitor, in an attempt to demoralise me and to deviate the focus away from my claim, sent further counterclaims of professional negligence against me. These were all without substantiation yet inclined my insurer’s solicitors to doubt the full strength of my case. I also received letters from the contractor’s solicitor insulting my drawings and concocting entirely fabricated stories such as that I had broken into his van. The issue for my insurers became one of damage limitation rather than fighting for the justice of my case. My insurer’s solicitors advised me to drop my claim in exchange for the clients dropping their counterclaim. Their remit was solely to deal with the negligence claim.

**BS**: Architects can only receive legal support for recovery of fees if they purchase specific insurance intended for such.

**RS**: Other options include free advice to RIBA members via the Information Centre and specialist practice consultants on the recovery of their fees. Lawyers may be willing to take on a case on a no win no fee basis or a conditional fee arrangement. If the fee claim is below £5,000 there is the small claims court, where no costs are recoverable, and in cases of appointment which are not with residential occupiers, adjudication is a low cost alternative.

> I was advised, via an independent pro bono lawyer, to consolidate the two claims. The insurer had no remit against pursuing the alleged wrongful acts of the contractor — for them it just complicated the case. I understood the wisdom of this advice because damages for breach of copyright on the same facts cannot be awarded twice. I prepared to bring the client and its builder together at the Patents Court.

My insurer’s solicitors worked for many months trying to get my clients to agree to meet in mediation and I wrote letter after letter to ask the builder to do the same. Eventually they all agreed to meet with me in mediation. At the end of mediation an order was signed in my favour to recover my fees. I was also awarded the payment of a licence fee. The question of my professional negligence never arose.

Prepared with the help of intellectual property rights specialist Robert Stevenson of Berrymans Lacey Mawer

> The builder’s lawyers claimed I had sued in the wrong entity by naming him in person and not as a director of his company. The case was struck out. I spent four months corresponding with the county court and quite a large sum of money getting the case reinstated.

> My clients claimed their losses — due to my alleged negligent calculation of the contract sum — extinguished my fee claim and that they were entitled to damages. I had been executing the County Court claim unrepresented but their builder then took a different position. They stated that their contractor had not used the tender drawings but had referred only to my planning drawings — which they had paid for — to build the house.

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The Trust is seeking a senior member of the architectural profession to succeed Sir Colin Stansfield Smith CBE in overseeing the design, refurbishment and maintenance work of the Trust. He/she will also work closely with the Trust’s other architectural Trustee, Michal Cohen of Walters & Cohen.

The Board meets formally five or six times a year in Portsmouth and there are committees and ad hoc meetings in which the majority of Trustees become involved. There is a modest remuneration and expenses are reimbursed.

The Trust wishes to make the appointment in spring 2013.

If you are interested in the opportunity and would like to discuss the role in more detail please telephone Peter Goodship, Consultant Chief Executive, on 023 9282 0921 or email pg@pnbpt.co.uk

Alternatively, please email info@pnbpropertytrust.org to register your interest, marking your message for the attention of Hugh Siegle, Chairman.

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Birmingham’s school of architecture, training ground for local architects, is poised to move into the city centre. What does it mean for the school and the city’s architecture?

Words Eleanor Young

The new Birmingham Institute of Architecture and Design and a second project for the university, both designed by Associated Architects, edge one corner of Eastside Park.

Moor Street Station in the regeneration area christened Eastside a decade ago in line with the city’s ambitions for the area, the cladding is going up on the form of the new Birmingham Institute of Art and Design (BIAD). It will house not only the school of architecture but also students studying fashion and design. Like Foreign Office Architects’ Ravensbourne College and Steven Holl’s Glasgow School of Art, the building is charged with fostering creative collaboration across disciplines. The buzzphrase is ‘exquisite collisions,’ with an atrium joining the spaces and the architects threading the staircase past a series of spatial events – a weaving workshop here, an animation studio there. ‘It should undo the territories of our existing buildings,’ says Singh.

It is also influencing thinking about teaching. The school of architecture is looking at an increasing number of digital presentations in crits, following the lead of practice presentations, bypassing the inequitable costs and complexities of printing and also, says Singh, influenced by the large stretches of glass façade and the open atrium. ‘There is not much wall space for pin-ups,’ he explains. ‘It has that open plan quality and you have to take advantage of the consequences.’

But the school is not limited to its own building. ‘We talk about the city as a studio,’ says Singh. Over the last couple of years it has taken advantage of a large presentation space at Glenn Howells Architects’ office, which has proved a great base for live projects and work with the community and practices. There is also a scheme to leverage the architectural expertise through the teaching practices.
scheme. Each MArch unit is paired with a practice and students can book a weekly tutorial with the firm in its offices as well as their unit-based tutorial. The four practices — Make, Glenn Howells, Bryant Priest Newman and D5 — are all based around in the city centre, which will be significantly closer for students in their new Eastside building.

Close connections
‘Graduate retention [in the city] is really high,’ says Singh. ‘It gives practices an umbilical chord to the school.’ He never finds himself short of volunteer critics and is in the fortunate position of being able to find a friend in most practices, whether he wants to arrange site buildings, know about a building or get hold of a visiting tutor. ‘It is an amazing network.’ One local observer points out that this is as much the personal network of well-connected Singh, who has been at the school for 20 years, as the inherent network of the school itself. But the school has also worked closely with RIBA West Midlands on events and with the council through studies on the city’s housing and research into the area between Solihull and Birmingham.

The school’s strategy of putting itself at the heart of the architectural culture in the city will now be mirrored by its location. Singh delights in the fact that commuting tutors and students (20% of 225 undergraduates and 50% of postgraduates are part time and some come in as far away as Wales) will soon have just a 10 minute walk from Birmingham New Street to their lecture halls and seminar rooms. This compares to the walk beyond the inner ring road to Gosta Green. It could also enable school events and visiting lecturers to attract more practitioners.

‘It will be better when we move, being at the heart of things,’ Singh says. And on its doorstep will be Patel Taylor and Alain Provost’s new Eastside Park which forms the centrepiece of the masterplanned Eastside. Singh went to the opening late last year. He was impressed: ‘Can you believe it? This is our front garden, our break out space.’

But it is not as central as was originally planned. Both building and park reflect the impact on the site of proposals for the High Speed 2 Birmingham line. It is due to land in the old Curzon Street Station. Associated Architects’ Hall describes how he found out: ‘I was watching the news and there was Gordon Brown standing on our site saying HS2 is coming.’ Less than three years ago Associated Architects was in despair about the way its £120m city centre campus for Birmingham City University was on hold. City architect Bob Ghosh detailed how HS2 was leaving a huge area of the city in limbo but also some of the grand plans for it (RIBAJ May 2011).

For the university HS2 meant scrapping the planning permission and the £60m phase one designs that were already out to tender as the land was claimed for the train. The new site was far smaller and, with existing premises at Gosta Green disposed of to Aston University, the move date was fixed; so the pressure was on. The new plots are a little further from the city centre but the one designated for BIAD adjoins Grimshaw’s Millennium Point in which the university is already one of the biggest tenants — a bridge link will allow easier sharing of facilities. The second phase, due for completion in 2015, will have the formal role of terminating Eastside Park.

Birmingham City University’s park end grandstand and the rejigged plots foreshortened the 2006 competition-winning design for a linear park connecting city centre and canal side, and took the canal out of the equation. The question of how the park terminates has been recognised by the university’s vice chancellor who drew together a panel specially to consider this. The View over the Park committee, as it was called, included both Singh and an associate dean of BIAD and landscape architect Derek Cassidy. It worked with the architects and planners over five or six months to get the best out of the building and site for the whole park. Singh is particularly pleased with the way the relationship with the park itself has been improved with some money put towards the integration of the park right up to the front door of phase 2.

But around the park uncertainty and empty building plots will remain until the ground works for HS2 eventually get under way. Until then, the school of architecture will look out onto its own regeneration laboratory. The city, which the school is so much a part of, still awaits the delayed arrival of Eastside.
Applications are invited for:-

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The School invites applications for faculty openings at Associate Professor / Assistant Professor levels to undertake teaching, research and curriculum development.

(1) Assistant Professor (Urban Design and Planning)  
(Ref. 1213/106(640)/2) (Closing date: February 18, 2013)

The School is expanding its efforts to address pressing challenges arising from rapid urbanization and climate change, and to respond to citizens’ request for higher quality of living. In addition to the existing programmes, the School has launched a new MSc programme in Urban Design and, in collaboration with the Department of Geography and Resource Management, a new BSSc programme in Urban Studies. Applicants should have (i) a PhD degree in architecture, urban or landscape design; (ii) an excellent record in urban design related practice, teaching and research; and (iii) strong commitment to excellence in teaching and research. The appointee will (a) teach urban design studios and related courses; (b) take part in shaping the programme curriculum; and (c) develop his/her own and collaborative research projects.

(2) Associate Professor / Assistant Professor (Computation Design)  
(Ref. 1213/107(640)/2) (Closing date: February 18, 2013)

Applicants should have (i) a PhD degree in architectural computation design or related fields; (ii) demonstrated original and outstanding achievement in his/her specialty by providing evidence of design or research projects; and (iii) strong commitment to excellence in teaching and research. The ability to teach design studios in addition to computation design courses will be an advantage.

(3) Associate Professor / Assistant Professor (History and Theory)  
(Ref. 1213/108(640)/2) (Closing date: February 18, 2013)

Applicants should have (i) a PhD degree in architectural history and theory or related fields; (ii) a strong academic record for engaging in research and teaching of Western architectural history and theory, augmenting a strong team in Asian architectural history; and (iii) strong commitment to excellence in teaching and research. The ability to teach design studios in addition to history and theory courses will be an advantage.

(4) Associate Professor / Assistant Professor (Architectural Design)  
(Ref. 1213/109(640)/2) (Closing date: February 18, 2013)

Applicants should have (i) a PhD degree in architecture OR a professional Master degree in architecture plus at least 4 years’ (with professional registration) or 6 years’ (without professional registration) practical/teaching experience; (ii) demonstrated original and outstanding achievement in design by providing evidence of design or research projects; and (iii) strong commitment to excellence in teaching and research.

For posts (1) to (4): Preference will be given to those who have substantial practical and/or teaching experience. Appointments will normally be made on contract basis for up to three years initially commencing August 2013, which, subject to mutual agreement, may lead to longer-term appointment or substantiation later.

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Application Procedure

Please send a letter of interest with indication of the post(s) applied for, a full resume, portfolio, names and addresses (personal fax numbers/e-mail addresses as well, if available) of three referees to whom applicants’ consent has been given for their providing references (unless otherwise specified), and any other supporting materials to Prof. Ho Puay Peng, Director of the School of Architecture, The Chinese University of Hong Kong, Shatin, Hong Kong by post or by e-mail (annabelleung@cuhk.edu.hk) by the closing date. For enquiries, please contact Mrs. Annabel Leung, Executive Assistant of the School (e-mail: annabelleung@cuhk.edu.hk; tel.: (852) 3943 6552). The Personal Information Collection Statement will be provided upon request. Please quote the reference number and mark ‘Application – Confidential’ on cover.
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The UK’s largest processor, distributor, installer and repairer of glass and glass systems won the £55,000 contract to supply and fit the white Vitro backpainted glass in washrooms on 10 floors of the 11-storey building at 199 Bishopsgate, Broadgate. The building, which stands between The Broadgate Tower and Exchange House, was built in 1991. Owners British Land and the Blackstone Group are giving the building a new lease of life by increasing its operational lifespan and improving its sustainability. Matt Bidson at fit-out company Harrison Jorge, who awarded the contract to GLASSOLUTIONS said: “Vitro is the perfect product for the washrooms as it is easy to maintain, looks modern and stylish and is hygienic. GLASSOLUTIONS provided the highest levels of service from start to finish – from providing product samples and specification know-how to the efficient coordination of site deliveries, which was spread over three months. The on-site team has been fantastic – really setting the benchmark for subcontractors.”
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Laser Blade, the first linear downlight with circular distribution, combines an extremely minimal design with iGuzzini’s considerable experience in LED products for internal applications. The body of the fitting is a long and thin strip of only 4cm wide designed to create sophisticated optically circular light distributions. The particular light distribution of Laser Blade avoids the dot like effects typical of single LEDs and creates a more traditional circular distribution normally achieved by circular downlighters to achieve a single general emission.
01483 468000 W info@iguzzini.co.uk W www.iguzzini.com

CONTACT THE SALES TEAM ON: +44 (0)20 7496 8338 OR EMAIL CLIVE.WAITE@RIBAJOURNAL.COM
THE SFS INTEC GROUP ACQUIRES PRECISION ENGINEERS UNISTEEL

To enhance its global offering and increase supplier relations, the SFS Intec Group has recently acquired Unisteel Technology International (Unisteel). Established in 1988, Unisteel is one of the world’s leading providers of precision engineered components, including fastening systems, stamped components and engineered plastics. With its headquarters based in Singapore and manufacturing facilities in China and Malaysia, Unisteel serves a wide range of industries on a global basis, from mobile applications to consumer electronics. Colin Yeates, Sales and Marketing Director at SFS Intec, comments: “The Unisteel acquisition will enable us to strengthen our offering as a supplier of high performance fastening systems, as well as positioning us as a key player in the global industrial market. With our Stamping Centre of Excellence here in the UK and additional manufacturing facilities across the world, we will be able to offer our advanced solutions to an increased customer portfolio. Unisteel supplies a diverse range of industries and together with our offering, we are confident that this partnership will enable both companies to be better positioned to address increasing customer demand and future growth. The addition of the company’s operations is extremely exciting for us and we look forward to supporting the continued growth of the Unisteel business.”

CROWN PAINTS SHOWCASES ON-TREND SHADES FOR SPECIFIERS WITH 2013 SPRING/SUMMER COLOUR INFLUENCES

Crown Paints has unveiled its renowned Colour Influences collection for Spring/Summer 2013 – featuring inspired shades that will shape future specification projects. Focused on three new distinctive palettes, the launch reinforces Crown Paints’ continued leadership in colour forecasting and offers an on-trend, personalised look for public spaces, commercial environments and retail areas. The three trends have been developed by the Crown Paints Colour Influences panel, a team of distinguished thinkers and stylists assembled for the annual project. The first palette, ‘Equilibrium’ offers a bold and contemporary focus, with a masculine edge. The palette is influenced by the colour confidence of early 20th century design movements. It features grown-up primary colours, which inject vibrancy into a base of black, white and cool grey modern greys, - while graphic use of the palette and angular shapes give a gallery-like feel where colour and structure combine to create the perfect visual balance. A more feminine palette is found in the second trend, ‘Marnequin’. Pretty but powerful, this palette gives equal balance to sweet and strong colours. Taking inspiration from the catwalk, it sees flesh hues and soft pinks combine with pale greys and a touch of metallic silver to complete a beautifully elegant picture. The final palette, ‘Optimism’ brings together the uplifting energy of bubblegum pink, sunshine yellow and deep blue – and displays them against crisp white touches or backgrounds. Perfect for indoor and outdoor use, this palette suggests an upbeat sensibility.

Visit Saint-Gobain Weber at ECOBUILD 2013

Saint-Gobain Weber, the leading formulator and manufacturer of innovative materials for the construction industry, is exhibiting at Ecobuild, 5 – 7 March, at ExCel, London, stand N310. Divided into four working zones, stand N310 will feature a selection of Saint-Gobain Weber award-winning external wall insulation (EWI) systems as well as products and systems from the Construction Mortars, Tile Fixing and Flooring ranges.

40 YEARS OF WATERPROOFING UK ROOFS

In 1972 TocaG came to the UK with a cost effective, quick to install single ply membrane. In 2012 the Sika-Toca brand and its product range are still going strong and the team is now celebrating 40 years of waterproofing UK roofs. “We have been working with roofing contractors and specifiers to provide single ply membranes that enable the delivery of buildings with low maintenance roofs and better environmental performance,” comments Pete Hollingworth, National Sales Manager for Sika-Toca. “Our aim is always to put the customer first and offer solutions that meet tight budgets and even tighter timescales.”

RUNDUM ORIGINAL CONCAVE SOLID OAK GARAGE DOOR

A solid oak Rundum Original concave garage door was specified on Downley House - a beautiful innovative home located in rural South Downs National Park and designed by RIBA competition winners Birds Porchmouth Russum. The use of oak and the concave design complements the natural flowing form of the landscape and the rest of the building. The door slides back along the side at an angle into the garage and is operated by remote control.
NEACO LAUNCHES NEW CLASSIC JULIET BALCONY

Neaco have launched a new Classic Juliet balcony featuring a vertically railed design which combines traditional styling with maintenance-free durability. Precison-engineered in aluminium and available in a wide choice of powder coated finishes, the Classic Juliet balcony has been introduced to provide an alternative to the more contemporary aesthetic offered by Neaco’s acclaimed Clearview range of glass-fronted balconies. Although it is also suitable for new-build schemes, the aesthetic of the Classic Juliet balcony has been designed to suit the refurbishment of older and more traditional buildings, especially in cases where planning regulations stipulate a railed balcony rather than the modern appearance of a glass balcony. It provides low-energy construction with the easy-to-install connection of modular components requiring no unsightly external fixtures or welding for assembly. The Classic Juliet balcony comes with Neaco’s class-leading Lifetime Guarantee.

T: 01653 695721 E: sales@neaco.co.uk W: www.neaco.co.uk

PARAPAN® ADDS HIGH GLOSS DRAMA

High gloss, acrylic Parapan is now being specified for prestigious installations in retail and commercial sectors. Black Parapan, with its mirror-like surface, has been used to create a dramatic backdrop for the Illamasqua range of make-up in their stand alone shops and concessions across the country. 18mm & 4mm Parapan in 22 UV colours can be cut to bespoke sizes and thermoformed to create curves.

T: 01482 440680 E: info@parapan.co.uk W: www.parapan.co.uk

SAFEY MATTING PROTECTS MOSQUE PRAYERS

Heronrib matting, manufactured by Plastic Extruders Ltd, is helping keep prayers safe at the Karama Mosque in Dubai. The slip resistant matting has been supplied by Intercare Ltd, Plastex distributor in the UAE, and was installed over the tiled floors in the Mosque’s several ablution areas. Here the ablution, ‘Wudu’, is performed 5 times a day, the ceremony which involves washing the head, hands, face and feet before walking barefoot into the prayer areas. Not only does the matting provide protection from slipping on the tiled floor but its surface is impregnated with anti-bacterial and anti-fungal additives. This ensures that it is hygienic for bare feet, reducing the risk of cross-contamination, as well as being comfortable underfoot thanks to its embossed surface. Heronrib is widely used in swimming pools, changing rooms and showers, and is the well proven safety solution for wet areas. The matting is manufactured from hardwearing non-porous vinyl with a two layer open grid construction and channelled underbars to help water drain away easily in all directions. This means the embossed surface remains relatively dry and highly slip resistant. Heronrib is available in several colours and is normally supplied in 10m long rolls and widths of 50cm, 1m and 1.22m.

T: 01268 571116 W: www.heronrib.com

ARMSTRONG’S ENVIRONMENTAL CREDENTIALS SET TO TURN OTHERS GREEN WITH ENVY

Already a leader in materials recycling, Armstrong Ceilings has taken its green building credentials to new heights with the launch of a guide to its environmental offer. The 12-page brochure is also reflected online on www.armstrong-ceilings.co.uk/greenbuilding to give architects and interior designers all the options they need to specify a green building.

T: 0800 371849

METAL-WEB JOISTS POINT THE WAY TO EFFICIENT BUILDING SOLUTIONS

More and more designers and specifiers are choosing metal-web joists as pressure mounts to reduce costs while improving energy efficiency and performance. According to Karl Foster, sales and marketing director of Wolf Systems, the originators of the successful easi-joist system, metal-webs are continuing to take market share from timber I-joists and traditional sawn timber despite tough trading conditions.

T: 02476 602303 W: www.wolfystem.co.uk

STEEL IS FIRST FOR HIGH TRAFFIC DOORS

When it comes to high traffic doors steel is the obvious material: extraordinarily strong yet stylish enough to enhance the décor of even the most up market shopping centre, hotel, department store or commercial entrance. It’s always possible to create cheaper entrances but few if any systems are more elegant. One example is the Schueco Jansen Janisol thermally insulated glazed steel door which is now available from all members of the Steel Window Association.

E: info@steel-window-association.co.uk W: www.steel-window-association.co.uk

INTRODUCING MINSTER ROOFING AND ROOFLINE

A new specialist roofing business from Minster. With its first branch now open in Crawley and a second opening soon in Luton, followed by further branch openings in 2013, the venture represents a meaningful investment by the Minster Group and an innovative offering to the roofing and roofline marketplace. The new brand takes Minster Group firmly into the domestic roofing market.

T: 02476 438899 E: roofing@minsteronline.co.uk W: www.minsterroof.co.uk

EDGEMERE INTERLOCKING SLATE IS THE PERFECT CHOICE

Marley Eternit’s product aesthetics and service come together on Welsh refurbishment project. Marley Eternit’s Edgemere interlocking slate has been specified on a roofing refurbishment project in Colwyn Bay, designed to upgrade sheltered housing schemes for the local community. Any refurbishment scheme has to be mindful of its locality and the improvements must work seamlessly with the surrounding built environment.

T: 01283 722588 W: www.marleyeternit.co.uk
PRODUCT UPDATE

POLYPIPE TERRAIN BRINGS PRODUCTS TO LIFE WITH BIM 3D MODEL LIBRARY

Polypipe Terrain, the UK’s leading plastic piping systems manufacturer, has embraced the construction industry’s move towards digital technology by introducing its own extensive BIM 3D Model Library.

With over 5,500 individual products of BIM compatible files already available, the award-winning manufacturer is rapidly expanding its library to help customers meet Government aims to have all public sector building projects presented in BIM format by 2016.

Building Information Modelling (BIM) files are highly detailed computerised designs detailing the physical and functional characteristics of a structure. They can include a wealth of information including time and cost dimensions, spatial relationships and light analysis.

Polypipe Terrain’s popular PVC Above Ground Drainage, FUZE HDPE Above Ground Drainage, Polypress and Commercial Floor Heating ranges are among the BIM compatible files in the library which customers can utilise in their upcoming projects.

W www.polypipe.com/terrain/technical-bulletins

ROOFLIGHT

Giuliano Todeschini extended a large span of floor to ceiling glazing in the vertical walls on to the roof of this extension by specifying a large bespoke rooflight from the Rooflight Company which unobtrusively ‘slides’ into the roof without creating what would look like an intrusion amongst the many roof planes of the main body of the house.

T 01993 833108
W www.therooflightcompany.co.uk

COPPER ARCHITECTURE FORUM

Copper Architecture Forum is a definitive resource for architectural inspiration, showcasing contemporary buildings from across Europe in which copper or its alloys play a key role in architectural expression. The latest edition features projects by Keith Williams Architects, Nicholas Hare Architects, PBWC Architects, Leeds Studio, Pollard Thomas Edwards Architects and Hyde + Hyde Architects.

As copper architecture continually develops, driven by architects and their enthusiasm for the material and its multifarious possibilities, this free, biannual magazine collects the finest examples to offer fresh, contemporary perspective on a material with peerless tradition.

To receive copies of Copper Architecture Forum, register at www.copperconcept.org, where you can also download back issues and get the Copper Concept app for iPhone and iPad, or Android devices. To submit a project, or suggest an article topic, email editorialteam@copperconcept.org.

HUSQVARNA® PG 680 PLANETARY GRINDER FROM ONYX SURFACES

The PG 680 is highly maneuverable and easy to use, without sacrificing power and output. Triple-headed grinder suitable for a range of applications, from concrete floor preparation and repair to grinding and polishing of concrete floors, as well as repair and polishing of natural stone.

Dual Drive Technology™ gives fully independent control of speed and direction of both planetary and satellite grinding heads.

This enables enhanced performance over an exceptionally wide range of applications. Extremely high work rates for rapid removal of tough surfaces/coatings, as well as floor polishing, saving time and money. At 680mm it fits through a standard door, enabling access to most projects.


STO LAUNCHES NEW REFURB OFFER AT ECObUILD - STAND NO: N610

The Sto stand at Ecobuild will feature both external wall insulation (EWI) and the dramatic glass StoVentec rainscreen cladding system.

Alongside its world-renowned premium EWI systems Sto is launching a new Stomix brand: a range of solutions designed specifically for refurbishment projects with a particular focus on hard-to-treat social housing.

W www.sto.co.uk

ROCKFON UPCYCLING RECEIVES ECO-INNOVATION AWARD

Rockfon has received a Highly Commended Award for Eco-innovation, for its Create and Protect upcycling service, at this year’s AIS Best Practice Awards. Showcasing the very latest in innovative thinking, the awards were presented at the AIS conference at the Forest of Arden Hotel in November. Rockfon’s Managing Director, Jason Hemingway, accepted the award on behalf of the company.

T 0800 389 0314 E info@rockfon.co.uk
W www.rockfon.co.uk

SIKA ENSURES WEATHERTIGHT SEAL AT PRESTIGIOUS WATERSIDE DEVELOPMENT

At the £58 million Caspian Wharf waterside development in Bow, East London, five stunning new multi-storey apartment blocks will benefit from secure and durable weathertightness thanks to more than 8,000 linear metres of Universal Membran – the market leading waterproofing and sealing system from global building product manufacturer Sika.

T 01707 363866 E technical@uk.sika.com, W www.sika.co.uk

SIKAFLEX® INTERIOR CEMENT BLACK ECO-FRIENDLY FLEXIBLE SEALER

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W www.sikaflex.co.uk
Updated RIBA Approved Floors Screeds CPD launched by Flowcrete

Flowcrete has updated a popular RIBA Approved CPD, which is designed to help specifiers get the level best from flooring screeds.

Entitled ‘Floor Screeds – How To Avoid Failure’ the presentation outlines the different types of floor screeds and their applications, identifies areas of failure, and offers advice on the avoidance of problems.

Aimed predominantly at architects specifying screed systems in commercial environments, the CPD also caters for construction managers and other property professionals.

Flowcrete’s new screed CPD joins the flooring manufacturer’s existing professional development programmes, covering underfloor heating, decorative resin flooring, industrial resin flooring and car park decking.

+44 1270 753000
marketing@lathamsm.co.uk
www.lathamsm.co.uk

Stone Laminate Set to be a Big Hit for Latham’s

James Latham has added to its already impressive portfolio of decorative products for 2013 after securing the exclusive distribution of a range of real stone laminate which is sure to be popular among architects and interior designers - especially in the retail and shopfitting sectors. Allure is an exciting ‘on-trend’ range of contemporary decorative products which, as well as seven different types of real stone laminate, includes an extensive palette of acrylic high-gloss bold and vibrant solid colours, plus a choice of smoked and stained veneers as well as a stylish mirror laminate. There is also a range of eco-friendly, reconstituted veneers in patterns such as Birch, Grey Ash and Ebony, with its unmistakable dark heartwood and characteristic streaks which create a striking appearance.

Chris Sutton, director of James Latham commented, “We have a history and expertise in bringing new and innovative products to the UK market and because the Allure range is truly unique, I’m certain that it will have a big impact within the A&D sector.

“James Latham now offers one of the UK’s widest ranges of innovative surface solutions, all available from one supplier, and directly from stock at all nine of our nationwide panel distribution sites. The full Allure range can be seen on James Latham’s stand at the Surface Design Show at the Business Design Centre in London between 5-7th Feb 2013.

0116 257 3415
marketing@lathamsm.co.uk
www.lathamsm.co.uk

SIG Unveils New Range of Reproduction British Stone Roofing Products

Designed to replicate the beauty of original Cotswold and Collyweston slates from historic, central English quarries, a new range of reproduction stone roofing products named ‘The SIGA Heritage Range’ has been unveiled by SIG Roofing Supplies - the leading supply chain partner of roofing materials in the UK.

Designed in consultation with professional roofers and architects, these reproduction slates are handcrafted to provide a historically correct roofscape in an easy to lay slating format. With the master moulds taken from original slates, and a choice of three colours and varying sizes, they are faithful to the original slates both in terms of colour, texture and performance, which results in an authentic diminishing course, random width slate roof.

The slates are constructed from Glassfibre Reinforced Concrete (GRC) to produce a strong, durable slate weighing only 65kgm². Twenty percent lighter than the original natural stone, this material can be easily cut without cracking or breaking, in turn saving valuable labour and timber costs.

To ensure the slates’ authenticity, each individual slate is handcrafted using moulds taken from stone slate originals. As with natural stone, the shades vary, with no two slates being identical. Combined with the surface detail and hand colouring, this ensures a reproduction slate that enjoys all the aesthetic appeal and planning advantages of the original, but with a 25-year guarantee and full site take-off and design service that is unavailable with scarce second-hand stone.

Marketing Manager for SIG Roofing, Stuart Base enthuses: “The long wait for a product that truly replicates the unique and rustic beauty of original Collyweston and Cotswold slates is finally over. We are thrilled to be the exclusive distributors of this amazing range of artificial products that overcomes the regional problems in trying to colour match original slates that are no longer available.”

Fully tested to BS EN 492:2004 and complete with a 25 year warranty, the Heritage Range is supplied in a project-specific format, showing where every slate fits on a given roof. The range of matching accessories, including ridges and in-line ventilation systems, satisfies modern roofing practice while preserving the authenticity of the roofscape.

For further information on the SIGA Heritage Range, contact:

01480 466 777
www.sigroofing.co.uk

Phase Change Materials (PCMs) are ideal products for thermal management solutions. This is because they store and release thermal energy during the process of melting & freezing. PCM allows for the over-night cool energy to be stored in Tube-Ice cells (Charge Period). This allows the PCM to absorb the internal and solar heat gains throughout the day, thus producing a free passive cooling system. It is in lieu of this that PCM offers a truly Zero-Carbon energy free cooling solution, which provides numerous benefits: including a highly retro-fittable design that can be applied to any new or existing building, furthermore requires minimal to zero maintenance.

+44 - (0)-1733-245511
info@pcmproducts.net
www.pcmproducts.net

RIBA JOURNAL: FEBRUARY 2013

Contact the sales team on: +44 (0)20 7496 8338 or email clive.waite@ribajournal.com

PCM products offer zero-carbon energy free passive cooling

Phase Change Materials (PCMs) are ideal products for thermal management solutions. This is because they store and release thermal energy during the process of melting & freezing. PCM allows for the over-night cool energy to be stored in Tube-Ice cells (Charge Period). This allows the PCM to absorb the internal and solar heat gains throughout the day, thus producing a free passive cooling system. It is in lieu of this that PCM offers a truly Zero-Carbon energy free cooling solution, which provides numerous benefits: including a highly retro-fittable design that can be applied to any new or existing building, furthermore requires minimal to zero maintenance.

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www.pcmproducts.net
During the 1930s John Maltby embarked on a commission to photograph every new Odeon cinema, a profitable assignment as the chain was growing rapidly and by the end of the decade he had shot 1,100 views of 250 different picture houses. One of the first opened in Weymouth in 1933 (pictured). A former Georgian stables, it had been a garage before its owner decided a cinema would prove more lucrative. It remained in use until 1999 but was demolished in 2005 to make way for flats.

In 1949 the cinema business was booming, with 4,830 picture houses nationwide, but the invention of television swiftly reversed its fortunes. By 1965 the number of cinemas in the UK had halved and those remaining were subdivided into smaller screens more suited to the depleted audiences – at the expense of numerous art deco auditoriums. The bingo craze of the 1960s saw some converted more-or-less intact to accommodate this new form of entertainment but many town centre cinemas fell victim to the US exported multiplex. Today, countless film-goers travel to a many-screened behemoth in an outskirts retail park, while those buildings that avoided demolition have found a new life as nightclub, pub or luxury apartments.

Justine Sambrook
More images at ribapix.com
Section 90.4: Landscaping, hard surfaces, pools

Section 74: Sanitary and bathroom fittings

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