

OTHER

ARCHITECTURES



'Other Architectures', cover design by Avni Patel of P.E.A.R. magazine

# **403:2013**

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Context | Leader

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### **OTHER VOICES**

IF YOU DIDN'T REALISE from our cover this month, you'll certainly be starting to wonder now that you've seen my subverted mugshot at the top of this page. What's going on? What does 'Other Architectures' mean? What's with the arrival of new authors in this issue, talking about things that RIBAJ doesn't usually tackle, in somewhat unorthodox ways? It's because this issue is a one-off collaboration, and also a discussion, with some of the most interesting emerging talent in and around architecture today. A few months back we thought it would be valuable once in a while to devote the magazine more fully to ideas, to thought, rather than to our more standard fare. We have previously covered some of the work by some of the practices and people involved – but what if we handed the magazine to them, let them determine the feature content rather than us? So that is what we did. We are much indebted, then, to Aberrant Architecture, Assemble, Pernilla Ohrstedt, Post Works, RA Projects, Elly Ward, Studio Weave – and PEAR, the 'architectural fanzine' or Paper for Emerging Architectural Research, in which some of these names are also involved. They take us to South America and Africa, they critique a famous unbuilt City of London building as if it existed, they pull in other contributors, they illustrate and they design – not least our cover – they discover their own archive photograph, and they discuss what it's like to be in the early years of their careers, and what they hope to become.

'Other Architectures', then, is a variety of fresh viewpoints and outlooks that do not necessarily chime in with conventional practice. The fact that these are presented in the familiar vessel of *RIBA Journal* — complete with our normal technology-and-practice-oriented back section sets up what we hope is a fruitful dialectic. Please let us know what you think at editorial@ribajournal.com.

HUGH PEARMAN | EDITOR

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abc



27,505 11////1-14/12 RIBA 琳 Enterprises Sited on high ground so as to afford a wider view of the city, a folly-filled allegorical garden provides a therapeutic retreat for those who have lost their way...

...Welcome to Camp Morality

#### Tower of Reciprocity

The symbolic intrance and exit. As our quest enters another guest leaves, path providing the other with the necessary counterweight required to operate the two elevators inside.

#### Equity House

This balancing building is steadied by the equal distribution of its occupants whils they give a fair and just hearing to one confessional guest.

#### **THE MORAL WAYS**

THIS IMAGE by Elly Ward is from the illustrated children's storybook Back To Morality – An Architectural Fable For Our Modern Times, a result of her architectural project at the Royal College of Art. Prompted by 2011's riots and protests against government cuts and wealth without responsibility, Camp Morality was a playful but considered response to both contemporary society's lack of institutional moral guidance

ion

ch

and the media outcry for justice on all sides. As well as housing 'therapy' sessions, the various follies are symbolic and suggestive representations of the characters in medieval morality plays: Knowledge, Justice, Strength, Reciprocity and the main protagonist, Mankind. The book reaffirms the resonance of this age-old narrative and translates it into an architectural approach. Ward's work combines political

lighthearted way. Using humour and the familiar tropes of the comic strip, she gets her points across in a way that is perhaps more effective than mere polemic. Her style presents a refreshing alternative to traditional forms of architectural representation and attests to the increasing acceptance of graphic illustration as a legitimate art form. **HP** 

commentary with playful narrative

and delivers it in a delightfully

This semi-detached

Everymani

guest house for one person is raised on stilly to peek over the tops of the trees towards the city panoranavin the distance

#### The Reading Room

8

Resembling a miniature Carnegie Library, the room accommodates eight guests who read and re-enact fables to each other.

Long Spoon Dining Hall

Here , guests share in the prepa of communal meals and assis

other with dining, their own restricted by the attachment wooden spoons.

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### **OUR SPECIAL GUEST EDITORS**



P.E.A.R. (Paper for Emerging Architectural Research) is a fanzine disseminating architectural ideas, research and works, and present the complexity and variety of architectural practice. It is interested in showing that the architectural is concerned with more than just architecture. Founders and editorial team: Rashid Ali, Matthew Butcher, Julian Krueger and Megan O'Shea. Designed by Avni Patel who also designed OUR cover this month. pearmagazine.eu



Pernilla Ohrstedt collaborated with Asif Khan on the design of the Coca-Cola Beatbox Pavilion at London 2012. On her own account her studio was recently shortlisted for the Cadogan Café competition in London. She is currently working on an installation for DAKS for Fashion Week, and also has a number of projects underway in Sweden, including one with a prefab housing company. pernilla-ohrstedt.com



RA Projects is a London based architecture and design studio, set up in 2009 by Rashid Ali who had worked for David Adjaye. RA Projects has worked on schemes ranging from an architectural installation at the 2012 London Festival of Architecture to planning interventions on the fringes of the 2012 Olympics. Other work includes a strategic development plan for Maldives capital Malé and a research project on planning strategies in Africa. http:// raprojects.info/profile



Elly Ward, whose subversion of the editor's portrait you'll find on page 7, is studying at the RCA and working at architect FAT. She previously trained in graphic design and was last summer selected to exhibit in the architecture room of the Royal Academy's Summer Show. A detail of her selected piece, 'Park-in-a-Shed', is shown here. ellyward.com



Post-Works is an architectural design practice established by Melissa Appleton and Matthew Butcher in 2009. Their work combines built structures and installations with performances and film. It regularly collaborates with artists, choreographers and designers, including Pablo Bronstein, Daria Martin, Edwin Burdis and Rosemary Butcher. Recent projects include 'Writtle Calling' – a temporary radio station sited in Writtle, Essex, shown here. **postworks.com** 



Assemble is a young collective of individuals interested in architecture and the built environment. It navigates the disconnection between client, architect, builder and developer; championing a working practice that aims to be entrepreneurial and interdependent. It aspires to involve the public as participant and accomplice in the ongoing realisation of the work. Pictured is its pop-up 'Cineroleum', cinema, adapted from a disused petrol station. assemblestudio.co.uk



Aberrant Architecture (David Chambers and Kevin Haley) is a multi-disciplinary studio and think-tank that operates internationally in architecture, design, contemporary art and cultural analysis. In 2010 they were architecture residents at the V&A and in 2012 were selected to exhibit in the British Pavilion at the 13th Venice Architecture Biennale. A key recent project is 'The Smallcoal Man's Tiny Travelling Theatre' for 2012 Clerkenwell Design Week. aberrantarchitecture.com



Studio Weave, headed by Je Ahn and Maria Smith, was set up in 2006. They say: 'We balance a joyful, open-minded approach with technical precision to create a diverse body of work . We value idiosyncrasies, from the characteristics that make somewhere unique, to the particular skills of the master craftsman'. Strong on colour and pattern, shown here is their 'Ecology of Colour' building in Dartford's Central Park. studioweave.com

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# THE MONTH

#### Walking on thick ice

After years of excitement and summers of construction Britain's Antarctic Research Station has opened. The Halley VI Research Station, designed by Hugh Broughton Architects and engineers at AECOM, has hydraulic legs to deal with ice flow and the build up of snow. **EY** 



#### Heyday for Heygate Architects

Southwark Council has finally approved Make's outline plans for the £1.5bn regeneration of the 22 acre Heygate Estate in London's Elephant and Castle. The plan to replace the existing 1970s council estate with over 2,500 new homes, most of which will be for market sale, has attracted controversy, notably by the residents it will displace. While developer Lend Lease paid £50m for the site, it is costing Southwark Council £44m to demolish it a fact that has been the focus of the anti-development lobby, which argues the deal is a huge loss for residents. Make's Ken Shuttleworth, meanwhile, said: 'We haven't spent 10 years of our lives working here to produce something that isn't absolutely brilliant,' adding that he expected the buildings to last up to 200 years. Southwark says the price of the site was lowered to secure a 25% allocation of affordable housing - despite usually demanding 35% - which led MP Simon Hughes to accuse it of 'breaking its own rules.' CK



#### Of Mies and men

There's a strong shortlist for this cycle of the biennial €60,000 European Union Prize for Contemporary Architecture – better known as the Mies van der Rohe Award. Out of 335 nominations from 37 countries, a shortlist of five has emerged. No Brits this year (David Chipperfield, Norman Foster and Zaha Hadid have previously won) but we have Robbrecht en Daem for its City Hall in Ghent, Belgium: the Superkilen Park in Copenhagen by Bjarke Ingels Group and others; Reykjavik concert hall by Batteriid Architects with Henning Larsen and artist Olafur Eliasson; the remarkable 'house for elderly people' in Alcacer do Sal in Portugal, by Aires Mateus (shown here); and the Metropol Parasol in Seville, Spain, by Jürgen Mayer H.

The winner will be announced this May. **HP** 

#### No-go for Glasgow

After spending £90,000 of taxpayers money, and only a few minutes after firm McAslan was announced competition winner, Glasgow Council leader George Matheson scrapped its plans to overhaul the city's main square. The dramatic u-turn came about because Matheson felt 'that people of Glasgow have made it clear in no uncertain terms they do not want a radical design of the square... though they clearly want rid of the red tarmac'. Under the procurement rules the Labour council were obliged to choose a winner, despite not choosing to take it any further. **CK** 



Proposals by Avanti Architects and ERZ landscape architects for Cardross seminary have been submitted for planning. The designs for arts charity NVA is to bolster the bid with Scotland's Heritage Lottery Fund. John Allen at Avanti describes this as a 'gentler' proposal than commercial ideas that have been aired in the past. The vision is for education, culture and leisure, not just in Gillespie Kidd and Coia's Category A-listed building but across the site. **EY** 



#### **Olympic ban lifted**

In what might be viewed by some as a Pyrrhic victory, a deal was done last month between the Department for Culture, Media and Sport, the British Olympic Association and the International Olympic Committee to allow firms that built the Olympic Park to fully promote their work. This means that the likes of Niall McLaughlin Architects, DSDHA, Piercy and Co and Panter Hudspith can now finally talk about their involvement in the Park's buildings. The news was particularly good for RIBA President Angela Brady and New London Architecture chairman Peter Murray, who were both pictured gagged outside 66 Portland Place just after the Olympics had finished, spearheading their own DROPTHEBAN campaign. In response the relaxation of the ban Brady commented 'It's great that they are now able to speak freely about their contribution to the success of the 2012 Games and get the recognition that they deserve'. **CK** 

#### **Green Deal launched**

The government's muchvaunted Green Deal launched last month, aimed at kickstarting retrofit of the UK's huge stock of existing, energy profligate homes, with work paid for via the savings on their reduced energy bills. Interest rates on the loans set by Green Deal providers was announced at 7% – some high street banks will offer lower rates that - not an encouragement to take-up. The interest payments also skew the Green Deal's 'Golden Rule', which means that the savings made must exceed the actual cost of carrying out the works. The Guardian newspaper also drew attention to the fact that unless your house is actually bleeding energy, the figures may not actually stack up. RIBAJ provided advice on how architects might jump on the Green Deal bandwagon in its October 2012 issue: 'Make Room for the Little People', but it is likely that the market will be cornered by Green Deal providers, who will have vested interests in specifying their own products. **ck** 

#### **RIBAJ at Ecobuild**

RIBA Journal is taking part in this year's Ecobuild exhibition. Come and see us at the RIBA Village, where editor Hugh Pearman will be leading a session titled 'Economy and Delight: creating sustainable buildings by design' at 3.15pm on Wednesday 6 March. Ecobuild is on from 5-7 March at London's Excel. For more information and to register go to www.ecobuild. co.uk EY





PETER LOCKE, FRIBA, FSA, 1929-2012 Lethaby Scholar who loved craftsmanship, best known for his restoration of Chevening House

**PETER LOCKE** loved buildings; and the buildings (and their builders) loved him. Born in 1929, he studied at the Brixton School of Building, where he came under the hands-on influence of Alan Reed, doyen of the Society for the Protection of Ancient Buildings (SPAB). In 1950, he became one of its first four post-war Lethaby Scholars, alongside Janet Furney who was soon to become his wife. In a deeply influential scholarship they journeyed around building sites, country-wide, learning about and taking part in repairs, clambering over roofs with thatchers, and watching lime being slaked, bricks laid and dry-rot banished.

After a couple of years working with the sprightly retired Lt-Colonel Bertram Shore, in 1953 Peter joined the team of Claud Phillimore, practising with partner Aubrey Jenkins.

In 1958, Peter and I started working from my tiny flat nearby, gradually gathering our own team of architectural enthusiasts. Dealing with problems like the restoration of Wotton House and the care of Kedleston Hall, we were increasingly joined by others. Peter himself, meanwhile, came into his own with the rescue for the Society of Antiquaries of Kelmscott Manor, erstwhile country home of William Morris, whose principles we sought so enthusiastically to reflect. From a close friendship formed with Richard Dufty, our client's chairman, Peter became a Fellow in 1971.

Another opportunity for his skills came in Cambridge, with the repair and restoration of the Wren Library for Trinity College. For the college, this expanded into an assessment of all its 40-odd buildings and a planned programme of progressive repairs. His many friendships there led to the establishment in 1993 of our Cambridge office, from which the care of buildings for other colleges was also to grow.

Meanwhile, for the National Trust, we had some inspiring working relationships with figures like James Lees-Milne and Robin Feddon. In London, Peter was instrumental in reconstructing the ceiling of the Lords' Chamber at the Palace of Westminster — every original feature of craftsmanship being as far as possible revered and retained.

A breakthrough in town-planning came with the government's 1967 decision to commission surveys of four historic towns. We were appointed to look at Chester, and our team crawled in overalls over more than 400 buildings, noting their detailed merits, problems and opportunities. Peter was instrumental in this task, and we engaged a conservation officer to act as a link between problem buildings (occasionally too, problem owners) and Chester City Hall. In hindsight, a new profession had been born.

Perhaps Peter's finest moment was in our work at Chevening in Kent, where he led us in rescuing and adapting this majestic country house. He chose handmade bricks, re-laid by a pair of brilliant brickies, within a contract with builders we had met in Cambridge. Throughout, Peter's love and understanding of good craftsmanship was vital to success.

Peter retired as senior associate of Donald Insall Associates in 1995. His enthusiasm for good buildings and their proper care was still engaged in his and Janet's influence from home in Richmond-on-Thames, where he will be much missed by preservation-minded residents.

#### IN MEMORIAM

Michael Eric Phillips, elected 1961, Ludlow, Shropshire Michael Hellawell, elected 1959, Holmfirth Anthony Noel Horner, elected 1971, Bath Harold Arthur Metcalfe, elected 1952, Carmarthen, Dyfed Wayland Tunley, elected 1962, Milton Keynes Christopher David Dunstan, elected 1968, Kirkcudbrightshire Ruslan Khalid, elected 1970 Paul Ellis Stephen Woodward, elected 1968, Swansea William Peden, elected 1984, Edinburgh Richard Cunningham Grierson, elected 1958, London Gavin William Clark, elected 1974, Cambridge Fred Oliver Sykes, elected 1947, Leeds Charles Raymond Honey, elected 1951, Ledbury, Hereford Alan Kenneth Bray, elected 1958, Hull Clifford Kingstone, elected 1951, Redcar, Cleveland James Clement Snell, elected 1967, Leominster, Hereford John Andrew Sheldrake, elected 1980, Stockton-on-Tees Aaron David Evans, elected 1979, Bath, Somerset Stephen Charles Knight, elected 1966, Chesterfield Leonard Reginald Harris, elected 1948, Farnham, Surrey Alison Mary Cruickshank, elected 1948, Guildford, Surrey Giles Henry Blomfield, elected 1955, Truro, Cornwall Archibald Lachlan Brown, elected 1964, Glasgow Michael Mountford Pigott, elected 1951, Cheltenham, Glos John Hadley Alan Coleman, elected 1958, Taunton, Somerset Horace George Clinch, elected 1942, Eastbourne, E Sussex Alan Tate, elected 1949, Buckhurst Hill, Essex Allen Ernest Souter, elected 1950, Southampton Alexander Dowell Wilson, elected 1950, Dunblane, Perthshire Barry Hubert Loxston, elected 1955, Bristol Owen Walter Batho, elected 1964, Kingston upon Thames Geoffrey Thorpe, elected 1971, Ilkley, West Yorkshire Michael Ian Wilson, elected 1973, Twickenham Robert Andrew Bowcock, elected 1981, Twickenham Antony William Morgan, elected 1988, London Peter Skinner, elected 1965, Lymington, Hampshire Glen Cunningham, elected 1984, Winchester, Hampshire Swee Ann Lim, elected 1985, Singapore Nigel David Curry, elected 1994, Wendover, Bucks Henry Hunter Wightman, elected 1947, Welwyn, Herts John Burton Crowther, elected 1953, Truro, Cornwall Malcolm Howard-Radley, elected 1955 William Joseph Herman Greenwood, elected 1952, Peterborough James Herbert Warren, elected 1956, Bury St Edmunds

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

### Sustainable solution



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<sup>+</sup>SG structurally glazed façade, AWS 60 windows and ADS 65.HD doors, all delivering high levels of energy-efficiency and low 'U<sub>f</sub>' 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 Energy<sup>3</sup> concept in practice. www.schueco.co.uk



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25 YEARS AGO

### **PLANNING AND VISION**

An unwelcome American in Australia, students in Italy and Sir Keith Joseph in Portland Place

100 YEARS AGO

RIBA Journal, March 1913. The new Australian capital of Canberra is begun to the designs of Walter Burley Griffin and Marion Griffin, but the RIBA is suffering from a bad case of sour grapes

THE CEREMONY OF naming the Federal Capital of Australia and the laying of the foundation stone of the 'commencement' column took place on the 12th March. The city is to be known as Canberra (the accent on the first syllable), the name of the little hamlet, with its typically English church, which already occupies the site.

It will be remembered that the planning of the new capital was thrown open to universal competition, but owing to the unsatisfactory nature of the conditions the competition was vetoed by the Australian architectural societies and by the parent Body in London: consequently, the competition was barred practically to all British architects. Eventually the first premium (£1,750) was awarded to Mr. W.B Griffin, of Chicago. In a criticism of the winning design given by Mr. W.R Davidge in a lecture delivered at the Garden Cities Association last November, (he) made it clear that the selected plan would in actual execution have to be considerably modified before it could be regarded as characteristic of the best examples of modern town planning. In fact the site would have to be made to fit the plan, instead of the plan being made to fit the site.

The detailed report of the Board appointed by the Commonwealth Government to consider the designs has now been published...it is recognised that the premiated plan must be considerably altered in actual execution, and the Board themselves, instead of adopting it as a whole, have FEFER CREWTA. AUSTRALIA SATY TLE

Griffin's plan: how the British town planners hated it

prepared a design of their own, based on what they consider the best points in the premiated and other designs purchased by them.

The whole lay-out is so entirely outside the pale of serious criticism that we feel it cannot be put into execution...it is obvious at once that the 'final plan' is the work of an amateur who has yet to learn the elementary principles of laying-out a town.

RIBA Journal, March 1988. As an Aldo Rossi exhibition opens at the RIBA. David Dunster describes his early influence

DURING THE 1970S, a dark decade looking back, students who were hungry for ideas ate overseas. In Italy the Tendenza was revealed at the XV Milan Biennale of 1973. The organiser of that show, Aldo Rossi, has become one of the most influential architects of recent decades.

Showing great map-reading skills, students found Rossi's housing, somewhere in the Gallaratese suburb of Milan. If they were not chased away by irate caretakers, or unusually photo-shy Italians, they ogled the undercroft, marvelled at the length, and snapped. On return, the ease of redrawing the windows with crossed mullions and transoms, of being simplistic and not rational, did little for the architectural

purposes of Rossi. But the wise old hacks of teaching had seen this all before, with Venturi, with the New York Five, and before that with the Smithsons: they knew that the first imitations were but a passing phase, the essential crib which indicated that here was something interesting and new.

Editor's note: Rossi, a character as subtly nuanced as his architecture, died in a car crash in Milan in 1997.

#### 50 YEARS AGO

RIBA Journal, March 1963. Sir Keith Joseph. then minister of housing and local government, tries to explain the creation of the Greater London Council to a lively audience at the RIBA

WHEN I HAD taken over from my predecessor in the late summer there was the clearest evidence that there were a number of misunderstandings in architects' minds about what the Government proposes in its London legislation, and I was anxious to allay [and] clear them up if possible.

Of course the Greater London Council will be a supremely important local authority, and it is quite unthinkable that it should fail to have the appropriate chief officers, but if we started to write them down, there would be certain difficulties. For instance, would one have a Chief Architect? (Cries of 'Yes.') Certainly. Would one have a Chief Planning Officer? (Cries of 'Yes'.) Certainly. Would he be two men or one? (Cries of 'One'.) I do not know, if I took a vote, whether there would be unanimity about that. These are dangerous grounds on which a Government should dogmatise. We must leave this sort of decision to the authorities.

I was very tempted to put into the Bill a requirement that the boroughs should appoint a Chief Architect. (Applause.) I took a lot of advice and I worried about it a great deal, and I was told time and again, 'Look, these are responsible bodies.' (Laughter.) You laugh, but the whole structure of local government is only going to behave responsibly if it is treated as responsible.

Editor's note: Having set up the GLC, Sir Keith was still in the Conservative cabinet when it was abolished in 1985-6.



20

### A STEEP HILL TO CLIMB

Overcoming the topography was just the start of the struggle to improve life in the poorest districts of Medellín, Colombia, say city-makers Alejandro Echeverri and Francesco Orsini

**THE PROCESS OF** 'informalisation', understood as the creation of precarious neighbourhoods, has been a characteristic of Medellín's history over the last century due to migrations arising from the industrialisation in the Aburrá Valley.

A new migratory wave — caused by political violence in Colombia in the 1950s — pushed the city's annual growth to 6%. From 350,000 citizens then, 3.5m live in the metropolitan area today. Towards the north and the high parts of the eastern and western slopes, the informal city began to position itself; here are the unfinished homes of the city's low-income people. The middle and upper classes occupy the centre and south of the valley, on top of the planned surface of the formal city. Medellín defines its path in two realities, two opposing 'cities', dramatically segregated by location and geographical relief.

A wave of violence in the 1980s, rural displacement, and the emergence of narcotics trafficking, saw the phenomenon begin to take on a new political and social dimension. The neighbourhoods of the northern slopes of the valley, commonly termed 'comunas', became the natural habitat of the illegal gangs, bands of assassins who acted according to the orders of narcotics traffickers and common delinquents. State control barely existed in these sectors.

#### **Trying to transform**

Ever since the 1990s, public administrations, the academy and non-governmental organisations have been studying and implementing programmes to transform the quality of life in marginal neighbourhoods, and to recompense part of this social debt accumulated during decades of inequality. It is evident that inequality, violence and segregation was an integral part of the city.

Under the leadership of the mayor, Sergio Fajardo, the city decided in 2004 to bet on a public policy that focused on reducing the profound social debts that had accumulated over decades, and on the violence. Structural transformations that integrally combined programmes of education, culture and entrepreneurship were implemented, together with a 'face-lift' of some neighbourhoods in the most critical zones of the city.

The plan for the northern slopes was defined by the concept of Social Urbanism, together

with Integral Urban Projects, as one of the strategies of change. An Integral Urban Project is an instrument of planning and physical intervention in zones characterised by high levels of marginality, segregation, poverty and crime. Medellín's northeastern community was chosen as ideal for the pilot programme.

Metrocable, the cable transport system, which began operating in 2004, was the essential base in the territorial strategy. The Integral Urban Project helped to site and bring the stations to life, with the aim of amplifying the impact of the Metrocable. Neighbourhood consolidation allowed the territory to be structured and ordered via works and public projects such as community furnishings, parks, streets, paths and pedestrian bridges to connect the neighbourhoods, which also improved accessibility. The northeastern Integral Urban Project focused on the provision and improvement of public infrastructure as the motor for social transformation.

The magnitude and complexity of the areas



'The urban project became the dynamic force for inclusion and social development as alternatives to the violence and indifference of decades. Bridges over creeks became means of integrating communities' of intervention, sometimes with more than 150,000 habitants concentrated in 10 or more neighbourhoods, required a detailed analysis of the territory. The urban project became the force for inclusion and social development as alternatives to decades of violence. Bridges over creeks, for example, as well as simple connecting pathways, became means of integrating communities; Santo Domingo library, due to its strategic location and educational programmes, became the community's principal reference point as well as promoting knowledge and education as alternatives to arms.

#### Social engagement

As well as the participation processes, the Integral Urban Project team co-ordinated numerous social programmes. Among other things, primary and secondary educational services extended their coverage, projects were promoted that protected the vulnerable, the youngest population groups were encouraged to join recreation, culture and sport programmes, and other specific programs targetted citizenship formation with regards to the use of public space, respecting human rights, etc.

Social Urbanism, introduced in 2004, looks to take a qualitative leap from the traditional way in which improvement is understood. It uses tools such as the Integral Urban Project which makes structural transformations in the strategic activities sectors of poorly consolidated neighbourhoods, and housing projects, to integrate marginal communities.

It is clear that despite all that has been done, much ground remains to be covered. Medellín's comunas are far from ideal habitats: inequality, lack of opportunity, degradation of the physical and natural environmental, and insecurity and violence are still the common denominators that characterise them. The projects described here are the important first seed in the physical and social integration between the informal city and the conventional one; one of the principle challenges facing Medellín and the other cities of Colombia in the search for a more equitable society.

Architect **Alejandro Echeverri** is director of Urbam at EAFIT University and past director of urban projects for Medellin **Francesco Orsini** was subdirector on Bio2030 in Medellin and is now project manager at Urbam

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## **ONE AND ALL**



If we want a diverse and dynamic profession in the future we must catch the imagination of school children, and as Asif Khan points out below, helping the disadvantaged is critical

#### ANGELA BRADY | RIBA PRESIDENT

I BELIEVE kids should know about architecture at school. They need to be inspired and encouraged to engage with the built environment, but not just rich kids. We need future architects from all backgrounds.

Brady Mallalieu has promoted architecture as a career in schools for 15 years, and contributed to the RIBA 'taster day' and design workshops with the Building Exploratory Hackney.

Recently we have been involved in Victoria Thornton's Open City 'Architecture in Schools' project (with Fulham Cross Girls School) and its Accelerate into Uni programme for years 11 and 12 students. It targets those

#### Supporting equality and diversity

Jane Duncan, RIBA Vice President Practice & Profession, has been appointed RIBA Equality & Diversity Champion to support Architects for Change, the RIBA's Equality & Diversity Forum. Architects for Change challenges and supports the RIBA in developing policies and action that promote improved equality of opportunity and diversity in the profession.

architecture.com/equalityanddiversity women-in-architecture.com

from hard to reach backgrounds and offers an opportunity to develop the skills for entry to higher education architecture-related courses, through work experience with a designated design professional mentor and workshops focusing on core design and presentation skills.

Architecture is a STEM subject (Science, Technology, Engineering and Maths) and I joined up to be a STEMNET ambassador, to give career talks and lead workshops. Volunteering as a STEM ambassador allows you to promote your skills to young learners.

You can 'Adopt a School' where you have a contact, or if working on a school project then teach the kids for a few hours — you could be the first architect they have encountered.

It is harder than ever to pursue a course in architecture, especially for those without financial support. We have to invest in young talent with real opportunities and encouragement, or we will not have a diverse architectural profession in the future.

Twitter@AngelaBradyRIBA stemnet.org.uk/content.ambassadors

#### ASIF KHAN | DIVERSITY

#### BRING MORE SOCIO-ECONOMIC DIVERSITY TO PRACTICE

WHEN THE RIBA gave me this opportunity to write about issues relating to the next generation of architects, I wanted to highlight something which, if it is ignored, I feel could be significantly detrimental to the future of architecture in this country.

While there has been much needed progress in increasing awareness of sexual inequality in our workplaces, there is an inequality which isn't being publicly discussed by the profession and industry. It stems from a broader cultural legacy and is amplified by an endemic conservatism in the architecture and construction professions.

Without question there is an absence of socioeconomic diversity in our offices and universities. This is going to get worse due to the unfortunate university fee situation. By its actions, the state is fundamentally informing us that it can no longer be relied on to provide financial support for students from economically deprived backgrounds. There is an enormous wealth of talent whose opportunities are consequently restricted. Let's look at this from a design perspective: Diverse human experience within a practice leads to richer, unexpected solutions. These innovations can impart greater value to the client, the project and society at large. There is no merit in limiting our design gene pool. From a business point of view, a wealth of diversity can only yield financial return.

Architecture is a physical expression of the cultural values of a society and a time. The more we marginalise access to the profession, the further our architecture will move from the pluralistic society that we are striving to become.

We need to raise awareness of the opportunities within the industry to a wider social audience, at the same time as creating financial assistance for those with the inclination and ability to enter it. The RIBA should respond on behalf of the profession it represents and I would urge individual members to respond on behalf of their practices.

What does this mean in practical terms? I won a Baylight scholarship to attend the Architectural

Association in 2004 and the McAslan bursary in 2006. This support gave me the opportunities to get to where I am. I've decided that in the next academic year my practice will respond to what I feel is our responsibility to the industry and society by also funding a scholarship for economically disadvantaged people to attend university.

The RIBA is in a unique position to promote the profession within disadvantaged groups, all the way from co-ordinating promotions at secondary schools to encouraging the creation of bursaries and scholarships. The way art galleries, museums etc raise funds through patronage is a good model.

I know that certain practices already make the positive financial contributions that I am speaking of, but I feel we all need to join in. The investment is one which will reward us all.

Asif Khan is director of Asif Khan Ltd, the architecture and design studio established in 2008. asif-khan.com & Twitter @asif\_can

### **ALL EYES ON PRESTON**

Preston bus station is living on borrowed time. But there is a chance that the axe hanging over it will finally be removed, says Hugh Pearman



24

THE CITY OF PRESTON has been much in the news for its highly controversial decision to demolish its increasingly famous bus station/car park, designed in the 1960s by Keith Ingham of Building Design Partnership and opened in 1969. This magnificent megastructure – the car park decks with their curving edges sit above the double-height bus station concourse below – is now being considered for listing yet again by English Heritage, at the urgent behest of the 20th Century Society. EH has twice recommended it for listing previously, only to have it turned down at ministerial level in 2001 and 2010.

However, circumstances have changed; the large 'Tithebarn' retail development which would previously have sealed its fate has been abandoned, so the bus station can no longer be seen as standing in the way of regeneration. Support for the building has grown rapidly over the years and is now international. Arguably the best hope of regeneration here is now through the bus station itself – something supported not only by *RIBA Journal*, but also by RIBA president Angela Brady and her appointed successor, Stephen Hodder.

Having been blighted for years by the nowditched Tithebarn project, the building has been seriously neglected but is still fully operational. It is claimed to be too expensive to refurbish and maintain, while its access subways - something the architects never wanted - are offputting. To its credit, Preston City Council has now asked for a second opinion on refurbishment costs - earlier estimates, produced by Lancashire County Council which operates bus services in the area, were suspiciously high. A Lancashire entrepreneur, Simon Rigby, has placed a bid to take over the building in order to save it.'I will personally put the money up to keep it,'he said. Council leader Peter Rankin has said the city would gift the building to a developer with a realistic business plan.

Aside from the latest move to list the building – which English Heritage describes as 'an exceptionally unusual case' for which much previous groundwork is being supplemented



TOP: The curved edges to the car park levels are perched above the bus station concourse. ABOVE: 171m long – drawing from 'Gate 81'.

with new information - there is a doublepronged competitions initiative taking place in the city this year. First, RIBA North-West with the Preston-based University of Central Lancashire is running a'Forgotten Spaces' competition, inviting ideas for several sites in the city. It is notable that there are already many cleared sites in the vicinity of the bus station: considered development of these could work to the advantage of the building's revenues by concentrating car parking there. As with previous Forgotten Spaces, entrants are free to nominate their own sites - though since RIBA NW is working with the blessing of the city council, it is tacitly assumed that the bus station should not be one of them.

But never fear — this gap has been filled by a new ideas forum for the bus station, Gate 81. It is conceived by the Manchester School of Architecture postgraduate studio Continuity in Architecture, led by Sally Stone with Dominic Roberts, and Preston-based urban ideas organisation Then The City. The name relates to the sheer size of the building, which has 80 gates. Gate 81, then, is the portal for fresh ideas for the building. The website for the competition has downloadable drawings and a 3D model that can be used in SketchUp. There will also be an open public workshop or 'hacklab', on the building in Preston in April.

In February, architecture minister Ed Vaizey listed at grade II another fine BDP northern building from the practice's fruitful early years: the Halifax Building, originally the headquarters of the Halifax Building Society, designed and built from 1968 to 1974, and described by Elain Harwood in February's *RIBAJ*. Is this an omen? The Halifax building is BDP's first to be listed. At the time it was completed, celebrated architecture critic Ian Nairn bracketed Preston Bus Station with it. saving: 'For any one firm to have done two buildings of that scale and quality in 10 years, I would call a lifetime's achievement'. Logically, emotionally and on its own merits as a great civic building then, Preston Bus Station should now also be listed as the first step in its renaissance.

Forgotten Spaces 2013, Preston and London: architecture.com/forgottenspaces Gate 81: http://gate81.tumblr.com/

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### **CULTURE CLASH**

This assessment of 'masquerades of modernity' is a refreshing contribution to the debate on the future of the city, says Douglas Murphy

THE TITLE of this book at first seems misleading. When one thinks of 'future cities' of the past, the usual suspects are places like classical Athens, renaissance Florence, 19th century Paris, or 20th century New York where new forms of urban existence were pioneered and new types of space came into being. Brook's subjects - St Petersburg, Shanghai, Mumbai and Dubai - are stories of mistranslated attempts to repeat the successes of the Western world in areas with highly specific histories of their own. But this is the point - as the balance of power in the world becomes more multipolar, each growing global metropolis must find its own route through the urban precedents set by Western cultures. It is these 'masquerades of modernity'that Brook seeks.

Each of the subject cities has a story to tell of its janus-faced relationship with the West. St Petersburg is perhaps the clearest, with Peter the Great returning from his travels across Europe in the early 18th century with a passion to create a brand new city of learning and trade, facing west towards the Atlantic rather

than back towards Siberia. Of course, to create this beautiful dream required the nightmarish toil of multitudes of serfs, still living a feudal life that hadn't existed in the west for hundreds of years. In future generations, leaders as diverse as Catherine the Great, Stalin and Vladimir Putin would turn alternately towards and away from the West as they hacked their way through history.

Brook tells an excellent story, with an admirable desire to speak about all people. From tsars and sheikhs to serfs and coolies, not to mention many architects, the experience of life in these hybrid cities is vividly conveyed. A major theme is the way local elites reckoned with their conflicted identities. For example, in 19th century India, condescending British imperial'improvement' created an educated class of Indians who were forbidden to exercise any form of selfdetermination. In Shanghai around the same time, a lawless cosmopolitan capitalism meant anyone could hope to make a fortune in the grey area between opium running and more'legitimate'trading.

Against those who in the last decade breathlessly



proclaimed Dubai's urbanism to be without precedent, Brook teases out numerous conditions common to all the cities, whether hubristic land reclamation projects, pastiche buildings by architects who'd never visited, the suspension of laws to facilitate trade, or the collective lunacy of property bubbles. While sometimes too generous to the vulgarity of exploitative elites both Western and local, Brook is frustrated by the

past. The work with which this book has most affinity is Marshal Berman's 1982 All that is solid melts into air. But

condition of all four cities.

still seemingly trapped in

the economic, political and

existential problems of their

Brook's work lacks a sense of modernity as rupture. For Brook, modernity seems to be about cosmopolitanism, the complex mixing of disparate cultures through trade. But if that's true, there's no reason to exclude pre-modern Venice or even ancient Rome from his schema. Avoiding a dialectical approach allows Brook to make mistakes such as favouring Art Deco over modernism, refusing to acknowledge what separates decorative luxury architecture in a modern style from a universalist aesthetic response to the new world of Fordism and total war. Despite this, there is much to enjoy in this timely and accessible contribution to our debates on the future of the city.

A HISTORY OF FUTURE CITIES By Daniel Brook WW Norton HB £20

#### EDITORS' SELECTION



#### New City – Contemporary Architecture in the City of London

By Alec Forshaw, Merrell, £19.95 Testimony to the City's exponential growth after deregulation in 1986, including RSHP's Leadenhall Cheesegrater. Fact-filled and comprehensive, but generally uncritical of City of London chief planner Peter Rees' darlings. CK



#### The Meaning of Home By Edwin Heathcote, Frances

Lincoln. £12.99 Not quite The Poetics of Space but this compact book drawing on Heathcote's Symbolic Home series in the Financial Times is poetic in itself. EY



Mumbai offered

a different

future when

the University

built: colonial improvement.

of Bombay was

#### **Twentieth Century Castles** in Britain

By Amicia de Moubray, Frances Lincoln, £30

Eighteen castles and the rich folk who spent fortunes on these getaways. The pieced together stories throw up little gems but lack a sense of the buildings themselves. EY





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### **BRAVE NEW NOW**

Curating Portugal's architecture triennale demands new thinking, both physically and in its extended appeal and audience, says Beatrice Galilee

IN 2011 when the Lisbon Architecture Triennale launched its call for a chief curator there was a crisis in Europe. In Spain and Portugal students were leaving in their thousands to find work. The small shops lining the city's narrow mosaic streets were closing; they are closed still.

Ideas that seemed appropriate or sensitive two years ago have become far more poignant, as Portugal's economy suffered sequential devastating blows. Alvaro Siza, whose post-revolution social housing group SAAL changed the landscape for a generation, has described his country as living under a dictatorship once more.

Close, Closer plans to use the opportunity, momentum and finance of a triennale using Lisbon's museums and public spaces to invest productively in a new architecture, to put forward a positive future perspective. The idea was to be proactive and productive to inject excitement and ideas and move away from a past Portuguese modernism into a more expanded, inclusive architectural, spatial practice: thoughts, not walls.

There's no doubt cultural

spending is unpopular, but Close, Closer expands strategically into social and political realms. We will pay homage to practices individuals, institutions and organisations whose work approaches architecture while not specifically building.

New Publics, our conference programme, will be held in public squares rather than ticketed, closed halls. As the triennale coincides with Lisbon's mayoral elections, New Publics will include a mayoral debate. There will be workshops, public speeches and a play by Madrid-based architect André Jaques, all with the lowest possible participation threshold.

The three main exhibitions of Close, Closer each perform a function, a strand of this elusive 'spatial practice' and leave the door open for more questions; never trying to solve them.

The formula of the architecture exhibition is unsolved, a novice sport often tasked to famous architects or journalists rather than anyone with experience of communicating complex ideas to a general public.

In the face of this, the



## BUT IS IT ARCHI TEC TURE?

Close.

Close, Closer curatorial team is young, relatively unknown: Mariana Pestana from Portugal, Liam Young from Australia and José Esparza from Mexico City. Our approach is to try and generate something special, using the strategic power of the event to promote an inclusive and expansive architectural conversation. It allows other disciplines to participate, engage and act.

In the centre of the city, 'The Institute Effect' will be a rotating embassy for global architectural institutions whose commissions, publications, exhibitions or discourse can be argued as a form of practice in itself. So far confirmed is Jeremy Till's Spatial Agency, Belgian art and design foundation Z33, Dutch theory based gallery CASCO, the 16sqm Liga institute in Mexico City and the giant Italian design agency/think tank FABRICA. The second exhibition, 'Future Perfect', is at the

Electricity Museum in Belém, a former power station. Part science museum, part filmset, it will be an extraordinary step into a laboratory of tomorrow's cities. Inviting science-fiction authors, experimental bio-designers and augmented reality artists, the exhibition is in a long line of future-facing exhibitions that through our visions of tomorrow demonstrate more about our concerns today.

Held in a former palace of the Marquis de Pombal, 'The Real and Other Fictions' will include live architectural and art installations designed to recreate experiences and atmospheres of the building's past, creating an architecture focused on memory and action, rather than design.

Closer

ABOVE: Poster

for one of the

BELOW: From

left, curators

Liam Young,

Jose Esparza

and Mariana

Pestana with

chief curator

(second left).

UNISON

**Beatrice Galilee** 

triennale's

sessions

CRISIS BUSTER is a grant programme inviting anyone in the world to provide a civic solution to the cultural and social gaps created by the crisis in Lisbon. Small grants will be given money to start up new projects, paint houses, finish libraries and support programmes in poor areas.

Finally there will be a new Debut award for young architects, anyone under 35 can apply. The programme also invites any institution or team in the world to propose an associated project to be part of the exhibition.

THE THIRD LISBON ARCHITECTURE TRIENNALE, CLOSE, CLOSER 12 September-15 December 2013 www.close-closer.com

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> To 10 March Middlesbrough Institute of Modern Art, Centre Square, Middlesbrough TS1 2AZ www.visitmima.com

#### 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. > 16 March

Brancolini Grimaldi, 43-44 Albermarle Street, London W1S 4JJ

www.brancolinigrimaldi.com

#### 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.

> 20 March Building Centre, Store Street, Lodnon WC1E 7BT www.buildingcentre.co.uk

#### 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 show 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.

>17 April

Jerwood Gallery, Rock-a-Nore Road, Hastings, East Sussex www.jerwoodgallery.org

#### MASTER DRAWINGS

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 normallly 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

#### CYCLES OF RADICAL WILL

Mini Ramp Intersection, the title of Australian artist Shaun Gladwell's installation on the roof of the De La Warr Pavilon, 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. >23.lune

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 a radiant gold-leaf interior spreads across the columned gallery. >To August

Whitechapel Gallery, 77-82 Whitechapel High Street, London E1 www.whitechapelgallery.org

#### EXTRAORDINARY STORIES ABOUT ORDINARY THINGS

Narrative behind some well known pieces in 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



#### COME ALONG

#### LAST TUESDAYS: VISIONARIES AND DREAMERS Events exploring the impacts

of some big thinkers. In this

case Le Corbusier's cities in

the sky, Palladio transposed

into new world architecture

in the US and the new cities

across the world and how

they have fared.

>26 March 18.00-22.00 RIBA, 66 Portland Place, London



#### VISUAL STIMULUS

LIGHT SHOW Immerse yourself in light: 25 sensory installations and sculptures from names such as Olafur Eliasson, Jenny Holzer and James Turrell. A harbinger of longer, lighter days...

#### > 28 April Hayward Gallery, Southbank Centre, Belvedere Road, London SE1 8XX www.southbank centre.co.uk

#### Context | RIBA Listings

#### For more details on all **RIBA** events go to www.architecture.com

#### DANIEL LIBESKIND

Libeskind used to be a regular visitor to these shores over a decade ago, when he was working on the Imperial War Museum. Time to welcome him back for this talk in collaboration with the BBC World Service. >12 March, 18.00 RIBA, 66 Portland Place, London

#### **PUSHING BOUNDARIES**

Jakob Lange of BIG tells the audience how the Danish practice is pushing boundaries. >14 March, 18.30 Manchester Metropolitan Business School, Oxford Road, Manchester M15 6BH

#### **RIAI IRISH ARCHITECTURE** AWARDS

Thirty-nine award winning examples of new Irish architecture including Bogwest Conversion by Steve Larkin, winner of the Best House category. >20 March

RIBA, 66 Portland Place, London

#### **VENICE TAKEAWAY: IDEAS** TO CHANGE BRITISH ARCHITECTURE

The 19 teams which travelled the world to look for inspiration report back. This reflective show was originally shown at the Venice Biennale. Plus international exchanges with the architects and those from abroad who have inspired them in lecture form.

#### >To 27 April

RIBA, 66 Portland Place, London

#### **EMERGING ARCHITECTURE**

Work from young architects globally from ar+d Awards for

**RIBA JOURNAL : MARCH 2013** 

**Emerging Architecture. Includes** Gun Architects and Rural Urban Framework >To 27 April

RIBA, 66 Portland Place, London

#### **AFTER THE PARTY**

Lively show on the extraordinary structures used to mark events and their legacy. >To 7 April The Architecture Centre, Narrow Quay, Bristol BS1 4QA

#### THE BANALITY OF GOOD

New towns transformed with iconography. This show, previously seen at the Venice Biennale and curated by Dutch collective Crimson Architectural Historians, takes a look at six decades of invented cities. Plus 'The Banality of Good: from Stevenage to the World' talk and singalong on 26 March.

>25 March to 10 May **RIBA**, Portland Place, London

#### 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 but Olgiatio is here too. Dark glasses compulsory. >To 19 May

V&A. Cromwell Road, SW7 2RL

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### EXCHANGE

We welcome communications but retain the right to edit them. Email editorial@ribajournal.com or write to us at *RIBAJ*, RIBA Enterprises, 15 Bonhill St, London EC2P 2EA

#### WAKE UP TO REALITY

At a time when the architectural industry is preoccupied with the equal opportunities and pay of women, I find it most bizarre to see advertisements in *RIBA Journal* of a sexist nature. The ad on page 27 of the February issue particularly caught my attention: 'Collaborate in bed'?! Pardon?!

Too often we see adverts in the construction industry with women used as a sort of strange sales assistant. These products are rarely inspiring when shown on their own – a bit of a pipe, a new hinge etc, so for some reason a young woman is added, usually wearing very little. Sometimes she wears a nice big dress and has lovely hair, looking like she might be off to a wedding. It sticks products to sex, a visual attachment to supposedly aid our memory. Are advertisers hoping we sit in the office thinking, 'Let's go with them, she looked great holding that handrail, I mean, it's so holdable!' I'd like to think that as professionals we specify products based on quality rather than whether we happened to remember that lovely red dress, subconsciously or not. I think by our very nature architects are drawn to what looks good and works well. We don't need extra'assistants'.

The issue of women in construction is as big as it ever was. On my team of 14 I am the only woman and am treated equally; my sex is of no issue. It would be much appreciated if the RIBA would adopt this attitude also and help do its



bit to improve equality of the sexes by not allowing women to be portrayed as sex objects in their publications. **Anna Gidman, Manchester Sent from my desk not my bed** *RIBAJ sales manager's note:* We have taken steps to ensure that advertisements conform to acceptable standards in future.

#### **ADVICE CORNER**

I read Robert Evans' experiences of an unofficial 'Architect in the House'(*RIBAJ* December 2012) with interest.

Having similarly signed up for the RIBA/Shelter initiative over a number of years, and enjoyed the experience of visiting homeowners and demonstrating the value of an architectural consultation, it seemed a shame that the scheme was limited to a brief period each summer.

Lawray Architects hit on the idea of tying up with a local palliative care service provider – Nightingale House Hospice in Wrexham – and, having sought prior permission from the RIBA, 'Nightingale in the House' was born in January 2011. Unashamedly borrowing the AITH format, it has proved very popular, with clients often donating higher sums than the suggested minimum.

The scheme costs the practice nothing (we do the consultations in the evening and at weekends, times more suitable for working homeowners), but raises both our profile and that of architects in general, develops useful contacts and often subsequently links in with our work experience programme.

As Robert identified, being faced, often with no prior warning, with solving a design problem seemingly insurmountable to the client, opening eyes to unseen possibilities or unlocking potential within an hour is a lot of fun, taking us back as it does in microcosm to the reason we got into this game in the first place. I'd urge other practices to give it a go. **David Hughes Wrexham** 

#### **TRADITIONAL THINKING**

Thank you for the review, by one of its authors, of the report'Responsible Retrofit of Traditional Buildings' (*RIBAJ* December 2012/ January 2013). The report is a significant measure of the technical realities concerning traditional buildings, but an aspect that receives little mention is the legislated regulation and control of those buildings that are listed and lived in, aspects that raise social as well as technical issues.

Although aimed at protection of built heritage generally, at domestic levels listed building controls and their interpretation often impede improvement works. Listed Building Consent, if applications get that far, can come with often illinformed conditions based on picturesque fairy-tale imagery on the one hand, or irrelevant pretentiousness on the other.

This report should be compulsory reading for all building conservationists, so they may eventually qualify for inclusion in its listing of sources for 'implicit guidance' on these and other issues to do with the technical and social realities of inhabited traditional buildings. James Lewis, Marshfield,

#### South Gloucestershire

#### **RETIREMENT READING**

As the sole practitioner in a small practice which began trading in 1983, and having reached the age of 71, I have finally decided to retire.

I was rather taken aback to discover that I would still have to pay a subscription of £77 a year, even after 39 years of RIBA membership.

Retirement from the Royal Town Planning Institute still allows me to use the RTPI affix with the addition of (ret'd), and ARB still lets me use the term architect in a social capacity.

I have been proud to be a member of the RIBA throughout my career but should a subscription still be necessary I will have to reluctantly terminate my membership on cost grounds. **Rod Briggs, Grimsby** 



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### **THE YOUNG ONES**

Hugh Pearman and a few of this issue's guest editors – Je Ahn, Maria Smith, Fran Edgerley and Pernilla Ohrstedt – talked over a pint about architecture, pop-ups, fashion and crazy schemes. Photos: Sara Loane.



IT'S NOT EASY getting going in practice these days. Architects increasingly have to think laterally and work in other areas while tracking down commissions. Maybe that tells us something. Maybe the days of the conventional buildings-only practice are numbered. So I invited people from three of the young enterprises represented in this issue to discuss what they are, and what they want to be. We went to the pub, naturally, a proper old London boozer with a coal fire, the William IV in north Shoreditch. William IV, entirely coincidentally, was the reigning monarch when the RIBA was founded in 1834, and granted its Royal Charter in 1837, the year he died. None of us made the connection when we met: in the photos his portrait stares down at us from over the fireplace. There's psychogeography for you.

Taking part were Je Ahn and Maria Smith of Studio Weave (Littlehampton's seaside

'Longest bench', Aldgate's 'Paleys upon Pilers'); Fran Edgerley of Assemble, the collaborative practice of young artists, designers and architects, many still students (Cineroleum, Folly for a Flyover, Lina Bo Bardi exhibition for the British Council); and Pernilla Ohrstedt, who with Asif Khan designed the Coca-Cola Beatbox Pavilion at the 2012 Olympics.

Their work varies widely. Six-strong Studio Weave's work ranges from art installations and strategies to urban high street refurbishment and office design, plus it has developed new street furniture for the Barbican. Assemble, known for its temporary self-funded projects and still broadly a fluid student collective of up to 25 people (including bar staff) with a core of around 11, is designing a dance rehearsal space in Harrow-on-the-Hill, developing artists' studios near its Hackney base and refurbishing its own studio and restaurant along with advising on an east London community project. Pernilla Ohrstedt, a sole practitioner who brings people in as needed — her collaboration with Khan involved an office of six — is working in the world of housing and fashion and was recently shortlisted in the competition to design a new cafe for Duke of York's Square near London's Saatchi Gallery.

As Edgerley puts it, apropos of getting the Assemble office organised: 'We have a kind of buddy system in our management structure, we spend a lot of time attempting to manage ourselves but it's all incredibly new so we're just seeing what works and what doesn't.'Nor are the members of Assemble, who mostly met at Cambridge, necessarily all architecture students — Edgerley herself isn't, having studied philosophy, psychology and physiology.'I was interested in fabrication,'she says by way of explanation, and she put in a





summer stint at America's Rural Studio.

Studio Weave operates in a more conventional partners-in-architectural-practice manner while for Ohrstedt, it's all to do with getting the right team together for each job. 'I can bring in a team that's skilled and right for the project , as opposed to having big overheads. It's flexible and means I can be very project-specific.'

The discussion turns to the pros and cons of temporary structures. Ohrstedt is broadly in favour – after, all, she points out, last summer's wildly successful Olympics in London were mostly all about the temporary – but she concedes the temporary/permanent approach needs some scrutiny, not least from a sustainability angle. 'And let's not forget the Eiffel Tower, which was meant to be temporary,' says Smith. With the design life of some 'permanent' City of London buildings now coming down to 20 or even 15 years according 'Working between disciplines is a way of generating projects that don't come from the same limited pool. Works normally done by set designers, for instance, are interesting when architects do them' to Je Ahn, it's not as if the boundaries aren't blurred anyway.

It's more a simple matter of typecasting, says Smith.'Whatever your first project happens to have been, that's what you've proved you can deliver, so that brings in the next client.' So if that's a pop-up, you'll do more pop-ups. But that can be fine if your client is yourself, as it often is with Assemble. The genesis of their first project – the Cineroleum, a temporary cinema made from a disused petrol station was just boredom, says Edgerley - students bored after sitting at screens during their years out, and wanting to get physical with a live self-built project. With sponsorship and ticket sales, it covered its costs with just enough over for a nice dinner for everyone who had made it happen.

So what next for them all? What do they want to be? This gets them pondering — by this stage in the discussion we move on from tea to beer, the group preference being for pints of Timothy Taylor. Je Ahn of Studio Weave has a confession to make: 'I secretly really, really, love office design. I love its efficiencies, it's a lot harder than people give credit for. It's one of the most difficult things to do. There's something about it.' To which his partner Smith — who says she is more attuned to public projects and housing — adds: 'I hope we'll still do tiny crazy projects, but also big crazy projects.'

Ohrstedt says: 'I work quite a lot between disciplines – art, fashion, design – and I want to keep doing that – to get jobs that are not normally done by architects but by other disciplines. It's a way of generating projects that don't come from the same limited pool. Works normally done by set designers, for instance, are interesting when architects do them.'

Assemble's Edgerley already has a business head on despite her laid-back image.'Property and selling alcohol are the only two ways to make money,'she declares, not wholly seriously.'We're going to move into that.'Well, they've done the selling alcohol with their own restaurant. They self-generate projects. It's a natural evolution to start being a developer. Because, as Smith says, in the words of architects down the ages:'The amount of time we spend on our work is about double what we can charge for it.'

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### GHOSTOF MIES AT MANSION HOUSE

If Mies van der Rohe's controversial proposal for Mansion House Square had been built, how would we regard it today? Matthew Butcher critiques a spectral building

Illustration Postworks with Adam Shapland

LOOKING WEST FROM Threadneedle Street through the winter morning sun at Mansion House Square, in all its stark glory, it is difficult to imagine the controversy that Mies' tower and square caused before their eventual construction in the early 1990s. This controversy seems particularly incomprehensible now, in a London peppered with buildings such as the Gherkin and the Shard, made entirely of glass and steel.

Few representations of the project capture its identity. It continually shifts *under the play of light and weather, from total opacity to total transparency*<sup>1</sup> – a bronze ghost laid bare against the blue grey sky of London in mid winter.

The scheme was the conception of Peter Palumbo, former chair of the Arts Council and property developer. Determined to bring to the city of London a true modernist masterpiece he approached Mies in the early 1960s. Mies proposed a scheme for a new public square and 20-storey tower in the city. It was granted planning in 1968 – with several conditions – a year before Mies' death. But it took a further 11 years for Palumbo to renegotiate the existing lease on the site, by which time the political and philosophical landscape in England had changed. In 1981 he applied for planning again, and was denied. Palumbo appealed to then secretary of state Peter Jenkin and the case was brought before a public inquiry. To great




surprise and after much deliberation it was granted planning on 22 May 1985.

There is a melancholy to the square today, as you would perhaps expect of a mid-morning in the city. There is little activity and this sense of quiet gives the building an unreal transcendental quality — I am reminded not of this scheme but the drawings of Mies' proposal for the tower at Friedrichstrasse in Berlin — black and white with a faded and highly contrasted palette. The building here, as with that drawing, presents itself as a crystal tower that when the sun glints off the glass emerges from the city around it<sup>2</sup>. It is difficult with a building like this to appreciate the difference between your perceptions of it and the myriad of photographs published at its completion.

Mies had told Palumbo he didn't want the square to be filled or cluttered – providing a space was enough to attract people. He cited St Mark's Square in Venice as an example. Mies' classical sensibilities demanded the square just as they had in New York at the Seagram, and in Chicago - it was central to his idea of architecture. This point was missed in evidence given by Roy Worskett to the public inquiry in 1984. Stating that the city's character was formed by a medieval plan overlaid by intersecting neo-classical streets, Worskett said squares were not the character of the area. He seems to have missed the irony in his own evidence - that until the 19th century nor had the grand neo-classical streets been integral to the medieval plan. This square is just another element of the collage that defines the character of a city like London - which has been cultivated by development, rather than planned.

Regardless of the imposition of the square on the city, the tower itself is definitively contextual — it sets out to both mirror and highlight the architecture around it — the height of the ground floor lining up with Lutyens' and Cooper's Banks to the north of the square.

That said the square itself still feels as if grafted in to the city, a strangely unfamiliar entity that has landed in London – never quite seeming to conjure a complete identity among its parts. Its scale is made more extreme by the medieval alleyways and streets that feed into it. But maybe this was the idea; perhaps the project was always intended to be a montage into a city. A scheme to offset the old against the new, the grid – against the more archaic BELOW: A significant moment in the City's evolution, Mies' tower is a landmark of its time. But now?



'The building ... presents itself as a crystal tower that when the sun glints off the glass emerges from the city around it'

city plan — is an act potentially worthy of Mies' roots in the Avant- Garde and Dadaist groups of 1920s Berlin.

After it was completed Mansion Square became a relative hive of activity, initially holding free concerts and performance events, as well as becoming the main point of call for workers on their lunch breaks who utilized the food markets in the arcade below the square. Fears that the square would be abandoned as a windswept desert were unfounded, and for a while we saw the square absorbed into the intensity of the *city*<sup>3</sup>. Today there is less activity; the arts programme that was initiated in conjunction with the construction has been abandoned due to funding cuts. And the food hall below the square is under renovation. Without this focus it seems the space has become a place to travel through, not to occupy.

Crossing the square across the still immaculate granite paving towards Victoria Street, traversing from east to west, the city seems to recede as the grandness of the building starts to engulf you – *in the bronze* glass of the entrance doors reflections of the exterior context are folded, then juxtaposed, with the interior of the grand lobby<sup>4</sup>.

The building has never been fully occupied. The bad press it received during the public inquiry, in particular reports stating that there would be problems with solar gain, the proposed air conditioning system and overall environmental condition of the building, drove away prospective tenants. The project's reputation as a grand and innovative workspace was irreparably damaged.

The inquiry also ensured that the debate as to the purpose and meaning of the building

TOP: All set up in photographer John Donat's studio in 1981, the Mansion House Square model. BOTTOM: Bird's eye view of the new square at the foot of Mies' tower.



continued. In particular, questions were raised as to how a building designed in the 1960s could be read in the context of the postmodern 1980s. How was this building to be occupied, imagined, and described? Was it already a historical monument, had Palumbo commissioned a sculptural testimonial to modernism, not an architecture?

Currently just over half the offices are occupied; the other half are up for rent but desperately need modernising. It is ironic that the delay caused by the controversy of the project allowed the city to catch up with itself, now readily facilitating and promoting the construction of globally competitive office space of the sort that Palumbo had dreamed of, and argued for — all of which now presents competition to the Mansion House block.

Floors six to nine are completely unoccupied, partitions that were originally transparent have been replaced with ply wood panels which create a disparate maze of spaces. Standing at the lift core in the centre of the building you are encased in an interior world – here the essence and intent of the architecture is denied. There is no notion of the spaces, translucent and



reflective, so central to Mies' project. At least these temporary panels follow the grid of the structural bays, which cannot be said of other areas of the cheap re-fit instigated by the last tenant. A loose grid of carpet tiles, in strange pink, rupture the building's proportions – auxiliary lighting tracks sit at a diagonal.

The upper floors from 13 to 16 have fared better. This is partly due to the consistent occupation by several small banking companies since the building's construction. Here we can see more clearly Mies' original intentions. The open plan layout, with glass partitions reflected against the bronze glass curtain wall, and behind it the city of London<sup>5</sup>. The generous height and order of the space is testament to Mies' constant reworking of the scheme and the money that was spent on the building. It is here, in operation, that we can see the untouched original features and furniture that Mies designed. These floors are testament to the totality of Mies' singular vision<sup>6</sup>. It is easy in retrospect to criticize our fascination with this master, a true modernist, a forefather.

Derelict and battered, the project remains a triumph, a fact laid bare by the totality of the architectural vision that still remains in pockets of this great building. It is chilling to think of a scenario where one of the 20th century's greatest buildings stood on the cliff – surrendering to history as a nearly ran. The building's presence is now assured in the consciousness of London, but *what might the notion of presence mean for such a building whose identity is both stable and unstable, autonomous and contingent*<sup>7</sup>.

History, they say, is always written by the victor, yet the history of the project, post the construction's consent, is nothing of the victorious.

This article has drawn on articles published at the time of the 1980s inquiry by then environment minister, Peter Jenkin The articles used were The Architect's Journal volume 33 issues: Aug 15 p.16-17, Aug 22 & 29 p.24-25. Sep 5 p.56-57 and Sep 12 p.48-49. And UIA international architect 'Special issue. Mies van der Rohe: Mansion House Square and the tower type', no. 3, 1984, p.8-54. The text has also been partly constructed, in particular when describing the building, from other sources; either descriptions of another Mies building, or photographs of other Mies towers. These 'collaged' insertions are in italics, below they are listed as chronological in the text. 1: Quote from the introduction to The Presence of Mies, ed Detlef Mertins (New York: Princeton Architectural Press 1994), pp.23, made in reference to photographs of Mies' Toronto Dominion Theatre by Peter MacCallum. 2: Description of drawing of Mies' Friedrichstrasse Skyscraper Project for Berlin, 1921.

3 and 4 : Description of a drawing of the Mansion House scheme and photographs taken of lunch time activity in the square outside the Toronto Dominion Centre published in *Mies van der Rohe at work*, by Peter Carter. (London: Phaidon, 1999. Images 333, 349 and 351, 352.) 5 and 6 describe photographed interiors of the Seagram Tower in Peter Carter's book (see above). Image 134-137 7: Quote from *The Presence of Mies*, pp.23.

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# MAKING OF A MODERN

When Italy colonised Somalia it transformed the old walled city of Mogadishu into a seat of government, inserting fashionable building styles in the traditional conurbation. Later, modernism was used to symbolise the city's independence, making it a modern architectural expression of the emergent nation, explains Rashid Ali

# **AFRICAN CITY**

**TO THE POPULAR** imagination, the Somali capital Mogadishu has in recent years come to be characterised by death, destruction and displacement caused by infighting among groups who have sought to impose their control over what remains of its population and built environment. However, only two decades or so ago Mogadishu was physically, politically, socially and culturally a very different place.

It is a city whose architecture tells the story of Somalia's journey from traditional African nation, via colonisation and post colonialism to emergent independent state. The tale may be common on this continent but this urban manifestation of it is not: the rolling reinvention of Mogadishu created a modern African capital.

As the largest urban centre in Somalia, Mogadishu had been a major trading port since the 13th century and played a significant role in both the movement of goods to and from the Arabian Peninsula and India, and in the spread of Islamic cultural influences along the East African coast. Crossed by Arab, Persian and Indian merchants, and, later, by European settlers, the city — as an urban enclave with diverse inhabitants — has historically remained outside the nomadic traditional clan structure of the interior, to which most Somalis belong.

#### **Changing rule**

From the 14th to 17th century Mogadishu was ruled by the Muzaffaridi dynasty before coming under the control of Zanzibar, which ruled well into the second half of the 19th century. Over the subsequent course of its history it has been influenced by the various cultures of its diverse inhabitants, merchants and rulers, all of which strongly informed its pre-civil war social, cultural and physical characteristics.

Mogadishu's pre-civil war architecture and urban environment owe their morphology and characteristics to its former colonial power, Italy, the last of the European powers to join the 'scramble for Africa'. The city's modern history began when the Italians arrived in 1889, taking control of the city and other coastal urban settlements after purchasing the port of Benadir (Mogadishu region) and signing treaties with local sultanates. It was then entrusted to royal commissioners of Italian trading companies, who set up residence and ran the new colony on behalf of Rome, but were in fact more interested in agricultural experiments on the fertile lands along the country's two major rivers than in developing the city as a viable urban centre that could become a seat of government. After Rome took direct control of the administration of the country in 1908, Mogadishu was officially made the capital of the new colony of Southern Somalia. The built form predating this period is of a compact walled city with two separate neighbourhoods. Behind the heavy walls, through which caravans brought goods from the country, was an Arab-style old centre

'In Mogadishu the buildings of the occupying power were inserted in its centre, surrounded by Arab neighbourhoods inhabited by Indians and Eritreans, outside which a modest native city gradually grew generally made up of terraced one-storey houses with battlemented cornices in the most noble examples, and thatched adobe homes.

#### Town plan

The transformation of the old city began under its first governor Giovanni De Martino, who immediately started to undertake projects that radically altered the character of the old city and were to form an enduring and somewhat radical influence on its future development. De Martino and his small group of military and civil officials were entrusted with the task of giving the city administrative organisation, and the construction of infrastructure and the first public buildings under colonial rule. The 1912 1:500 plan of Mogadishu can be considered the first town plan of the city (and one of the earliest in the continent) in terms of the projected developments that accompanied it. Under the plan, the walls of the old city were knocked down and two new native suburbs constructed to the east and to the west, together with the barracks of the Eritrean Askari and the radio and telegraph station. In contrast to other colonial planning models, for instance in Asmara and the Libyan medinas, where the colonial city developed next to the existing native city, in Mogadishu the buildings of the occupying power were inserted in its centre, surrounded by Arab neighbourhoods inhabited by Indians and Eritreans, outside which a modest native city gradually grew. In the centre a new administrative area, connecting the two old neighbourhoods and defined by a wide north-south avenue, was created. Government buildings, a distiller and houses for civil servants began to be installed closer to the sea, on either side of the avenue, while the rest of the area further north



was designated as a native market. Further investment allowed additional public works programmes to be implemented, including the construction of the railway, reorganisation of the road network and the creation of the port.

Although the 1910 plan radically altered the morphology of the old city by breaking it up and carving out more open, European type city spaces, it was only after 1928 that Mogadishu could begin to be compared with the town planning conventions of its better known colony, Eritrea. Within a short space of a time there were 50,000 inhabitants, 20,000 of whom were Italian, and the city became the subject of a new town plan. Its footprint was based on the coastal outline connected by a series of roads, often adapted caravan routes heading towards further inland and nearby regions. Starting with modifications, which followed the 1912 plan, it envisaged the creation of a new European quarter in the appropriated Shingani district (one of the two neighbourhoods in the old city). A new major thoroughfare, the Regina Elena Avenue, heads east and divides the Shingani district in two, and on either side of a major new axis it forms with Corso Vittorio Emanuele are five parallel roads that divide the area into 60 equal rectangular lots. These new thoroughfares were employed to transform the urban environment into spaces for celebrating the triumph of the fascist state. Corso Vittorio Emanuele, in particular, was used for ceremonial processions, marches and parades. The definition of the old inhabited area, which included the construction of a cenotaph at the sea front, excluded the ancient mosques and noble houses of the native aristocracy. Instead, the plan intended to create an imperial Mogadishu and only tolerated the remains of the old city by concealing it behind

LEFT: Mogadishu in 1927, altered but more by insertion than elsewhere in the region.

BOTTOM: The National Assembly – the modernist influence on the city was long lasting.

the reconstructed seafront and the cenotaph.

On the whole, the architecture of this period, implemented under the two plans, imitated colonial stereotypes. However, some significant structures were built, which would for a long time to come define Mogadishu's cityscape. The catholic cathedral, which began to be constructed in 1925 and was inaugurated for the visit of the Prince of Piedmont in 1927, was one such building. The architect Antonio Vandone, and his Franciscan client, showed complete indifference to its local environment, allowing the church's 37m bell towers to dwarf the old compact Arab style city. The Roman triumphal arch built during the same period also reflects the alienation of the compact fabric into which the old Mosques of Fachrel-Din and Grama fitted harmoniously. The architectural mishmash of these interventions was due in part to the dominance of its then governor, who approached the style of each project in the form he saw fit. One of the few exceptions, considered the earliest explicitly modernist style building in the country, is the Croce del Sud Hotel (Southern Cross Hotel) built in 1933 by the architect Carlo Enrico Rava.

#### Attractive cityscape

On the whole the process cancelled the original settlement and proposed a city that was destined to grow in place of the old Arab-style centre and remove traces of its history. However, the implementation of the two town plans, in particular the later one, gave Mogadishu a new urban character: of an open city with an attractive cityscape that formed the basis for the future expansion and division of city spaces into a functional



layout with commanding new public buildings and public spaces. Before it came to an end with the outbreak of war, the buildings that emerged during this period of intensive urban development tended to be a mixture of colonial, Islamic, Norman gothic, indigenous vernacular and modernist aesthetic. However, it was modernism that was to have an enduring influence on post independence architecture and the built form, since this was largely seen as a way for the country to assert its identity through new architectural forms. Significant public buildings that expressed the strippeddown modernist aesthetic of earlier schemes such as the Croce del Sud Hotel, as well as influences of broader 60s tropical modernism from the continent and beyond, included the National Theatre and the National Assembly, both of which were completed between 1960 and 1962, and the Radio Italian colonial planning strategies imposed radical alterations to the pre-colonial city, profoundly impacting the native forms of spatial organisation and experience. The city plans and resulting structures have come to define the city's appearance and transformed it from a small port into a modern city. Moreover, this influence was not confined to the built form, as for a long time the legacy of Italian traditions could be experienced through local cultural practices until the onset of the civil war in the early 1990s. The long, wide thoroughfares previously used for ceremonial marches became appropriated for new local forms of social, economic and cultural practices. The café culture, cuisine (pasta became a staple Somali diet) and the unhurried Mediterranean tradition of evening strolling to shop, see and be seen are some of the traditions that were adopted. Sadly, most of what remained of this legacy; articulated and experienced through built form, was uprooted during the civil conflict of the last 20 years. More recently, the city has begun to experience a degree of normality and with it has come a mini construction boom. Whether this rebuilding is informed by the city's distinctive historical spatial character and cultural memory remains to be seen.

**Rashid Ali** is a lecturer at University of Liverpool, architect and urbanist at RA Projects, founder and editor at P.E.A.R: Paper for Emerging Architectural Research 44



# SO MUCH TO LEARN

As the world gets smaller, it's not only the work that must look beyond national boundaries. Studio-X is a crucial global forum for cross-country, cross-cultural, cross-discipline exchange of ideas and practice that resonate with the UK experience

On our most recent visit to Rio de Janeiro, we were invited to give a talk about our practice at Studio-X Rio – a new think tank dedicated to the future of our cities. Since March 2011, Studio-X Rio has been located in Rio's downtown area, the heart of the city's World Cup and Olympic-inspired urban renewal. Like London's Olympic preparations for 2012, Rio is using these mega events to rejuvenate run down and neglected areas of the city.

Also like London, Rio has its detractors. The new sanitising developments, they say, disregard the history and culture of the local inhabitants of Brazil's second city. Amid this continuing debate, Studio-X Rio is interested in the role of cross-cultural, cross-disciplinary, and cross-continental exchanges in the urban transformation of this city – and others in Brazil and across Latin America.

This collaborative approach resonates with the thinking and cultural mission behind our own

practice and our projects like the 'Gopher Hole'. This is a forum for critical debate about architecture, art, design, culture and society, which we founded in London in 2010 in collaboration with curator Beatrice Galilee.

Its agenda is to find new ways of exploring ideas in popular culture through a rolling programme of exhibitions, events, talks and screenings. As a young British architecture and design practice we see such initiatives, outside the usual institutional platforms, as vital for debate.

Interdisciplinary work is increasingly pervasive. Whether in London or Rio, it is important to talk openly and inclusively about the problems and processes of architecture, not just the traditional discipline that begins and ends with the design of a building. Two years in, it is interesting to see how Studio-X has become a hothouse for this type of debate, acting as a creative voice in the city, encouraging intelligent thinking and ultimately demonstrating new possibilities within Rio's rich cultural fabric at a time of great change.

David Chambers and Kevin Haley, Aberrant Architecture

#### The first two years Pedro Rivera, director, Studio-X Rio

**AFTER A LONG STAGNATION** Brazil is going through a deep process of transformation. In the exquisite city of Rio de Janeiro part of that, especially now, are the challenges of planning the 2016 Olympic Games and their legacy. This includes important interventions in urban mobility and investment in the slums and the port area, which will have a profound impact.

Studio-X Rio is at the centre of that discussion. We opened our doors in March 2011, in the heart of the city's downtown. Supported by the City of Rio and private companies it was set up as part of Dean Mark Wigley's Studio-X Global Network. An initiative of Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP) in New York, it has a number of global studios in fast developing cities which are dedicated to exploring their future.

So we encompass both the city and the global view. Studio-X Rio covers a great spectrum of topics and acts as a hub where professionals, academics, locals, decision makers, students, studio-x: Investigations into the city and explorations of new ideas, all the time bringing in the public, architects, developers and artists.



institutions, artists, entrepreneurs, and communities find a neutral space to discuss and collaborate. In Rio it is difficult for young architects to enter the market, which is dominated by real estate. But at Studio-X architect, developer, and government official can sit down together as they never have before.

We also borrow from Studio-X cities with lectures and exhibitions: we have one coming up on Ghana modernism from New York, we worked with the Netherlands Architecture Institute on a 24 hour workshop on unsolicited architecture which was adapted for use in Studio-X Mumbai. The more diverse the people and the institutions we collaborate with, the more productive and challenging the conversations become. It's vital that communities perceive Studio-X as an open space where they can actively and meaningfully participate. So every activity at Studio-X Rio is free and opened to the public.

The City of Rio has given us a concession on the building which is a traditional 19th century building squeezed onto a colonial Portuguese plot. We have four floors in this long-renovated historical building – measuring only 4m 'At Studio-X architect, developer, and government official can sit down together as they never have before'

#### STUDIO-X: A GLOBAL NETWORK

The network was launched to engage the Columbia University Graduate School of Architecture, Planning and Preservation with parts of the world undergoing rapid urban transformation: East and South Asia, the Middle East, Eastern Europe, Latin America, and Africa. Since 2008, Studio-X spaces have been established in New York, Beijing, Amman, Mumbai, and Rio de Janeiro. It has labs in São Paulo and Tokyo, and plans to open locations in Moscow, Istanbul, and Johannesburg.

The Studio-X Global Network permanently connects Columbia University and the regions, allowing GSAPP to learn about the challenges and urban strategies adopted by these cities. It also demonstrates a deep commitment to the institutions, experts, and local communities through collaborative research and design studies. All Studio-X directors are locals.

At global level, this network allows the different regions to confront local experiences, building unprecedented bridges of knowledgesharing, with an impact on the approaches and technologies these regions use to deal with these challenges. Studio-X is a platform for collaboration and exchange between different communities, both at local and global scales.

by 30m — facing the recently renovated Tiradentes Square. It houses a small streetlevel gallery, a place for workshops and a small reading room on the first floor, a meeting room and small office on the mezzanine, and both an auditorium and two small rooms for short residencies on the upper level. The bunch of small spaces at the back means that even with a few people it can feel warm while it also works when you have a crowd.

During the day it acts both as an exhibition gallery and a place for work and research; at night it becomes a lively hub for the most intense discussions. Sometimes activities are related to GSAPP and Columbia University's academics, sometimes they are developed by our team in Rio, sometimes other people and institutions propose ideas. Most of the programme is dedicated to exploring new ideas to test how research and design can unfold into different sets of activities through collaborations. Rather than presenting final results, Studio-X is interested in the processes and how cross-cultural, cross-disciplinary and cross-continental exchanges contribute to each other. Risk is part of the experiment.

In 2012, seven studios and an amazing team of GSAPP professors visited and worked at Studio-X Rio to develop academic projects for the city through collaborations with local communities. Other architecture schools like Rio's FAU UFRJ, PUC Rio, ENSA-Versailles and ETH Zurich also engaged with Studio-X Rio and developed common activities.

On our doorstep is Tiradentes Square and changes to it over the last few years, with the removal of the fences and bus terminals, have allowed us to be part of reinvigorating the space. Of course our events spill onto it. We have also put up a tent in the parking bays outside and in 2011 a group of artists lived for a month in the space, cooking collectively twice a week with dishes improvised from the ingredients brought by members of the public. More recently artist Raul Mourão built a series of kinetic sculptures – referencing the fences that were removed from the square and across Rio.

We are still young but in less than two years, Studio-X Rio has already developed around 40 lectures and panels with leading thinkers such as Caroline Bos, Djamel Klouché, Francine Houben, Juan Herreros, Jürgen Mayer, and nArchitects and has hosted 12 national and international workshops, 11 exhibitions on art and architecture, 10 events at Tiradentes Square, and numerous book launches, screenings, etc.

During this time, Studio-X Rio established itself as a reference for the city. The concept of a platform to connect people and ideas into a global network fits precisely with this moment of transformation for Rio. My wish is that Studio-X could play a role in the city's future make things flow more easily to help us face the future better. Studio-X Rio is dedicated to generating new possibilities of exchange and collaboration and to feeding the field from which the city will think and develop its future. There's a lot to do, come and collaborate with us.

'We put up a tent in the parking bays outside and in 2011 a group of artists lived for a month in the space, cooking collectively twice a week with dishes improvised from the ingredients brought by members of the public'

#### HISTORY, THE CITY AND THE ROLE OF STUDIO-X

Cities, in particular historic centres, need to be revisited and reordered in new propositions, to give them legitimacy in faster times, *writes Washington Fajardo*.

The re-urbanisation from 2010 of Tiradentes Square constituted the most symbolic action of the project to revitalise the area, a product of a partnership between the City of Rio de Janeiro, the Ministry of Culture and the Inter-American Development Bank, through the Monumenta Programme.

Tiradentes Square was given to the people of Rio de Janeiro completely re-urbanised, with new street lighting and recovered ambience – through the relocation of 11 bus stands which had occupied the entire square, and the removal of the fences that once enclosed it. Parking lots were converted into pedestrianised areas.

Today we have a square appropriate for the population that circulates freely or contemplates, in the shadows, a reborn vitality.

However, the exclusively physical approach is not enough. A place that was lethargic for over two decades needed real vitality. A recently restored house that belonged to the city provided the opportunity to dedicate a space to design – the IRPH (Institute of Rio Human Heritage).

To talk about design in a body dedicated to cultural heritage is a challenge. Design is an essential of Brazilian culture, particularly Rio's 'carioca' culture. In the city of Rio de Janeiro are important foundations of the history of Brazilian design, such as the establishment of the first school of higher education – ESDI, the School of Higher Education for Industrial Design – and the decisive presence of designer Aloísio Magalhães.

But, when talking about heritage, are we solely talking about inheritance and a look at our past? Or can we think about heritage as a catalyst for ideas and actions for the future?

If heritage is not only that which is built, it is not



Tiradentes Square during carnival.

restricted to colonial architecture and the urban configuration of an era, but instead embraces a whole array of knowledge and traditions that go beyond what can be touched. Then the relationship between built heritage and our culture becomes even more complex. So design is an element of our culture, and that's how it should be treated.

But design also has the power to integrate; to create connections through its systemic thought, connections that otherwise would be impossible.

Cities like Rio, New York and London have a 'je ne sais quoi' of chaos that makes them dynamic. They are cities with attractions, be it natural, cultural, urban or all of these. But they are also cities where you can sense the possibility of change; to progress either individually or as a group; to transform. From the moment when we immerse ourselves in our culture and seek to occupy and improve degraded areas, even as we value it, we can contribute decisively to these transformations.

The establishment of the Carioca Centre of Design (CCD) in Tiradentes Square is part of this initiative. Tiradentes Square has been conceived as a space for the manifestation of the creative economy in Rio de Janeiro, which has key institutions in the area. Since the inauguration of CCD we have seen the opening of young designers' offices, new restaurants and concert houses, new and regenerated hotels. It is a space of transformation, in which the Carioca Centre of Design has a decisive role.

In 2011, a partnership between CCD and Studio-X, of GSAPP Columbia University, was sealed, and today they share Number 48 Tiradentes Square. The space is now officially used as a reference centre to investigate the role of design and cities, both locally and globally.

And so we hope to continue the development of Tiradentes Square as a singular place.

To be in a restored house, historically relevant, with a contemporary activity that encourages creativity, is a step forward in the direction of this vision of heritage with eyes for the future. We have in heritage an asset that can and should be understood as an anchor for the future of our cities and institutions.

By Washington Fajardo with Felipe Cristiano Reigada and Paula Oliveira Camargo. Translated by Fernanda Balata.

Washington Farjardo is president of Rio World Heritage Institute and past director of heritage, urban intervention, architecture and design, Rio de Janeiro City Hall

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## Innovation in Brick

A RIBA Journal special supplement sponsored by the Brick Development Association



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Eric Parry and the new ceramics
The sustainability agenda
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Advanced perforated brick skin of Tate Modern extension.

Linear brick revival	52
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Cover: Linear brickwork on Chetham's School of Music, Manchester. Photo by Daniel Hopkinson

Produced by Riba Journal on behalf of the Brick Development Association

# Ancient and modern

Nobody needs reminding how old brick is as a man-made building material: what's more to the point is how very adaptable it has become as a range of components, textures, colours, shapes and functions. Once associated with traditional building, you now find it being used on such structurally radical buildings as Tate Modern's £215m, 64.5m high extension by Herzog and de Meuron – a case study for BDA's Innovation Day.

It's significant that the Tate Modern extension began as a glassclad concept before being totally redesigned with its perforated brick skin. That process mirrors the change in attitude that has occurred in architecture generally as the environmental performance of building facades has come under scrutiny. And the Tate, thanks partly to a source of 'free' heat from nearby transformers but also its design and materials, will be exemplary in this regard, setting new benchmarks for museums and galleries in the UK. It's rare for an art museum to eulogise its environmental credentials but the Tate does, saying: 'With a high thermal mass, frequent use of natural ventilation, and utilisation of daylight, the new building will use 54% less energy and generate 44% less carbon than current building regulations demand.'

Achieving this using brick in a highly unconventional way shows a new line of development for the material. Elsewhere, it is now commonplace to encounter solid-mass brick facades – on buildings from commercial to residential – where it is used in panellised construction, hand-laid, or a mixture of both. One recently-complete office refurbishment I visited replaced a 1980s metal-and-glass facade with bricks laid using naturally flexible lime mortar, so avoiding the need for expansion joints. When such previously niche techniques start to be used on mainstream speculative office blocks, you know a change is in the air.

Elsewhere in this special supplement to tie in with BDA Innovation Day, we look at developments in linear brick — another ancient/modern example — at the rise of architectural ceramics, new ways to use brick for external insulation, and how manufacturers are getting up to speed on Building Information Modelling, or BIM. It's a new world for this oldest of building product lines.

HUGH PEARMAN, EDITOR, RIBA JOURNAL

# Slender agenda

Roger Stephenson Architects managed to give Chetham's School of Music's new building perfectly rounded corners without going round the bend. Hugh Pearman reports

Photos: Daniel Hopkinson





**Top right**: Sense of the linear – bespoke brick works with fenestration to provide Chetham's with a sense of flow.

**Above**: The eternal qualities of brick used in linear form.

**The winner of** this year's RIBA Royal Gold Medal for Architecture, one of the Big Three international architecture awards and approved personally by the monarch, was Swiss architect Peter Zumthor. He received his medal on February 6. What has this to do with a music school in Manchester? It's all to do with the lines of influence in architecture.

Zumthor, now in his 70th year, gentle yet uncompromising, is the ultimate architect's architect. What he does, others take notice of. And what he had done, with a 2007 museum in Cologne, was to start a revival of a type of long, thin brick familiar since Roman times, but rarely used in recent years. He also revived the idea of perforated sections of brick facade, a device easier to achieve with longer bricks. And so other architects have in turn enthusiastically taken up and developed these approaches. Not that ideas can ever be as directly attributable as this. As with fashion, it's normal for several architects in different parts of the world to have similar ideas at around the same time, in a form of what has been dubbed 'morphic resonance'. But the seal of approval from a thought leader such as Peter Zumthor is enough to establish a trend. This is how architecture evolves.

The dimensions of brick, along with the treatment of the joints, have a powerful effect on the visual

'The architect wanted a brick that would emphasise the building's strong horizontality and curvaceous plan, inspired by the forms of musical instruments'

character of a building. When it came to designing and specifying a curvaceous 10,000 m<sup>2</sup> building for the famous Chetham's School of Music, Roger Stephenson Architects (now Stephenson : ISA Studio) wanted a brick that would emphasise its strong horizontality and curvaceous plan, inspired by the forms of musical instruments. The history of this site begins with the 1421 building – originally a college of priests – that houses the 1653 Chetham's Library, the oldest public library in Britain. The medieval core of the school, with its pink sandstone buildings, belies its relatively recent emergence as a specialist music school – as



recently as 1969, hence the need now to provide facilities that never existed before.

For the new building the architect insisted on a brick type which was not only much longer and thinner than normal and of a buff colour to harmonise with its surroundings, but one which could be specified in bespoke radial form, so as to flow smoothly round the building's curved corners. The innovation here was twofold: first in the way the manufacturer incorporated these special requirements into its production process, and secondly the way they could be made up into a panellised system which could work alongside conventionally-laid bricks. Stephenson estimates that around half of the brickwork in the project was done this way. 'Most of the music school part of the building is precast and most of the concert hall and academic school is hand laid,' he says. You'd be hard put to tell at a glance which section was which. Some 500,000 bricks were made for the job.

By raking out the horizontal joints and leaving the vertical joints flush, the striated nature of the building – already strong due to its deep-set sections of ribbon windows – is emphasised. It's an ancient technique, practised by such famous names of the past as America's Frank Lloyd Wright and his British contemporary Sir Edwin Lutyens,

Left: Section through part of the building using panellised brick construction. especially in their earlier, horizontalist Arts and Crafts-influenced work. And in this ancient part of Manchester, some centuries-old brick walls provided a reference.

Although hand-thrown, the new linear bricks of this type – which range from 290mm to 530mm in length by 40mm in width – can be rapidly produced, up to 3000 per hour using interchangeable moulds. Because the mix and colour can be as bespoke as the dimensions in such processes – essentially there is no need to confine yourself to 'standard specials' any more – the manufacturers report considerable interest from architects and 'an upsurge in brickwork as cladding material of first choice'. A slightly fatter (290mm by 47mm) version is used on the threestorey plinth of Renzo Piano's Shard in London.

The £36m Chetham's project does a lot more than provide accommodation that includes a 350-seat concert hall, a 100-seat recital hall, a complete school and more than 100 teaching and practice spaces. It creates a building appropriate for the national reputation of the music school, and acts as one of Manchester's gateways, sited as it is right next to the city's Victoria Station. Here, a historic part of the city gains a new building that acknowledges that history.

# Style meets substance

Traditional doesn't mean oldfashioned – which is why BRE gives brick an A+ sustainability rating, says Jan-Carlos Kucharek



Large interlocking hollow clay blocks are proving to be one way of concentrating specifiers on brick's sustainability credentials. With ever increasing demands by UK and EU construction regulation to ensure we meet carbon reduction targets, naysayers in the industry, with their own vested interests, will always point to the high embodied energy required to make a brick as a reason why the material might be considered unsustainable. And with the government's Green Deal now throwing open opportunities for householders to sustainably retrofit their homes, with what seems an emphasis on external wall rigid insulation, the brick industry has come out fighting in its battle to champion the benefits of brick to a market inundated with choice.

And for the brick industry, the sustainability argument is all about looking at the product holistically. 'There are different meanings and connotations to the concept of sustainability', says Dr Andrew Smith, principal consultant in sustainability, alternative, secondary and recycled materials at independent material testing lab CERAM. 'One has to look at the whole life of the product, overall resource efficiency; how the raw materials are resourced and constructed, the logistics, delivery to site - all have a part to play in the sustainability argument for bricks.' Smith does not question the thermal transfer required to convert the raw material into a brick by firing it, but argues that other factors come into play. Clay is not scarce, and isn't made up of rare earth or advanced metals. It is also well distributed around the country. meaning that local sourcing reduces the carbon miles that can significantly affect a product's carbon footprint. This contributes to brick's A+ rating in the BRE's Green Guide to specification.

The Brick Development Association's recent sustainability report put overall waste by the UK brick industry to landfill at less than 4000 tonnes, attaching a figure of 0.1% ratio of waste to landfill and about 90% of overall production going out in recycled aggregate. CERAM carries out an annual MARSS survey (Materials from Alternative Recycled and Secondary Sources) which records the consumption of recycled waste from other sectors in new production. It puts brick manufacture in excess of 9%. This ability to recycle materials, along with its longevity, Smith adds, forms the crux of brick's sustainability argument. 'Durability is the main thing that works to bricks' advantage,' he says. 'It has a high life expectancy, is low maintenance, has good technical performance and can be recycled.' This is despite the fact that building life is generally gauged at 60 years - but brick has proved itself to be durable in the UK climate for hundreds of years. And it does not end when the building comes down - the bricks can be deconstructed and re-used.

#### **Taking the initiative**

In this regard the BDA is developing a proactive stance, instigating a report with WRAP (Waste Resources and Action Programme) that concentrates on strategies for the recovery and recycling of brick to reduce construction and demolition waste. Its findings will be published this July. It is not as simple as one might think, with Smith explaining that bricks were traditionally

'One has to look at the whole life of the product, overall resource efficiency; how the raw materials are resourced and constructed, the logistics, delivery to site — all have a part to play in the sustainability argument for bricks'

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The Contour Homes project at St Mary's Way, Oldham, is a test case for the sustainable performance possible with brick products, with some homes performing to CSH level 6.

selected by the bricklayer onsite as being suitable for either internal or external use. 'Brick re-use would similarly require evaluation on a site by site basis,' he says, reflecting the fact that even in modern times, brick maintains a human component to its use. But making the market aware of the longevity of brick remains key to changing the more short-term view solicited by UK building lifetime criteria.

The brick industry is also pushing innovation to respond to the government's Green Deal, which aims to get the UK's existing housing stock sustainably retrofitted by giving householders green loans that are offset against their reduced electricity bills. Simon Hay, CEO of the BDA, has gone on record voicing its 'trepidation' about resort to quick fire solutions that might mean 'countless brick built period properties being overclad their outward appearance permanently altered as a result of the government's well intentioned plans for reducing the energy consumption of our building infrastructure.' This might be a verbal salvo, but the industry is responding by developing integrated rigid insulation and brick slip panels, which radically increase existing building performance, while maintaining the traditional building aesthetics. In anticipation of the Green Deal, new products are in the pipeline and are being tested for construction and thermal performance before being launched, but their rollout should ensure that brick holds its own against the rigid insulation/render being aggressively pushed in the external wall systems market.

Meanwhile, brick manufacturers are eyeing with interest technological developments in insulation – by companies hoping to discover ever-thinner internal insulation, including those using phase-change materials (PCMs), to get U-values up across the full wall section for solid wall construction without needing to change the exterior or compromising net internal areas. 'At the moment we're looking at 60-70mm insulation to achieve requisite U-values in standard brick construction, but we can see that coming down to 25-30mm, making internal insulation for solid brick retrofit a more viable proposition,' says CERAM's Smith.

#### **Better U-values**

As things stand, the foot soldier in brick's sustainability battle comes from Porotherm, the honeycombed ceramic block that can form loadbearing internal walls with radically increased thermal performance. This has been seen most recently at the £7.8m Contour Homes project in Oldham, designed by local architect Nicol Thomas, and comprising 93 family homes. Four of these will be Code 6 performing, with a 140mm thick Porotherm wall construction delivering a U-value of 0.12 W/m<sup>2</sup>K across its 390mm width. 'As an engineered block, it has low thermal transmittance and heat is retained within the internal face as part of its thermal mass, meaning it can deliver a U-value of 0.26 W/m<sup>2</sup>K in isolation,' says Darren White, director of sales at manufacturer Wienerberger. But it can achieve well in excess

'Perhaps brick's biggest ally in the battle for the sustainable construction market remains the hearts and minds of the Great British Public' of this. Developed for a Passivhaus project in Germany, its 465mm thick Porotherm block, whose honeycomb core was filled with Perlite, an insulation material derived from volcanic ash, yielded a U-value of 0.15W/m<sup>2</sup>K. White explains that the block also brings benefits to the construction programme – a whole storey can be built in a day without needing to tie back into the external wall.

'There are also benefits for water use,' he says. 'Its bespoke, high strength 26N/m mortar only requires a 1mm bed and only uses 3.6 litres of water for every 10m<sup>2</sup> of wall – significantly less use than traditional mortar.' He claims the product has caught the imagination of the construction industry, adding 'We have seen a huge interest in it – Porotherm has the durability of masonry, but the speedy erection of a timber frame. It's getting a lot of interest from social landlords who can see both programme and thermal benefits in its use.'

But perhaps brick's biggest ally in the battle for the sustainable construction market remains the hearts and minds of the Great British Public - a battle it seems to be winning. The UK's obsession with 'bricks and mortar' is such that even the phrase has a wider cultural meaning. The BDA's Hay remains convinced that this, in the end, will secure brick's role in our sustainable future. The fact is that 84% of UK houses are brick built and a recent survey by the Concrete Block Association/ Modern Masonry Alliance concluded that 93% of us still want to live in a brick home. Hay calls our brick townscapes 'one of Britain's most prized art forms', and voices concern that in the drive to meet our carbon reduction targets our brick facades may, over time, be 'spirited away' by 'quick-fix' solutions. From its upcoming initiatives, it seems that the brick industry is trying its level best to ensure this doesn't happen.

# The brains behind the bricks and blocks

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# Raising of the colours

Eric Parry is leading the way with ceramic transfer to give his buildings an extra dimension. By Amanda Birch



Above: Good to go – Richard Deacon's ceramic transfer blocks for One Eagle Place, Piccadilly.

**Right**: Nearly complete, the Parry building hides its cornice colours before unveiling.



When the vibrantly coloured cornice to central London's One Eagle Place is unwrapped in early March, its significance in the world of architectural ceramics will go largely unnoticed. Most people will probably be more interested in the fact that the artist Richard Deacon created the decorative design and the complex geometric forms of the cornice.

Few will appreciate that the building, designed by Eric Parry Architects, is the first in the UK to employ ceramic transfer to the faience facade, featured on both the cornice and the red-coloured reveals to the double height windows. Eric Parry is pioneering the application of this latest innovation in the field of architectural ceramics to buildings.

'I wanted to take crafted ceramic one stage further, to reinforce that sense of a material being from nothing, the idea of the artificial and creative,' says Parry. 'For the facade, I had this idea of rouged cheeks around the double order windows, so as you walk down Piccadilly you would see this warm blush on a white powdered [ceramic] face.'

Ceramic transfer was developed in Stoke on Trent around the mid 18th century to hasten the process of decorating tableware. Although

'I wanted to take crafted ceramic one stage further, to reinforce that sense of a material being from nothing, the idea of the artificial and creative'



59



the method had not been used for architectural ceramics before, it was decided to use ceramic ink transfer to achieve Deacon's intricate design on the 39 cornice clay units. The traditional method of hand painting or spraying the glaze design directly onto the piece was considered too labour intensive and inconsistencies could arise.

Alexis Harrison, senior designer at Arup Materials, advised the architect on the use of architectural ceramics and explains how it works: 'Watercolour artwork was digitally scanned and transferred to a silk screen for printing onto a transfer paper using ceramic ink. This produced a decal which was applied to the surface of the pre-fired white ceramic unit, before being fired again, which allowed duplication of the design and preserved the integrity of Deacon's original work.'

The bold use of ceramic transfer on One Eagle Place may be the start of something big, but this is by no means Parry's first exploration of the potential of architectural ceramics. He first used the material on a wall, in the form of intertwining shades of red and blue, for Wimbledon School of Art (1997-2004) and has since used it to dramatic effect for the blue-green glaze of the ceramic fins at Bath's Holburne Museum and the mould-green faience sculptural ribs at 50 New Bond Street in London. Parry admits he only uses ceramic when he wants 'to play with the issue of ambiguity architecturally'.

Architectural ceramics is a modern term which encompasses everything from Victorian faience (glazed terracotta) used at the Savoy Hotel to the primary coloured glazed extruded terracotta planks and baguettes seen at Renzo Piano's Central St Giles, both in the capital. Glazed extruded terracotta is a highly engineered product that is very precise and consistent, while faience is a handmade process that is either hand or slip cast. The latter is a faster, more repetitive process, and was used to make the white, blue and green cladding tiles for Dixon Jones' Quadrant 3, again in London, and Parry's Holburne and 50 New Bond Street. Hand cast faience is more conventional, typically used for one off pieces. Either method produces an almost natural finish that has depth and inconsistencies in the surface and the glaze.

Harrison believes Parry has ignited a renewed interest in architectural ceramics: 'He is at the forefront of this resurgence and is doing the most interesting buildings and pushing the boundaries of what the material can do,' he says.

Architects like Zaha Hadid have proposed architectural ceramics for recent competition entries, but Harrison suggests collaborations between architects and artists produce the best results, as Parry has done with Deacon and others.

'We're blown away by the creative potential of the clay techniques and materials emerging in ceramic art, but adapting them to the demanding constraints of a building facade needs more than just a good creative partnership,' says Harrison. 'There are complex engineering challenges too, and the partnership with skilful manufacturers who are willing to push the boundaries of fired clay is essential – just look at how the humble brick has been completely reinvented.'



'Architectural ceramics encompasses everything from Victorian faience (glazed terracotta) to the glazed extruded terracotta planks at Renzo Piano's Central St Giles'

Above left: Hand cast terracotta capitol before glazing.

**Above right**: Glazed faience cladding being installed at One Eagle Place.





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# Seeing is believing

BIM technology can help architects visualise and road-test increasingly complex brick and ceramic designs ahead of specification. Stephen Cousins reports

**Building information modelling (BIM)** is set to revolutionise the way the industry designs and constructs buildings, improving collaboration, coordination and quality in design, procurement and management. A National Building Specification survey shows that the technology is already used by around a third of building professionals, and will be mandated on all UK public sector projects by 2016.

By enabling specific data on various building elements to be added to a single shared virtual model, BIM reduces information loss and construction risk. That shared knowledge can help support decision making from building concept to practical completion.

Now, brick and ceramics manufacturers are moving to exploit BIM to give architects access to 3D images and data on products to help them gauge suitability for specification. Forward-thinking firms offer free BIM data product files in a range of formats that can be downloaded and 'plugged in' to the BIM model, enabling architects to view the product virtually, in 3D, and access information on properties such as compression strength, colour, luminosity, porosity etc.

The technology could make a big difference to architects who are increasingly pushing the boundaries of buildability and exploring ever more complex brick and ceramic designs, explains Peter Webb, architect at Foster and Partners and an expert on new applications of ceramics in architecture. "BIM lets you automatically tag components, so you could visit the manufacturer and select the exact finish you want. Then the manufacturer would create a cell or profile you can use across the whole BIM model, with specs automatically uploaded into it. It can really speed the design process up," he says.

Webb is developing several pioneering ceramic designs, including a ceramic canopy system connected to a water pump. When the sun hits the semi-porous surface of the canopy the water evaporates and cools the space below.

"The system is complex and if implemented it would be useful to work with a manufacturer to programme the profiles for BIM. Specification aside, the technology could prove invaluable in helping pre-plan construction – if you know all the constraints and have accurate product details you get greater certainty on the final as-built asset. And renders and visualisations produced from BIM models will also more accurately portray what will be built," he says.

Brick specialist Michelmersh Brick Holdings was the first to offer BIM data files for brick products, through its website BIMbricks.co.uk, which was launched earlier this year. These can be downloaded in popular formats including Autodesk Revit, Artlantis (BIM Render) and ArchiCAD, plus Sketchup, AutoCAD, IFC, Allplan, and Bentley.

Interest in the site is strong and in the few weeks since launch over 300 product file downloads have been completed. Product libraries from various other manufacturers are also available through sites such as BIMstore.co.uk.

Michelmersh sees the main advantages of BIM product data files as: improved visualisation of the product within the BIM model; better productivity thanks to the fast retrieval of information; the ability to co-ordinate construction and management documents; and an aid to facilities management of the built asset as all info is retained within the model post-construction. However, the technology places a new onus on manufacturers to ensure their data is kept current and correct.

"In developing the data, we carried out a lot of work in house with a dedicated team and an external consultant, and trialled the files with some architectural practices before the launch," says Frank Hanna, group commercial director at Michelmersh. "At most practices there's a culture of trying BIM out on smaller schemes and getting CAD technicians used to the software before exposing themselves to greater risk on £5m-plus projects. But we think BIM will grow to play an ever greater role in buildings, especially when you realise that the aerospace and car industries have already been using the technology for several years," he concludes. 'Renders and visualisations from BIM models will portray what will be built more accurately'



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Porotherm, the clay block walling system from Wienerberger, has been specified to speed up the construction of a new 50-unit apartment development in the centre of South Harrow. Porotherm offered the ability to complete the development three months earlier than if another method of construction was used. This gave obvious benefits both in terms of construction costs and also the sales cycle as it means the properties are released onto the market much sooner than usual.





#### NEVER LEAVE THE OFFICE

'NOT A BATH IN THE PLACE,' ran the wire. When press magnate Randolph Hearst read this news about Leeds Castle, which he had thought of buying, he dropped the idea and moved on to another one. Think about the facilities in an office-turned-home and you might be similarly put off. For rent: large reception-living-dining-bedroom space with well serviced raised floors, suspended ceiling and six toilets.

Confirmation that planning use classes will be relaxed so offices (class B1(a)) can be converted to homes (C3) conjures up interesting scenarios: but a pillow placed over the office keyboard is probably not the level of conversion most architects would be involved in.

A slice of spec office doesn't quite match the ambience of the raw space that attracted people to early loft living. How about other office types? While all those unlet ground floor units that planners demand below flats to 'animate' the street would be brilliant to give people a front door, most probably wouldn't really work as homes. The big Georgian houses, now solicitors' offices, at the core of old cathedral cities might appeal more. Would lawyers give up on them so easily?

Rather than being a threat to office supply, as the City of London fears, the British Council for Offices suggests that conversions would most often be to older office buildings with poor accessibility in rural or suburban locations that might be knocked down anyway. What is clear is that inventiveness and agile design will be needed. How do you protect privacy with floor to ceiling glass facades? How does dividing a floor plate into four and adding bathrooms and kitchens work around a single core? As Archer Associates and Stiff and Trevillion show on pages 66 and 70 with their extensive reworkings of offices, this is what architects are all about. They can do domestication too.

As I read that we have a Duty to Warn (page 80), just a note of caution: it seems unlikely that this planning relaxation can really deliver a burst of 120,000 new homes as the government hopes, whatever clever rethinking architects might come up with.

#### ELEANOR YOUNG

CHARLES GLOVER

#### FOUR SIGHT



#### Metropolis Trend

I thought I'd seen it all with the last Bisazza catalogue, but Trend GB has melted down a whole load of post-consumer recycled glass to produce its Trend collection, which with its epoxy backing creates a luminescent metallic effect. Not so much Bisazza as plain bizarre. trend-group.com

#### Elta Fans

McQ might be UK fashion's hottest property just now, but with the fire strategy in its revamp of its flagship Mayfair store, Pod architects wanted it to be more 'not' than 'hot' – fitting its Elta SmokeVent fans in shafts and stairwells. Proving for Elta, that fashion really is all hot air. **eltafans.com** 





#### Nina door handles

Aaah...Daniel Liebeskind has designed a door handle for Italian manufacturer Olivari, naming it after his wife Nina. I've heard of people treating their spouses like doormats, but the original designer of the New York Freedom Tower's gone one step further, treating his like a door. **olivari.it** 



London Stonemasonry With Catholics abandoning the church due to Pope Benedict XVI, the ultra-conservative 'German Shepherd', how many will see sculptor Geraint Davies' 'Transfiguration' statue for St James' in Spanish Place, London? Would the last one out turn off the lux? Iondonstonemasonry.com

#### DOUBLE TAKE : ANOTHER FINE MESH..



What a difference 90° makes. Of course, Pythagoras could have told you that 2500 years ago when he applied right angled properties to the triangle, ensuring the world need never wonder about the lengths of any of its sides ever again. From this, the Greeks created the theory of the 'Golden Section', masons used it to build great medieval cathedrals, and Alberti plastered its geometry all over the front of his Santa Maria Novella church in 1420, making the triangle, in the process, the trendiest geometry in the known world. With all that three-sided love, it's no surprise to see it in Carmody Groarke's 2009 Regent's Place pavilion in London (right): a 6m high mesh of steel rods and with two hulking isosceles triangles cut from its roof. But what if you take the form and just twist it all round from plan to section? Well, you get a good idea with Niall McLaughlin's King's Cross Canopy (left) down the road, where the steel rods have done a 90° sideways flip, to become roof structure and purlins. Glass

covered but open-sided and 8m high, it looks barely there, and in the driving rain will feel like it too.

REFURBISHMENT

Bags of ingenuity and a refusal to be overshadowed lie at the heart of this successful North London office renovation

### NEW BRICKS ON THE BLOCK

Words Jan-Carlos Kucharek | Images Kilian O'Sullivan

**STANDING IN THE SHADOW** of architect AHMM's Angel Building in London's Islington (literally – it's across the road, due south of it), it was never going to be easy for practice Stiff+Trevillion to compete with that Stirling Prize-shortlisted refurbishment; although if it does, it's been through stealth, setting itself up in formal opposition to its richer cousin, rather than by playing it at its own game. Hence, to counterpoint its neighbour's high performance full height curtain walling, Stiff+Trevillion decided to adopt a more contextual approach for its £9.5m refurbishment, hearkening back to the traditional terraces of this now affluent area. The result is a striking trabeated facade of Petersen Tegl brick, sparkling through its use of highly contrasting grey hues.

The reinvented 10-4 Pentonville Rd was built in the 1980s by practice EPR as the sister building to the then BT Angel Centre. Developer Derwent inherited them from London Merchant Securities on merging in 2006. It is actually two adjacent buildings, built concurrently, separated by a public access road that remains sacrosanct even in its new form. Unlike the pink granite spandrels of the Angel Centre, the architect had here had opted for a more restrained low-rise, cut-price Miesian classicism, its bronze anodised spandrel panels marking the lines of the reinforced concrete structure - the rest of the facade flush to them with heavily-bronzed, low solar gain glass. Curiously, the elevation was articulated by three full-height vertical protrusions along the façade, having neither rhyme nor reason in its Miesian aesthetic. Practice partner Michael Stiff believes they were the architect's concession to planners' concerns for the local urban streetscape.

Stiff explains that to make the development economically viable, Derwent needed the net lettable areas to be optimised, which led to a design proposal linking the two previously separated buildings with new floorplates sailing over the dividing road. To this,the firm has applied its unifying brick skin, creating depth where formerly there was none. Despite refurbishment, however, two separate receptions remain, like two heads on the one body – the public road confounding any attempt to fully link them. These became the



The original EPR building, riven by the public road, which more than tips its hat to Mies.



subject of some architectural ingenuity (see below), to make a 'positive' of what could easily be viewed commercially as a 'double negative'.

#### **Clever** plan

An ingenious approach to the linking of the buildings treated them as two separate applications. Stiff explains that this developerdriven approach meant that the planners dealt with it as two minor, rather than one major, application - and it could be handled at officer rather than committee level and determined in eight rather then 13 weeks. This had interesting repercussions - one building, No.4, went through with only one condition, while No.10, complicated by daylight/sunlight issues thrown up by a small build out at its rear, was refused by a different officer. Being a refurb, there was no requirement to reduce the existing ratio of glazing to solid, but in the course of steering the scheme to approval the planners began to grow interested in the facade's materials - influenced by those on the already permitted scheme. With both permissions achieved, it was then possible to knock through the two buildings to create a single large

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LEFT: The bold new brick facade refers to the local stock brick terraces of the area, but stands out in strong counterpoint to them.

BELOW: Reception areas complement each other in terms of materials, but remain physically distinct spaces.



on. As designed, the 140mm thick lightweight concrete composite floors sit on new 300-400mm steel beams spanning the road, impinging on the side walls of both buildings and forcing the existing reinforced concrete structure to 'sweat'. Only at a few points did the existing concrete columns need to be beefed up with concrete jackets.

All these extra loadings are inevitably transferred to ground, so it was AKT II's job to ensure the foundations were strong enough to take them. Ruck explains that none of the team was keen on underpinning - the building was close to underground Tube tunnels, limiting what could be done; and from the client side. any works would have had time and cost implications on a job already pressurised by being built out during a recession. Again here, and confident in the integrity of 'good, firm London clay'the engineers questioned another engineering code guideline - that the thick concrete pile caps had no bearing at all on the foundations' ability to take load. AKT II argued that this was not the case, re-appraising the building's engineering model to take account of them, and presenting their findings to Building

'With both permissions finally achieved, it was proposed to knock through the two buildings to create a single large floorplate. It's a permission that was won more by canny degrees than bravura' floorplate. As such, it's a permission that was won more by canny degrees than bravura.

Fundamental to the project's financial viability was the design team's strategy for the new build component that obviated any need to underpin the existing foundations. As an aside, project architect Ed Mullett suggests that the Eureka moment came about when engineer AKT II reminded them of concrete's ability to gain strength incrementally over the years - but the fact is the team could also take advantage of changes to the engineering loading criteria over the same period, opening up the possibility of making the existing structure work harder. AKT II director Andrew Ruck speaks of the typical engineering overprovision at the time it was built, born of British Council of Offices guidelines governing commercial developments in the 1970s and 80s. Then, engineers were working to design loads of 5kN/m<sup>2</sup>, whereas British Standards and Eurocodes for commercial buildings now sit between 2.5+1 kN/m<sup>2</sup> and 3.5+1 kN/m<sup>2</sup>. These new working standards have effectively created greater redundancy in the Pentonville Road building, something AKT II capitalised

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Intelligence | Retrofit



Control, which was minded to accept them. This single move, says Ruck, probably saved the client about £250,000 on the bottom line and 6-8 weeks on a 12-month programme.

#### Stable loads

With the foundations safely taking the additional imposed loads, the architect was free to build its Danish National Format (longer and slimmer than standard) bricks wall off them. The engineers' only concern was that no further load was transferred from the used for this wall back to the main concrete structure. To ensure this, Mullett explains that they detailed the hand-set wall tied back to a Metsec frame, which then tied back to the existing RC frame. This kept the lateral stability of the wall at regular intervals across the facade without bearing off the concrete structure. The separation of one from the other was good for the programme too. Stiff explains that even though the brick construction was at one point running four months behind schedule, this had no effect on the project's critical path because the off-the-peg bronze anodised aluminium Schueco cladding system - with lighter customary mullion extrusion - was installed independently of the brick wall in front of it.

Traditional lime mortar was specified, and its ability to deal with building movement through 'microcracks' meant the architect got the facade it wanted — a seamless one without any expansion joints at all. Stiff adds that a lot was riding on the consistency of the mortar colour in the raked joints, aided by the fact that main contractor Sisk bought a huge batch of it, storing it in dry silos to ensure even colouring across the facade. Consistency of the brick mix was also provided by the fact that Petersen Tegl batched the bricks for delivery pre-mixed using an automated selection process, so bricklayers on site could pick them off the palette and lay them randomly.

The boosted net internal area – from 43,000 to 53,000 ft<sup>2</sup>, a gain of 25% – was due not just to the infill floors between the buildings, but to shunting the air handling plant from the basement to the roof, which was strengthened when the upper floor mansard was built out to create a top floor stepped, rather than angled, facade. Small variable refrigeration flow units replaced older chillers, making room for solar thermal heating. Mullett explains that achieving BREEAM Excellent on the building would have involved more than large PV arrays. so the client was content with its 'Very Good' status. This does not seem to have bothered the commercial market - the building was pre-let before it opened at a higher per ft<sup>2</sup> value than that at the sister Angel building.

It has been a striking reinvention of a tired and dated building, but it is interesting to note that the architects could not bring themselves to fully eradicate all trace of its former guise without at least some acknowledgement of the modernist aesthetic at its core. Outside the ground level entrance are two 6m high solid mirrored steel cruciform columns, rising the full double height of the new reception areas within, transferring the loads of the brick facade at that point to ground. Read with the anodised facade of the infill floor zone, these twin entrance porticoes come together to form a kind of Miesian Tempietto – sealed like an insect in amber within the building's bold new brick facade. It all goes to show that you can't keep a good man down; especially when the man in question was the size of two.

The projecting steel canopy of the reception area and the 6m high stainless steel cruciform columns are a homage to the inspiration for the original building – Mies van der Rohe.



#### PLAN

- 1: Entrance/reception
- 2: Canopy zone
- 3: Floor plate
- 4: Rear escape stair
- 5: Service core and toilets



#### SECTION

- 1: Facing brick
- 2: 2 no. three-quarter bricks located randomly
- 3: Lintel position
- 4: Curtain walling
- 5: Customised cover cap
- 6: Double glazed unit
- 7: Patterned ceramic flint
- 8: Light steel framing



## Municipal Investment Bonds Rochdale.

Rochdale town centre is the focus of major regeneration with hundreds of millions of pounds of investment going into creating a new retail heart that will also provide leisure and cultural facilities, new public realm and car parking with potential for offices and homes.

The redevelopment lies within the eastern part of the town centre, encompassing the existing bus station site, and Municipal Offices building, the Wheatsheaf Shopping Centre, Baillie Street, Penn Street and land to the south of Smith Street. The redevelopment will be complemented by the arrival of Metrolink to Rochdale railway station in 2013 and to the town centre in 2014.

Materials Used: Kellen Breccia Grigio, Tagenta and Liscio paving with Kellen step accessories.

Landscape Architects: Gillespies, Leeds.



For further information please visit: www.hardscape.co.uk or call 0845 260 1748 Intelligence | Retrofit

#### 24 BRITTON STREET

When Archer Associates refurbished a classic YRM office block, it couldn't have dressed it in a more appropriate colour for the eventual occupant, Kurt Geiger

### RED FROM ROOF TO FLOOR

Words Eleanor Young | Images Tim Soar

**POMPEIAN RED.** That is the colour that the Survey of London uses to describe 24 Britton Street, in Clerkenwell, London. It is not on many paint charts. 'Pompeian red has caused us quite a few problems,' says Stephen Archer of Archer Architects. It references an artist's colour; not something convertable to RAL and cladding systems. Nor were the original panels of any use – faded to a dull orange and overpainted they were better for demonstrating the instability of red under UV.

Number 24 Britton Street holds a special place in architecture. It was designed in 1974-7 by YRM (RIBA J, March 1978) and served as its offices for many years, later becoming home to Wilkinson Eyre. It was enlarged, again by YRM, in the late 1990s (RIBA J, March 2000). But when Great Portland Estates took it over it was still overheating and with a sloping site, half its space is in the basement, leaving some workers tucked away in very dark corners. Finding the front door was not too easy either. It was set in behind an historic Bath stone facade which was moved to Britton St in the 1970s as part of wider development of the area, and the entrance appeared as just sliding glass doors recessed beneath oversized red/orange spandrel panels.

Hidden away in a quiet London sidestreet, 24 Britton Street's reincarnation under Archer Architects now houses another design brand, Kurt Geiger. From here are designed extravagant, perilous shoes that grace the high streets of the UK and the world. The refound red facade chimes with Kurt Geiger's own branding – a surprising serendipity as it was only confirmed as tenant after the project had gone out to tender.

As a building of special local interest in a conservation area the planners had a certain interest in the colour. The practice went to art historians to work out exactly what Pompeian red is. The team brought along some samples. 'The planners wanted to see red but they were surprised by quite how bright it was,' Archer reveals. The panels were actually knocked back one RAL colour towards red in consultation with the planners.

More critical to the building's future than the aesthetics was the performance of the envelope. Not only did the original cladding's colour fade, it was also very lightly insulated. The practice kindly describes it has having reached the end of its useful life. Upgraded aluminium panels were beefed up with insulation (now 75mm proud of the glass, rather than flush) and new caps were brought in as the old curtain wall system was no longer on the market.

Shading was also needed to reduce heat build-up. Carefully calculated with the services engineer were an array of very slim, ovalsection tubes on the south and south-east facades. Designs for a bespoke profile were ditched when it was realised that wind might start reverberations and a wind tunnel test would be needed. The tubes cluster at the top of each storey for maximum shade but there



ABOVE: A new set of louvres wraps south and south-east facades, seen here from the neighbouring patch of park.

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LEFT: Inside, a new atrium brings in light to a dark corner of the site below ground. are fewer in the centre at eye level, leaving the views unobstructed. In the same red, with a red gloss powder coating, they almost represent an abstraction of the building.

Inside, chilled beams that had long since been plastered over were barely functioning. Archer does not regularly use chilled beams but likes any technology that can keep a building cool without using energy guzzling fan coil units. Archer Architects left the beams standing proud in the ground floor canteen with the rest of the services which sit exposed in the ceiling void. He is proud of the building's hard-won BREEAM Very Good rating – not Intelligence | Retrofit





ABOVE LEFT: The existing structure allowed a good sized atrium to be cut through the floor slab. Putting three columns in each position ensured they were as slender as possible.

ABOVE: Storage and style were critical in the new desking system.

LEFT: 'Retail' spaces for trialling displays in the basement, a small photograph studio tucked into the centre of the plan and a management floor at the top of the building, plus plenty of offices.

is the feel of the rubber floors (actually rubberstyle floor tiles for ease of access) and the pinboard-faced storage in white chipboard. Through Workform Environments it procured the elegantly organic Beta System from Tecno designed by Milan-based architect Pierandrei Assocciati with long curvy drawers of storage now as likely to be stuffed with heels as with folders. It has also brought in the surprisingly spongy Club sofas from Quinze & Milan. The patented QM Foam which they are made from is the result of the chemical reaction between polyurethane and different layers sprayed onto it which gives a water-resistant compound - it looks hard but is unexpectedly springy. On the top floor where the directors' rooms follow the perimeter, each has imparted their own character through stylish furniture.

One of the few remnants of the original design that has not been seamlessly absorbed is the stairwells where the tall narrow doors, blockwork walls and narrow square section handrails speak of a different time. But for Kurt Geiger and Great Portland Estates this is a thoroughly modern building.



bad, he says, for a reused old building.

One move dealt with both the darkness in the north-west corner of the basement and the issue of finding the front door. Archer Architects took over half the square to the front of the building and built a small glass pavilion extending out from the original structure. Outside the upstand is not of red but of mirror panels, red with reflection and clearly proportioned for the spandrel panel dimensions of its older neighbour. To the right of the entrance desk, Archers cut the floor slab away to make a two-storey atrium dropping away from ground level. Three clusters of three columns were calculated to avoid a more heavyweight structural solution. Clad in stainless steel they give an extra shine to the space. Under here are the training and show rooms that allow displays to be trialled. You are led down to them by a helical steel staircase, red on the inside, white underneath, which arrived in two pieces to be lowered into place.

Archer Architects was lucky that Kurt Geiger also engaged it for fit-out. Somewhere between design workshop and high end creative studio

#### **BLINDED BY THE LIGHT**

Almost 3500 oval-section, extruded aluminium, tubular louvres create an external shading structure, across the third and fourth floors. Each measures 51mm wide by 40mm high, with a span of 1.8m. Fixed horizontally, they are grouped into 47 vertical stacks, each measuring almost 8m in height, *writes Levolux*.

The pitch of the louvres in each stack varies. At high level, they are packed tightly together, with a pitch of just 60mm, but the pitch increases incrementally to 480mm at the centre of each floor. The 'waves' of louvres running up the building produce the optimum level of shade for the second, third and fourth floors, while maximising daylight levels and giving occupants good outward visibility.

The fifth floor gets the most sun. To help maintain a cool, comfortable environment for its occupants, 53 automated external, motorised tensioned roller blinds from Levolux were employed at high level, around its perimeter.

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### STARCK. A CLASSIC REVIVED.

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#### PRESIDENT'S MEDAL FOR OUTSTANDING PRACTICE-BASED RESEARCH

Sofie Pelsmakers' Environmental Design Pocketbook, which was commended in the awards, brings some clarity to a sector overcrowded with codes and products

## GOOD FOR THE ENVIRONMENT

**RAPID INNOVATIONS** in legislation and technology in recent years have generated a plethora of products for sustainable design. Each may be valuable in itself, but taken together, they can, in their sheer range and variety, begin to smother the decision-making process. Straightforward answers can seem hard to find – even though the same questions get raised again and again by practising architects.

This is where *The Environmental Design Pocketbook* is pioneering: it is a carefully considered response to the architect's practical information needs in support of the actual delivery of low carbon and sustainable buildings. It was written with busy practising professionals in mind: those who want sustainable design advice which is easy to find and easy to understand, apply and communicate to clients and others in the design team. It is for the busy practitioner looking for applicable legislation and codes and quick explanations of the main design principles while finding answers to commonly asked questions and clarifying misconceptions.

The aim of the book is to 'mainstream'

'The book synthesizes and communicates a vast array of information into a single usable source and architects will regain some of their time to apply environmental theory in practice'

#### EXCERPT: DESIGNING WITH THE WIND

For best building ventilation and protection, it is recommended that buildings are skewed by 30° to the prevailing yearly or summer wind direction. Taking into account prevailing south-westerly winds in most UK locations and best winter solar gain opportunities, this means:

> a street axis 15°-30° from the west axis, towards west-south-west orientation in most UK locations > exceptions to this include Edinburgh and Plymouth. Owing to these cities' prevailing wind patterns, they would benefit from a street pattern on the east-west axis.



South-westerly main wind direction

Courtyard width should equal height of building if enclosed on all sides. This will provide wind buffering and allow sufficient ventilation and winter solar gain.



sustainable building by improving how we design and build, allowing architects to handle complexities with confidence and in a limited amount of time. The book helps readers understand complex design and construction principles, while reiterating all the basic, effective measures often overlooked in today's pursuit of 'innovation' and box ticking. It manages to synthesize and communicate a vast array of information into a single usable source and architects will regain some of their time to apply environmental theory in practice, time which would otherwise be spent deciphering codes and theories. The book has been described by Angela Brady, president of RIBA as: 'an invaluable tool in a fast-changing and complicated field ... packed with useful information and guidance'.

The book puts into one single source a broad and complex knowledge base relevant to everyday practice and provides such tools as: > a'zero carbon calculator' and 'carbon footprint calculator' as well as embodied carbon calculator with worked examples > decision matrices for the initial feasibility of low/zero carbon energy sources to comply with on-site renewable energy generation requirements

>design and construction checklists, such as flood design response, internal environment, future proofing strategies, material specifications, design for deconstruction, concrete design, airtightness checklists and climate change adaptation strategies >further reading references, codes and legislation as well as flagging up where Code for Sustainable Homes and BREEAM credits apply >regional UK key recommendations where applicable, and take into account regional future predicted climate changes >a website provides the reader with live web links and recent updates to keep the book up to date in between future editions: www. environmentaldesignpocketbook.com.

**Sofie Pelsmakers** is a chartered architect and environmental designer. She is a doctoral researcher in building energy demand reduction at the UCL Energy Institute and co-founder of Architecture for Change. The Environmental Design Pocketbook received a commendation for the 2012 RIBA President's Medal for Outstanding Practice Located research.



#### EXCERPT: UK WIND CHARACTERISTICS

Working with the wind is crucial for successful urban environments. Tightly knit, they protect each other from wind, but reduce each other's solar gain, lack summer ventilation and pollution may not disperse. UK winds come from the Atlantic, which explains the frequent and heavy rainfall on the western side of the UK. Air from the European mainland is less moderated in temperature as the North Sea/Channel is too small to have an effect. As a result, the south-westerly winds are less problematic than the colder north-easterly or south-easterly winds over mainland Europe.



#### PRESIDENT'S MEDAL FOR OUTSTANDING PRACTICE-BASED RESEARCH

Sarah Wigglesworth was commended with Around & About Stock Orchard Street, a study based on the ideas and context of her idiosyncratic house

## **BEYOND THE BALE**

#### **AROUND & ABOUT STOCK ORCHARD STREET**

documents a building project that is itself researchin-action - 9/10 Stock Orchard Street, colloquially known as the straw bale house. Its aim is to show how architecture is a process, tracing the changes that take place in building from conception through its evolving occupation and wear. While it is a book about architecture, it does not deal principally with the building as a visual or historical object. Rather, it aims to situate the building in a broader cultural context, exploring the many conversations engaged by architecture, to examine the extended field in which architecture is situated and produced. Intending to show architecture's richness, the book drills down beneath the discipline to reveal the myriad aspects that underpin the conception, making and understanding of the built environment. It makes a wide range of material on the project available (drawings, gantt chart, photographs, data) and is not afraid to explain the theoretical intentions behind the design or to assess aspects that might be deemed negative (such as the building's energy use). It deliberately aims to cross the divide between professional and amateur, and, by containing information of

'It aims to situate the building in a broader cultural context, exploring the many conversations engaged by architecture, to examine the extended field in which architecture is situated and produced' all different kinds, to appeal to experts in the field, students and interested lay readers alike.

The buildings at 9/10 Stock Orchard Street are the starting point for a discussion on theory. practice, education, material culture, narrative, sustainability, media, authorship, information and communication technology, feminism, finance, landscape and insurance - many of the issues that influence the making and reception of contemporary architecture. This is an interesting moment, when capitalism is under threat, peak oil has been reached and climate change is an issue, when the future of our cities is being examined and computer technology is transforming our lives. The book explores the connections between the ideas behind the project and some of these issues. including the contingent aspects inherent in the making of a design - which is to say, the messy translation from theory to practice and back again. The book itself mirrors the unpredictable nature of practice, enjoying the oscillation between control and accident, while still attempting to produce a coherent narrative and a beautiful object.

I invited a group of contributors to set out their ideas 'around and about' the building. Some were connected with the project and had intimate knowledge of it. Some had shown interest in specific aspects while others were experts in areas beyond my own expertise or interests. One essay provides feedback on energy data and offers a commentary on the 'greenness' of the building in the current context. Punctuating the texts are short essays by people with some involvement in the building and photos that record the building's changes over the 10 years it has been occupied. Duffy designed the book, clarifying and amplifying its message.

Sarah Wigglesworth is an architect and educator



MVHR airflows: but with a ventilation unit in the loft space – convenient for the builder not the householder.



#### SUSTAINABLE HOMES

The UK has no shortage of technology to build low carbon homes, but do we have the skills to make the most of it? Richard Partington isn't quite convinced

## DON'T BE BEATEN BY TECHNOLOGY

THE HOUSE BUILDING INDUSTRY has undergone great change, but are we prepared for 2020 when the industry must deliver zero carbon homes — or, by European definitions, 'nearly zero energy homes'? These will be very different to those being built now. They will probably rely on mechanical ventilation and heat reclamation, and will have low carbon technology generating energy, space heating and hot water.

Improvements in airtightness and insulation have led to the widespread use of mechanical ventilation to provide background air that would previously have been supplied by 'leaky' fabric and trickle ventilators in windows. The technology is relatively new to the UK but concerns already exist that homes with mechanical ventilation are complex to maintain and operate; and that the systems may not deliver their full potential. There are also fears of inadvertently inviting problems like overheating and poor indoor air quality.

#### Keep it logical

In theory, mechanical ventilation with heat recovery (MVHR) can deliver plentiful fresh air, with no draughts and barely perceptible background noise. However, the way designers incorporate this technology and the physical space given to it is critical for its correct operation. Ductwork must run in logical positions and co-ordinate with structural and building fabric elements. Coupled with space provision, an effective design will anticipate maintenance requirements, access and the position and 'useability' of controls.

MVHR is generously rewarded in compliance tool SAP, based on design assumptions regarding the efficiency of the fan pushing air around the home, the airtightness of the house, and the efficiency of the heat exchanger. These assumptions can all be compromised by poor design, installation or understanding of the system in use. To deliver the benefits, the design and installation of the unit and its ductwork must follow best practice, supported by rigorous commissioning. Failure to get all the components right can have more profound consequences than unrealised energy savings. If the system is costly to run or intrusively noisy the user may turn it off — inviting condensation, health and air quality problems.

The NHBC Foundation has supported several studies into the efficacy of mechanical ventilation and other potential causes of underperformance of heating and services in new homes (see NHBC NF 41). A guide will be launched this month looking at the implications for small builders if future homes are to incorporate these complex services.

The guide suggests that instead of fitting the services and plumbing around the shell of the structure, the house should be designed around the services and decided in tandem with structure and layout. Otherwise component parts get adapted on site, reducing performance.

#### ... and rigorous

The whole question of design and efficiency of services is not restricted to ventilation. The Energy Saving Trust's field trials into heat pumps (see links below) revealed high variability in technology performance, caused by factors including poor design, inadequate installation, and a general misunderstanding of how the technology interacts with 'reallife' demands of an occupied home. For a heat pump to work efficiently the designer must understand the external conditions and heat capacity of the ground (for GSHP); the efficiency of the exchanger and pumps collecting and distributing heat; the characteristics of the emitters (radiators and underfloor coils); likely demand profiles for heat and water; and the interaction with other potentially competing technologies such as solar thermal collectors. That's quite a complex system and the homes that do perform well have invariably been delivered by a competent team of designers and energy consultants retained through the build process and supported by an interested builder and dedicated client applying rigorous quality procedures throughout – the sort of rigor promoted by PassivHaus advocates.

Unfortunately, much innovation has been trialled in the affordable housing sector where conditions for grant funding dictate higher levels of performance under the Code for Sustainable Homes. Feedback from the Carbon Control and Comfort group of academics, affordable housing managers and users suggests this sector may be less capable of engaging with the operation and controls that new technology demands. And the delivery mechanisms used for affordable housing may not supply sufficiently robust solutions for the home occupier. There is a general consensus in the UK that our low and zero carbon industries struggle to acquire the wide spread of practical skills necessary to deliver performance in the field. No doubt Ecobuild will showcase a bewildering array of new technology this year, but do we have the designers, installers and housing managers to make best use of it?

Designing Homes for the 21st Century is written by Richard Partington Architects for the NHBC Foundation More information

Energy Saving Trust (2010). Getting warmer: a field trial of heat pumps. http://tiny.cc/seutrw DECC (2012). Detailed analysis from the first phase of the Energy Saving Trust heat pump field trial. http://tiny.cc/xfutrw

Zero Carbon Hub (Aug 2010). Carbon Compliance for Tomorrow's New Homes. Topic 3: Future Climate Change. http://tiny.cc/igutrw

Good Homes Alliance (2011). Ventilation and good indoor air quality in low energy homes: finding proven good practice. http://tiny.cc/vhutrw

NHBC Foundation, Low and zero carbon homes understanding the performance challenge NF 41: http://tiny.cc/riutrw

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#### **RIBA PLAN OF WORK 2013**

Last month, Dale Sinclair and Adrian Dobson discussed the thinking behind the review of the RIBA Plan of Work. Here they explain the conceptual shift in the new PoW

## **PLAN FOR THE FUTURE**

**RIBAJ**: What are the main changes in the RIBA Plan of Work 2013?

**Dale Sinclair**: The RIBA Outline Plan of Work 2007 consists of 11 work stages defined by the letters A-L, a description of key tasks, and reference to former OGC (Office of Government Commerce) Gateways. The RIBA Plan of Work 2013 has eight work stages defined by the numbers 0-7, and eight task bars.

These eight stages are derived as follows: > *Stage* o is new. In it a project is strategically appraised and defined before a detailed brief is created. This is particularly relevant in the context of sustainability when an extension, refurbishment or rationalised space plan may be more appropriate than a new building. Some activities in stage o are derived from the former (RIBA Outline Plan of Work 2007) stage A. > *Stage* 1 merges the residual tasks from the former stage A with the stage B tasks that relate to carrying out preparation activities and briefing in tandem.

> Stage 2 maps exactly to the former stage C. > Stage 3 maps broadly to the former stage D. The strategic difference is that in the RIBA Plan of Work 2013 the developed design will be coordinated and aligned with cost information by the end of the stage. This may not increase the amount of design work required, but extra time will be needed to review information and for making any changes arising from the comments made, until all the outputs are co-ordinated before the Information Exchange. > Stage 4 comprises the residual technical work of the core design team members. At the end of stage 4, their design work will be completed, although they may have obligations to check fabrication design information during stage 5 or respond to design queries that arise from

work undertaken on site during stage 6. > *Stage 5* recognises the importance of design work undertaken by specialist subcontractors and/or suppliers employed by the contractor (Performance Specified Design in JCT contracts). The need to define this work early in the process, in a design responsibility matrix, is a core recommendation of RIBA PoW 2013. > *Stage 6* maps to the former stage K — but also includes stage J.

> Stage 7 maps to stage L but is likely to embrace further duties arising from post-completion and post occupancy evaluation activities.

**RIBAJ:** this leaves some major tasks out of the work stages, notably procurement. How are they being addressed?

**DS**: While the tendering stages have been deleted RIBA Plan of Work 2013 replaces them with a procurement task bar. When it is launched in May there will be a free online version enabling users to customise a practice or project RIBA PoW 2013 to meet their specific needs. In a customised Plan of Work the selected procurement route will be inserted with specific activities included at each stage.

The new programme and planning task bars will allow a number of options to be included in the custom plans. The remaining five task bars contain activities specific to each stage. RIBAJ: Many architects will be interested how the new RIBA PoW will affect fee structures and what relevant guidance will be provided. **DS**: Many issues are affecting fees, including the recession, BIM, significant variations in the services required and/or provided or the information provided at each stage, so it is difficult to provide a definitive statement on fees. However, the changes to the current stages are not significant. Practices should consider how the strategic changes influence their current processes and charge-out rates. For example, stage o is likely to be chargeable on an hourly rate whereas the co-ordination exercises undertaken at stage 3 may necessitate an increase in the previous stage D fee. **RIBAJ**: When will RIBA Plan of Work 2013 take over from the old Plan of Work?

Adrian Dobson: The paper and online versions of RIBA Plan of Work 2013 will be available in May. At the same time new alternative services schedules for RIBA Appointment agreements and a new version of the Architect's Job Book will be published. We anticipate that both the old and new versions of the Plan of Work will remain in parallel use for quite some time. But we also believe that the advantages of the RIBA Plan of Work 2013 will quickly become apparent and that many people in the construction industry will start to make the switch sooner rather than later.

**Dale Sinclair** is author of the RIBA Plan of Work and **Adrian Dobson** is RIBA director of practice



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#### LEGAL

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Where does the duty to warn of potential dangers or design errors in other people's work begin and end? Stacy Sinclair says we can learn from a chilling tale

## DANGER SIGNALS

A DESIGNER (or contractor) may have a 'duty to warn' of, for example, potential dangers on site or obvious errors in the design/specification of another consultant. This duty depends on the particular facts at hand so the designer must continuously assess each situation. This is particularly important in the collaborative BIM environment where information is, arguably, more accessible to all.

The recent case of Cleightonhills v Bembridge Marine Ltd & Others is a reminder of the legal principles of this 'duty to warn'.

#### No warning

This case arose out of a serious accident at a boating yard. A young employee was helping to manhandle a boat from a recently constructed first floor external gantry platform into the adjacent workshop. As he pushed the boat on a trolley, the floor grating failed and he fell 11 to 12 feet to the floor below. The loose grating fell on him inflicting severe traumatic brain injuries. The boatyard owner agreed damages for personal injury in excess of £7m and then brought proceedings against those involved in

the design, construction and/or supply of the building and first floor gantry platform.

Proceedings against the designer and structural engineer were settled by agreement. This left claims against the subcontractor for the supply and construction of the platform, the sub-subcontractor for the fabrication of certain platform elements and the selfemployed draughtsman who prepared detailed fabrication and working drawings.

Here, the complaint was that they failed to appreciate the intended use of the platform. The judge held that all three exercised all the reasonable care and skill which might reasonably have been expected of them in doing what they were employed to do and in what they actually did. The real problem was the failure by the primary designers to understand and provide for the likely horizontal or lateral loads on the platform.

#### Third parties

With regard to the duty to warn, the judge said there could be no criticism of the third parties for not warning those further up the

line that there was a potential problem with the design specification. Nothing in the documents would have alerted a reasonably competent and careful party to the fact that the platform was under-designed. Where a construction contract does not spell out all that is to be provided, the judge noted that: 'That which is not expressly specified but which is necessary must be reasonably suitable for what can otherwise be gleaned as the purposes for which the building, or at least the unspecified element, is to be used. Where those purposes are expressly spelt out in the contract documentation or where there is reliable evidence that those purposes (if not so spelt out) were communicated to the contractor prior to the contract, those will be the purposes to which reasonable suitability relates.'

For example, a party might reasonably be expected to pick up an obvious design error (ie a missing beam or column), but not to cross check any unexpressed design assumptions.

The judge also noted that there can be little doubt that a failure to warn in the case of potential danger to people may give rise to a breach of any duty of care owed to a third party by a party who knows of the danger. Where the parties are in contract, the duty to warn may extend to dangers of which the party in question should have been aware. In purely tortious circumstances, any duty to warn may not in fact extend to warning persons who might be affected by the danger; it may be limited to warning either the party with whom the person required to warn is in contract, or the local authority.

Stacy Sinclair is with Fenwick Elliot LLP

#### IN PLAIN ENGLISH

You owe a duty of care to your client, but it does not apply to financial loss

#### **DUTY OF CARE**

A DUTY OF CARE is owed by a construction professional to his client by virtue of the contract, or a duty arising in tort not to cause damage to others (independently of any contract). It is settled law that a builder does not, due to his contract to construct the building, assume any liability in tort of negligence in relation to defects in the building giving rise to purely economic loss. Where there is a duty, liability can only arise if the defect remains hidden until the defective structure causes personal injury or damage to property other than the structure itself. If the defect is discovered before any damage is done, the loss sustained by the owner of the structure, who has to repair or demolish it to avoid a potential source of danger to third parties, would seem purely economic.

In the case of Cleightonhills (above), the judge noted that the scope of a tortious duty of care is: 'primarily determinable by reference to what the party owing the duty is at least broadly employed to do or actually does'.

It does not follow that if a party is in breach of the contract pursuant to which it is involved in the project in question, it will be in breach of a duty of care owed to someone who is not a party to that contract.

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#### REAL LIVES

Chun Qing Li had a dream – and determination. It got his pavilion built

## WHERE THERE'S A WILL



'Because the people who are crazy enough to think they can change the world are the ones who do' – *Steve Jobs* 

**APPLE HAS** the same access, talent, technology, marketing condition and the same consumers as other computer companies, so how does it continue to lead innovation?

As a typical architectural student I did not have the recipe for success. But I had a dream of building a pavilion. When I showed some rough sketches of my ideas to my colleagues, they said: 'It's impossible!'

The challenge was not only to solve the design issues, but also to raise the money. How to finance such a challenging project during the recession? How much would it cost? Who would build it? Where to exhibit it? And that little problem of how to find the time to do it; at the time I was completing my part II, then I got 'I was developer, financier, architectural designer, salesman, sponsorship liaison, human resources, project manager, main contractor, builder and end user. It has been a physical and emotional marathon'



a full time job and was also doing my Part 3. I couldn't answer all the questions, but I believed. So I started approaching companies as a salesman for the sponsorship. After thousands of attempts, rejections and failures (I sent out around 5000 sponsorship sales pitches via post, email, phone and meetings and spent about £2000 on envelopes and stamps), I have inspired a range of people and companies to believe in my pavilion design, Kreod. They have kindly provided products and services: space from developer Quintain, advice from Ramboll and Evolute among others, timber from Kebony, and labour from many.

Kreod is a demountable pavilion of three seed-shaped pods that can be configured in different ways to create an exhibition space which is also a landmark structure. Inspired by nature, it is made of interlocking hexagons.

In the end, as my role was the main contractor, I quit my job: I had to be on site to make sure the project was delivered and also to take responsibility for health and safety. But my role in this project was not to solve every single problem - it was to create an environment that would make it a win-win for everyone involved and ensure the project was delivered. People worked on Kreod not because they had to, but because they wanted to. They saw it as a great opportunity to learn new skills and gain valuable experience. Those involved in the construction included a scientist, police constable, artists, architects and designers. And interestingly, a third of the construction team was female.

I was developer, financier, architectural designer, salesman, sponsorship liaison, human resources, project manager, main contractor, builder and end user. It has been a physical and emotional marathon over the last three years —everything beyond design was completely outside my comfort zone. Yet there was no one pushing me to do this. I was motivated by a desire to achieve for the sake of achievement. Last September the pavilion was launched in front of the 02, where it remains until this summer, bar a spell at Ecobuild.

I hope the story of Kreod will encourage and inspire others, especially unemployed architecture students and qualified architects. If I can do it, you can do it. You don't know how much you can you do until you stand up and try.

As for me, I am working on property development and the next pavilion — which I want to get built by the end of 2013. And I want to get the Part 3 out of my way.

Chun Qing Li is founder of Pavilion Architecture

## RIBA 🖽

## **RIBA Council - Council Member Elections**

## **RIBA Council 2013 – 2016**

Nominations are invited for Chartered Members to serve on the RIBA Council for a three-year term beginning on 1 September 2013 as either Nationally Elected or Regionally Elected members.

#### Nationally Elected Seats – 6 Seats

Any current Chartered Member is eligible to stand for one of the six seats available in 2013.

#### **Regionally Elected Seats – 8 Seats**

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

## East - 2 seatsScotland North - 1 seatSouth - 2 seatsSouth East - 2 seatsUlster - 1 seat

### **RIBA Council 2013-14**

#### Associate Member – 1 seat

Nominations are invited for an Associate Member to serve a one year term from 1 September 2013. Candidates must be Associate Members or eligible to be Associate Members at the beginning of the Council session.

#### Student Member Seats – 2 seats

Nominations are invited for Student Members to serve a one year term from 1 September 2013. Candidates must be UK based students who are Student Members or eligible to be Student Members at the beginning of the Council session.

#### **Nomination Process**

Candidates for all seats may download the relevant forms and guidance notes from the RIBA web-site at www.architecture.com/elections from 1 April 2013. Completed nominations must be received by the Constitutional Affairs Secretary of the RIBA by 5.00 p.m. on Tuesday 14 May 2013 in accordance with the guidance notes.

#### Members who will continue on Council

The following Councillors will continue to serve on Council in the 2013-14 session:

Tim Bailey, Russell Bateman, Mark Benzie, Dagmar Binsted, Angela Brady, Matt Brook, Peter Caplehorn, Sydney Chapman, Elspeth Clements, Anthony Clerici, Ian Collins, Nela de Zoysa, James Fischer, Brian Godfrey, Christopher Hampson, John Hickey, Stephen Hodder, Alan Jones, Ivan Jordan, Mark Kemp, Martin Knight, Dominic Kramer, Walter Menteth, Robert Mitchell, Peter Oborn, Owen O'Carroll, George Oldham, Patrick Redmond, Wiebke Rietz, Samra Satwinder, Joan Scott, Yasmin Shariff, Alan Shingler, Dale Sinclair, Sumita Sinha, William Smedley, Meryl Townley, Elena Tsolakis, Peter Udall, Pierre Wassenaar and Sam Webb.

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

Please direct any questions to the Constitutional Affairs Secretary at the RIBA (66 Portland Place, London, W1B 1AD, tel. 020 7307 3883; e-mail : margaret.ader@riba.org).

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#### BUILDING INFORMATION MODELLING

Newcastle finds itself becoming a centre for BIM expertise, and it's helping practices that are struggling with recession



Words Eleanor Young



WALKING UNDER the grand steel arch of the Tyne Bridge with the once busy river far below, it seems incredible that, just up in Newcastle's streets, are many of the people figuring out the construction landscape of the future. There are practices which have found a way to add value to their design - Space Group and its BIM consultancy and Ryders with its sponsorship of the BIM Academy at Northumbria University. There's NBS, part of RIBAJ's parent company RIBA Enterprises, which is forging ahead creating BIM objects for specification. And then there are digital BIMenabled surveyors EBim and 4Projects, which design collaborative software solutions from nearby Sunderland (as an aside, even Londonbased Ash Sakula is using Newcastle for BIM, learning through a housing project at Ouseburn).

And they haven't just got their heads down getting to grips with BIM on live projects. They are also imagining and defining the future Could BIM linked to geographic data incorporate wider environmental modelling?

'It has a very different formula to most private practices; a long term, contractual bond with the council yet a corporate push to look for other jobs; the security of a major firm but the uncertainty of contract renewal' of BIM and how it works across construction. Late last year many industry and government professionals gathered at Ryder's office in Westgate Road, Newcastle, to look at where BIM would be in five years time (see box). There is definitely a BIM cluster going on here. The NBS' Stephen Hamil, who has become one of the faces of BIM both in the UK and abroad, has been quoted as saying that at the UK's biggest BIM show last year 'almost everyone who spoke had a Geordie accent'. He puts it down to the good university construction courses nearby, not only at Northumbria University but also Teesside, Durham and Newcastle itself. Hamil graduated in structural engineering from Durham before a PhD in computer modelling: the perfect cocktail for a BIM specialist.

The second factor, he believes, is the way areas like the north east have been hit hardest by recession. Practices have had to reinvent themselves and look for new business. The Space Group has long been based in Newcastle, as Waring and Netts until 2008. In 2011 it formed the fast growing BIM. Technologies. Work includes laser scanning existing buildings such as a listed building at Central Newcastle High School in preparation for refurbishment, and co-ordinating BIM for subcontractor packages on the work to prepare the Commonwealth Building for the arrival of the Design Museum. It has also played a major part in the annual BIM Show Live. Without BIM only the first of these would have been a Space Group project.

Ryder announced in 2011 that it was helping set up the BIM Academy with Northumbria University. At a time when most practices were being squeezed this seemed a bold and optimistic move. To Peter Barker, managing director of the BIM Academy and a Ryder board member, the joint venture was a way to grow BIM beyond internal efficiencies which had given the firm a certain robustness in delivering quality. The profit-share on the limited company means the benefits and profits of work in teaching at the university, and wider consultancy and enabling role on BIM, flow into Ryder without putting it in a BIM straightjacket.

The Academy is at the forefront of research on using BIM as an everyday tool to enable carbon assessment. Through 4BIM it is helping provide Regional Focus | North East

## **A**

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the capabilities for the construction sector to meet government targets for all public sector construction projects to use collaborative BIM by 2016. The university's estates department is also going BIM, exploring its potential live on 32 buildings on its campus which have all been modelled — some down to the detail of power points and fire extinguishers. Ordnance Survey BIM models of the city have been used to show its potential for plugging into geographic data, for example on flood modelling.

The list of staff at the BIM Academy shows quite what an industry-wide project BIM has become – as does its list of collaborators from national contractors VINCI Construction and manufacturer Kingspan on its 4BIM research, led by 4Projects. The North East BIM Hub, run by the Construction Industry Council, also brings in many disciplines including facilities management. Newcastle is the ideal size to encourage such collaborations: large enough to have a significant construction culture but not large enough for professional silos.

Barker sounds a note of caution about the Newcastle BIM cluster: the contractors are not even halfway there. In Newcastle and other regions to which the BIM Academy has taken its free seminars, 'contractors still have their heads stuck in the sand'. Barker and NBS' Hamil shuttle up and down to London (where contractors in particular are investing in the technology) or jet off to talk about BIM in the Middle East. On the upside it clearly shows that this investment in BIM in Newcastle is driving not just a local industry but a national technological and cultural change for the future, and one that is eminently exportable.



Ryders' factory for Akzo Nobel - modelled in BIM.

#### WHERE WILL BIM BE IN FIVE YEARS TIME?

Some of the people at the forefront of BIM got together to discuss where we are with BIM at today, and what needs to be done to get the industry up to speed with the technology

Words Peter Barker

GATHERED IN Ryder's office for an informal discussion on where BIM will be in five years time were: Mark Bew, chair of UK government BIM Implementation Group, Richard Waterhouse, CEO of RIBA Enterprises, Richard Wise, partner at Ryder Architecture, Peter Barker, operations director of BIM Academy, Simon Lewis at Dickinson Dees, Stewart McKenna, Mark Clasper, Andrew Greener and Craig Dickinson of Ryder, Richard Watson, executive director of NBS and Stephen Hamil, director of design and innovation at NBS.

The discussion was free flowing and diverse, covering design, procurement, policy and standards, technology, education and culture. The intention was to recognise success to date and identify areas for innovation and barriers to adoption, while recognising the challenges ahead.

There is a growing realisation of the importance of data structure, quality and transferability, rather than geometry alone. We need to talk less about 'the model' and more about 'the data'.

The power of data was brought into focus with the observation that one of the large high street banks knows more about its customers' sociological behaviours from their credit card data than it does about its own premises.

There was an observation that the management of BIM is starting to be seen as a complex 'black art' and is in danger of being overcomplicated by project managers viewing it as an additional service. BIM management is misunderstood by some clients who regard it as a purely technological challenge which can be simply be solved by a software purchase and training; others are intimidated by a perceived complex restructuring of management processes. The truth lies somewhere between and follows the principles of Latham - get the process right before you think of the technology. While there may be a skills gap in this area, there was speculation that unless understanding is improved, we may find we have a new profession whose purpose is the creation of overcomplex BIM execution plans without adding real value to the process. Perhaps

there is an opportunity for architects to re-establish a leadership role, as they are usually engaged early and have the opportunity to establish a robust design management process at the outset of a project. Whether the profession can respond to this opportunity remains to be seen.

Another view was that despite these opportunities for architects and engineers, it is constructors who will be leading. Contractors will deliver to standards which they help establish, using their products and systems and their people. 'We may soon have a situation where the majority by number will use 3D design and basic BIM processes and procurement will still be traditional. The majority by value though will be contractor-led and will be doing BIM properly.'

Designers should be working smarter, offering BIM as an inherent part of their service to add value and quality, not as an extra using a BIM draughtsman.

This led to a discussion on object libraries, levels of detail and the role of the supply chain. Take out the tedium and waste and concentrate on design quality, cost management and programme efficiency. There is the option to create bespoke designs from standardised object templates and data structures. Further, we shouldn't standardise everything but only where it makes sense. 'Why redesign every fire escape stair from scratch when you can choose from a library and spend more time designing a beautiful atrium stair?'

Discussion moved on to appointments, contracts and insurance: 'It's crucial to get the right people involved early enough and to understand what outcomes they need from the start.' The example was given of facilities managers who are often not brought into the project team until construction stage and often have a poor awareness of BIM processes and technologies. This must change.

This was a stimulating discussion which may have raised more questions than it answered. One final thought from around the table: 'The problem with BIM adoption at present is that the technology is forging ahead but culture is lagging behind.'

See the full version of this at http://collab.northumbria.ac.uk

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#### TREND UNVEILS THE GREAT METROPOLIS

Trend GB has launched its latest Metropolis collection of hand-crafted Italian glass mosaic designs, in a rich assortment of colours and textures that coordinate or contrast beautifully with any decorative environment. This versatile new collection joins the successful Liberty 'designer' mosaic among the flagship ranges of the Trend tile catalogue, bringing the same alternation of smooth and undulating pieces and light refractive characteristics.

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#### MARLEY ETERNIT PUSHES THE ENVELOPE SOLUTION AT ECOBUILD

Marley Eternit, leading provider of roofing and facade systems, will be unveiling a comprehensive range of architectural facade solutions at this year's Ecobuild, **stand N1230**.

Headlining the display will be Equitone, the new international umbrella brand for their architectural fibre cement facade materials.

As part of showcasing the Equitone facade offering Marley Eternit will be unveiling a selection of new colours recently added to the range.

W www.marleyeternit.co.uk



#### STEELIGHTS/COPPERLIGHT GLAZING

A design adaptable, Stainless Steel/Copper and Glass, 30 minute fire rated glazing system, updated in material from a 19th Century glazing principle. Extremely strong, engineered and with a hidden jointing method, to offer a 21st Century 'retro' decorative potential. Also with size variations within a single unit extra design potential is possible, together with the juxtaposition of different glass types and textures.

#### W www.steelights.co.uk

#### **MUMFORD & WOOD**

Bespoke, high-performance timber windows and doors by specialist manufacturer Mumford & Wood have been specified for an inspirational newbuild property in Surrey. Following the perfect symmetry of Georgian architecture, the property features large traditional box sashes and tall and elegant complementary casement windows, fixed glazed panels and French doors from the Mumford & Wood Conservation™ range.

BSI Kitemark, Energy Saving Trust and Secured by Design accreditations.

↑ 01621 818155 W www.mumfordwood.com



Altro's latest safety flooring systems offer the choice of adhered or adhesive-free flooring in a new and varied palette of 42 colours, giving even greater flexibility and a truly sustainable option. Altro Walkway™ 20 and Altro XpressLay™ now share an enhanced palette of 23 colours including plain and chipped options. New Altro Walkway Plus™ and Altro XpressLay Plus™ bring a new dimension to the collections, and are ideal for public locations. They share a fresh, non-sparkle, non-industrial palette of 19 new colours for a warm contemporary look, even in large areas. Specifiers can choose from the shared colour palettes, then decide whether to adhere the safety flooring in the traditional manner or to loose lay it. They can also combine the ranges. The new colour palettes have been designed to complement other Altro safety flooring ranges including Altro Aquarius, Altro Suprema II and Altro Unity, plus Altro Whiterock wall cladding for a fully integrated system. Altro Walkway is a hugely popular, hard-wearing 2mm safety flooring providing lifelong slip and abrasion resistance. Additional benefits include PUR cleanability plus superior chemical and indentation resistance, which contribute to excellent product durability. Altro Walkway boasts superior slip resistance, with results of 36 and above on the pendulum test throughout the lifetime of the product. It is also available in a static dissipative option. Altro Walkway Plus shares all these attributes, plus the new dimension of sparkle-free, non-industrial colours taking it into new areas. The Altro XpressLay system is the world's first adhesive-free safety floor and offers unrivalled sustainability credentials. It contains recycled material, is 100% recyclable post-installation and can be lifted and reused after the initial installation. Altro XpressLay is a highly durable, slip-resistant 2mm safety floor with PUR cleanability, ideal for highly-trafficked areas. It is installed using Altro LooseLay™ double-sided tape, which is specially formulated to work with the underside of the flooring, ensuring conformity with Altro's 10 year warranty for peace of mind. As well as its excellent environmental credentials, Altro XpressLay can save time and money as it can be applied to new concrete floors with up to 97% relative humidity and on problem surfaces such as existing tiles or flaky paint. With surface damp-proof membrane needed and no adhesive to cure, the floor can be welded the same day and walked on straight away. Additionally, Altro XpressLay can be installed in applications where adhered safety flooring is inappropriate, such as historical and listed buildings. It is also ideal for temporary installations such as exhibitions or portacabins as it can be easily removed, and reused, post-installation. Altro XpressLay Plus shares all these attributes, plus the new dimension of sparkle-free, non-industrial colours taking it into new areas. The Altro XpressLay system achieves the highest possible BRE Global generic environment ratings of A+/A in the major building applications of Health, Education, Retail and Commercial (full details at www.thegreenguide.org). W www.altro.com



### ANCON INVESTS IN RESPONSIVE WEB TECHNOLOGY

Structural fixing specialist, Ancon, has redeveloped its popular website, **www.ancon.co.uk** to make it fully accessible to the growing number of mobile users now accessing the site via Smartphone, iPad, netbook and similar devices.

The new site is designed to recognise a particular device and automatically resize and alter the typography, and shift to different page layouts, to make it easy to read and navigate at the particular screen size and definition involved.

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#### CERAM PROVIDES TESTING TO ENABLE CE MARKING OF CONSTRUCTION PRODUCTS

Ceram, the international materials technology company, is enabling manufacturers to CE mark their products by providing comprehensive testing of construction products to the relevant standards. When affixed to a product, the CE mark indicates compliancy with the relevant EU legislation, therefore enabling unlimited movement within the European Economic Area (EEA).

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#### BAILEY ARTFORM LAUNCHES 'LANDSCAPE FORMS' DESIGN-LED STREET FURNITURE

An inspiring new collection of design-led street furniture from Landscape Forms has been launched in the UK, by Bailey Artform. Aimed at helping specifiers to enrich outdoor public spaces, the award-winning Landscape Forms product range combines innovative urban design with functionality and sustainability. Landscape Forms street furniture products include design-led seating, chairs, benches, shelters, bollards, waste bins and advanced LED lighting, all of which are manufactured utilising recycled content aluminium and steel and FSC-certified timber. Bailey Artform is at the leading edge of integrated landscape design and can offer a single supplier solution, from project conception to completion. As exclusive UK distributor and installer of Landscape Forms products, including the ground breaking Metro 40 collection, the company is set to open up new innovative and forward-thinking urban design possibilities for architects and specifiers. For further information on Landscape Forms and the Metro 40 collection, contact Bailey Artform on

T 0800 542 8118 E enquiries@baileyartform.co.uk W www.baileyartform.co.uk



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Oxford practice Adrian James Architects were appointed to design this new-build property in rural West Oxfordshire. The project includes traditional materials to allow the building to blend into the surroundings yet the architect has applied a modern twist to the design, including a curved slate roof. neo™ rooflights were specified on the scheme due to their frameless appearance both inside and out. They complement the modern approach perfectly.

W www.therooflightcompany.co.uk



#### CLAY PLAIN TILES FROM MARLEY ETERNIT SATISFY A WIDE RANGE OF INNOVATIVE ROOFING SOLUTIONS

Typically specified for housing projects, Marley Eternit's Acme Single Camber clay plain tiles have recently proven their versatility, after providing award winning finishes to builds across the country, including a dog re-homing centre and a public house. Marley Eternit's Acme Single Camber clay plain tiles in Heather Blend were specified for the roofing of The Dogs Trust rehoming centre in Shropshire, following recommendations from local planners.

W www.marleyeternit.co.uk



#### PCM PRODUCTS OFFER ZERO-CARBON ENERGY FREE PASSIVE COOLING

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### **BISON SETS THE FOUNDATIONS FOR ASSISTED LIVING IN SCOTLAND**

Bison Manufacturing Ltd, the UK's leading precast concrete manufacturer, has supplied its Hollowcore Flooring and Precast Stairs and Landings to McCarthy & Stone's new private assisted living development in Cults, Aberdeenshire. A total of 5226m<sup>2</sup> of Bison's bespoke Hollowcore flooring complete with a variety of factory-formed notches, slots and reinforcement arrangements was specified for the North Deeside Road development, together with 29m<sup>3</sup> of precast concrete stairs and landing units. W www.bison.co.uk



#### MARLEY ETERNIT UNVEILS BIM SPACE

Marley Etemit has launched BIM Space, a set of free to download Building Information Modelling (BIM) objects that provide specifiers with a standard range of build ups for the company's architectural fibre cement facades range. BIM Space is a new section of the Marley Etemit website that is dedicated to BIM. The programme has been developed using Autodesk's Revit and comes complete with specifications, guidance notes, comprehensive technical details, easy sample request facility and links to Marley Eternit Specification Manager's details, making it easier to find out more. W www.marleyeternit.co.uk



Often being chosen for their architectural accuracy, elegance or physical strength, steel framed windows continue to be able to satisfy the full requirements of the Building Regulations, thanks to the detailed development work carried out by the industry's trade body, the Steel Window Association. As a result of the SWA's latest phase of physical advancements to the W30 systems' thermal insulation performance, and independent testing of specimen windows. T **0844 249 1355** 

STEEL WINDOWS KEEP PACE WITH PART L

E info@steel-window-association.co.uk



#### MOVEMENT JOINTS OFFER FLEXIBILITY FOR FIFE COUNCIL

The fit out of new centralised depot facility for one of Scotland's biggest councils has featured the use of Tremco illbruck movement joints to ensure the long term stability of the floorcoverings laid along the main corridor. Fife Council's new premises are located on the Bankhead Business Park in Glenrothes and were originally constructed by an American company, but left unfinished. The current work has therefore made the property structurally complete as well as executing the fit out. W www.tremco-illbruck.co.uk

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INTERFACE CREATES AN URBAN SANCTUARY TO LAUNCH NEW COLLECTION Interface enchanted visitors at the launch of its latest collection, Urban Retreat, by creating a natural haven in the heart of central London. Celebrating the inspiration for the new collection, biophilic design, the launch event saw Interface transform the cellar at the London Film Museum in Covent Garden into a sensory wonderland, with the smell of freshly cut grass, woodland sounds, and living walls and sculptures. The space provided an extraordinary urban sanctuary and a stunning backdrop for the launch of the new collection, which is inspired by people's instinctive love of nature. The collection comes in three distinctive designs, each of which was on display at the event for visitors to touch and feel. At the launch, Professor Richard Weston, award-winning designer. architect and author, described how data captured by nature has been used in his own work. Speaking to over 200 visitors at the event, he also suggested that in the 21st century, biophilia offers a new common ground for architects, designers, scientists and artists to create a wide range of products. Reflecting the core elements of biophilic design, ranges within the Urban Retreat collection are evocative of traditional stone, dense woodland, and savannah grasses. Urban Retreat also includes patterns with soft edges, reminiscent of a dry stone wall softened by lichen or moss in the elbow of a tree branch.

SCHÜCO

#### W www.interfaceflor.co.uk

#### **EQUITONE - THE PREMIUM FIBRE** EQUITONE **CEMENT FACADE BRAND**

Marley Eternit is delighted to announce EQUITONE. the new international umbrella brand for their high-end architectural fibre cement facade materials. Equitone, which brings together the ranges Natura, Tectiva (formally Eter-Color), Textura and Pictura, gives these architectural materials an identity which is recognised by specifiers as the material of choice to achieve appealing and inspiring buildings. To enhance the Equitone facade offering, new colours have been added to the range W www.marleyeternit.co.uk

#### IMPROVING FACILITIES. TRANSFORMING ATTITUDES.

Mental health is racing up the political agenda and with around one in four people in Britain experiencing some form of mental health problem at some time in their life, many would say 'about time too'. The environment has a huge impact on recovery rates and in the drive to improve them, the government is investing heavily in facilities. The Design in Mental Health Conference and Exhibition (14-15 May) is for everyone with an interest in mental health

W www.designinmentalhealth.com

#### SPOTLIGHT In these challenging times, it is more important than ever for businesses to recruit and retain high quality

staff. That means ensuring the workplace offers a productive and inspiring environment, with sustainable working practices. In order to better understand the role of office design, a panel of experts were recently brought together for a round table discussion, in partnership with Rockfon.) The panel were challenged to discuss some of the key factors involved in creating the ideal working environment.  $\label{eq:www.rockfon.co.uk/hub/office} \\ \forall \ www.rockfon.co.uk/hub/office \\ \end{cases}$ 

#### **BLASI CURVED SLIDING DOORS FOR** STYLE AND FUNCTION

New technology and Swiss precision are combined in the latest Blasi curved sliding door from Record. Designed to meet the highest safety standards and equipped with drive units that are whisper-quiet, the Blasi R61 door can be made to any radius with frame components in a range of finishes including brass, chrome, stainless steel or any RAL colour. Each Blasi curved sliding door is a bespoke unit, designed and built to meet customer requirements.

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Visitors to Ecobuild 2013 (5-7 March, ExCel Centre, London) who want to view the latest advances in energy-efficient facade, window and door systems will find a host of solutions on the stand (S310) of Britain's leading building envelope specialist, Schueco UK Limited. This year, Schueco UK is demonstrating how the impressive thermal values routinely achieved by its highly-engineered aluminium and steel systems can help architects. E mkinfobox@schueco.com

#### MARLEY ETERNIT; CLAY PLAIN TILE EXPERTS

Combination of heritage, extensive product choice, proven performance, green credentials and unrivalled technical support underpins market-leading clay plain tile commitment With strong evidence that the specification of clay plain tiles remains robust, Marley Eternit appreciates the importance of continuing to support the marketplace with a strong all-round proposition. Working closely with specifiers and architects, we recognise demand for clay plain tile product options that offer a guaranteed lifespan, design-led characteristics and environmental credentials. W www.marleyeternit.co.uk

#### IGUZZINI

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. E info@iguzzini.co.uk  $\heartsuit$  www.iguzzini.com

#### A REVOLUTION IN THE DESIGN LANGUAGE OF CERAMIC

First seen two years ago as a prototype, Swiss bathroom specialist Laufen has launched two new washbasin bowls manufactured from its revolutionary new ceramic SaphirKeramik With a name that alludes to the addition of the mineral corundum, a component of sapphire also used in the watch industry as sapphire glass dials, SaphirKeramik is considerably harder and has a greater flexural strength.

#### T 01530 510007 W www.uk.laufen.com









W www.schueco.co.uk





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#### MARLEY ETERNIT'S CLAY PLAIN TILES SPECIFIED FOR MAJOR ROOFING PROJECT

An ambitious residential roofing project using Marley Eternit's Acme Single Camber clay plain tiles is nearing completion and already attracting significant praise. Adjacent to the Olympic Park, the former Hackney Free & Parochial School is entering its third and final phase of re-development. Having begun site preparation in February, the pitched roof covers a surface area of 1500 sq/metres. The roof has been entirely redeveloped using a combination of colours from Marley Eternit's Acme Single Camber tile range. W www.marleyeternit.co.uk/clay



#### PLYMOUTH LIFE CENTRE

Plymouth Life Centre is the city's brand new leisure and sports centre. To introduce variety into an otherwise potentially severe monolithic structure, the architect decided to use multiple Sto facade systems. Across the facade, a glass rainscreen cladding system has been seamlessly combined with a rendered external wall insulation system, installed by specialist contractor LSC Facades Ltd over a three month period.

W www.sto.co.uk



#### KALDEWEI: RELIABLE PARTNER FOR SHOWER FLOORS

At the 4 star Radisson Blu hotel in Hamburg, the hotel management decided to replace all tiled shower areas in the hotel following problems with black spots and leakages. The new showers had to be of high quality, durable and easy to clean, and they needed to fit in with the hotel's modern design. In the end, the ideal partner for these renovations was found in Kaldewei. The affected rooms in the hotel were closed and all 252 tiled shower areas are now steadily being replaced. Cleaning and heavy use do not leave even the slightest scratch in the hard, pore-free surface of Kaldewei 3.5mm steel enamel. The surface without tile grout ensures lasting good looks and also improves hygiene properties. Using the right Kaldewei installation system, products in the enamelled shower surface range, such as the Conoflat, are easy to install and, if necessary, even to replace. Kaldewei therefore offers the customer a comprehensive one-stop solution – complete with a reassuring material guarantee of 30 years.

#### For stockists please contact Kaldewei.. T 0800 840 9770 E info-uk@kaldewei.com W www.kaldewei.com



#### 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.

⊺ 01270 753000 E cpd@flowcrete.com



### HIGH GLAMOUR AT THE REGAL BASKETBALL COURT

Junckers, Europe's leading provider of sports flooring systems, have supplied the floor and sub-floor for London's most glamorous looking basketball court– The Regal. Sponsors Nike specified Junckers' Beech SylvaSport floors pre-finished in Black Oil and complete with gold markings and Junckers' HP Sport Lacquer for a high-shine, high-impact finish.

⊺ 01376 534 700 W www.junckers.co.uk

#### KNAUF AMF JOINS THE BIM LIBRARY

Knauf AMF has become the first suspended ceilings manufacturer to have a range of products listed in the new NBS National BIM Library, which went live in January. Developed and managed by the NBS for the UK construction industry, the new library is a free online resource that enables construction professionals to locate and download generic and proprietary BIM objects. Knauf AMF recognised the importance of this new resource immediately and began working with RIBA Insight to have a selection of its products authored as data rich BIM objects. W www.nationalbimlibrary.com/knauf-amf



## REDUCTION OF ENERGY CONSUMPTION ON RELIGHTINGCITY HALL CLOCK TOWER

As part of essential maintenance and re-wiring of Bradford Council's City Hall, LITE Ltd were contracted to replace an out-of-date lighting mixture of fluorescent, sodium, mercury and metal halide lamps, illuminating City Hall's iconic 220 ft tall clock tower, with energy saving, emission reducing LED lighting. Using LITE's LED lighting scheme has reduced the electrical load on the clock tower from 128 kW to 2.4 kW. Added to this saving, the annual sunset to midnight lighting consumption has been reduced from 24,428 kWh to 3,931 kWh. W www.lite-Itd.co.uk



#### KERAKOLL SCREEDS FOR JLP EXETER

Kerakoll products were chosen for the screeding, laying vinyl and tiling in the redevelopment of John Lewis' Exeter store. The 1960's building posed lots of design issues for Glenn Howells, the architects, and Kerakoll provided them with technical advice for the design of thin bonded screeds throughout the 11,000 square metre building. Keratech Eco self levelling compound was used in 7000sqm and Keracem Eco hydraulic screed binder in 4000sqm.

⊺ 01527 578000 E info@kerakoll.co.uk

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WHY BUILDINGS BENEFIT FROM INSULATED DAYLIGHTING

The schools programme is being revitalised and architects are increasingly specifying the Kalwall translucent cladding and skylighting system for new and refurbishment projects. Aedas architects, for example, used Kalwall in their clutch of stunning new schools designed for Knowsley Council.

Today, daylight modelling enables architects to determine the ideal quantity of diffused daylight which, in combination with the wider use of automatically controlled artificial lighting, such as in sports halls, reduces running costs and saves energy. Highly insulating Kalwall floods interiors with 'museum-guality' light which, as well as being glare and shadow free, exerts a unique influence on concentration and wellbeing and importantly, as schools confirm, on pupil behaviour and learning.

Interestingly, Kalwall is increasingly being specified in many different types of building for refurbishment of old or failed curtain-walls, cladding and aged rooflighting.

T 020 8660 7667 W www.stoakes.co.uk

#### LEVOLUX GOES GREEN IN DEPTFORD

Deptford Green School, which is one of the last to benefit from BSF funding, showcases the latest in sustainable building design, including a Levolux Solar Shading solution. The solution comprises Western Red Cedar Timber Fins incorporated into horizontal projections and vertical stacks In total 372 Fins, each measuring 220mm wide, were installed.

⊤ 020 8863 9111 E info@levolux.com W www.levolux.com.

#### involvement with the Stratford City Mall project which has won the Retail '2013 Interior Surface Design Award.' The project was shortlisted from 91 entrants and was awarded the title at The Surface Design Show, which took place at the Business Design

interior design specialists.

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E enquiries@sasint.co.uk W www.sasint.co.uk

INTERFACE, INC. AND THE ZOOLOGICAL SOCIETY OF LONDON PILOT IN THE PHILIPPINES HAILED A SUCCESS Global carpet tile manufacturer Interface, Inc. and conservation charity the Zoological Society of London (ZSL) are celebrating the successful completion of a pilot project and the start of a commercial venture with both conservation and socio-economic benefits. The innovative collaboration, called Net-Works™, has been created to tackle the growing environmental problem of discarded fishing nets in some of the world's poorest coastal communities. By establishing a community-based supply chain for discarded nets, Net-Works aims to improve the livelihood of local fishers, while providing Interface with an innovative source of recycled materials for its carpet tiles. Discarded nets on the beaches or in the sea have a detrimental effect on the environment and marine life as they can persist for centuries. But, most nylon from these fishing nets is the same material used to make carpet yarn. The viability of the collaboration was proven between June and October 2012. After conducting research and working closely with local communities and NGOs, Net-Works established the infrastructure to collect the fishing nets, gathering one tonne (1,000 kg) of nets in the first month -and substantially cleaning up the beaches in four local communities near Danajon Bank, a threatened coral reef in the Philippines. Operations are now scaling up, with the intention of developing commercial carpet tiles incorporating the collected nets later this year. W www.interface.com

This BBA accredited and BRE A+ rated render is ready mixed and through-coloured. Incorporating One Coat Technology, drying time is reduced by as much as 50% compared with a traditional two-coat

⊺ 08703 330 070 E mail@netweber.co.uk W www.netweber.co.uk

#### MARLEY ETERNIT THRUTONE SLATE HELPS CREATE STRIKING CONTEMPORARY EDINBURGH HOME

When Scottish architectural practice Studio DuB were commissioned to develop an unremarkable suburban house plot into a striking contemporary home, they selected the aesthetic appeal and proven performance of Marley Eternit's fibre cement slates to help ensure a design vision became an awardwinning reality. The site - situated at Craiglockhart in Edinburgh - was bought by the present owners with planning consent for a standard suburban dwelling. T 01283 722588 W www.marleyeternit.co.uk





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 Portchmouth 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

W www.rundumuk.co.uk

#### SAINT-GOBAIN WEBER A+ RENDER Weber.pral M monocouche render by Saint-Gobain Weber has been specified for a new development in Cornwall by Barratt-David Wilson Homes Exeter. system. Available in 24 colours providing a stunning, modern visual effect and a durable, weather protective finish.









93

#### SILL THROWS LIGHT ON THE DIGITAL AGE

330 Sill 021 Mini Power Projectors with 140w cosmopolis lamps were the core technology to provide the amenity lighting to Media City, Manchester and are used in numerous ways demonstrating the flexibility of Sill and creativity of lighting designers, Pinniger. Triple-head units fixed to a special extended control gear profile were either wall mounted to the multi-storey car park, or column-mounted for direct light. Pairs were column-mounted for indirect light via secondary reflectors.

T 01844 260006 W www.sill-uk.com



## **FEELING REFLECTIVE**

IN 1970 in a Blimp hangar in Santa Ana, California, British architects Alan Stanton, Chris Dawson and Mike Davies of Chrysalis inflated, for the first time, the giant mirror dome which was to become the mindblowing interior of the Pepsi Pavilion at the Osaka Expo.

The interdisciplinary Chrysalis group originated at the University of California Los Angeles, and the dome is a beautiful example of its research into and obsession with lightweight structures. Accessed via an airlock, its reflective Mylar inside created seemingly real threedimensional images floating in space. Deflated, the dome could be carried by one person.

In fact the whole Pepsi Pavilion project was an experiment of interdisciplinary collaboration realised by 75 architects, artists and engineers. It was conceived and led by non-profit organisation Experiments in Art & Technology, launched by Billy Klüver and Robert Rauschenberg to facilitate collaborations between artists and engineers.

This picture was submitted by Mike Davies. Perhaps the RIBA archive needs more examples of investigative, temporary projects like those of Chrysalis, which, says Davies, were 'collaborative, inventive, often unique, sometimes risky, occasionally downright dangerous and always fun ... [which] add a little more knowledge and adventure to the world of architecture.'

**Pernilla Ohrstedt** co-designed with Asif Khan the Coca-Cola Beatbox pavilion at the London 2012 Olympics



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## ALEXANDRA PALACE, LONDON, JULY 14th