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HOSPITALS

Personal service: Circle Reading sticks to the plan
Invasive surgery: Restructuring Great Ormond Street
Successful transplant: Finchley Memorial's new campus

Theatrical flourish: Mod cons in traditional style at Bristol's Old Vic
Exclusive: RIBA Plan of Work 2013 revealed

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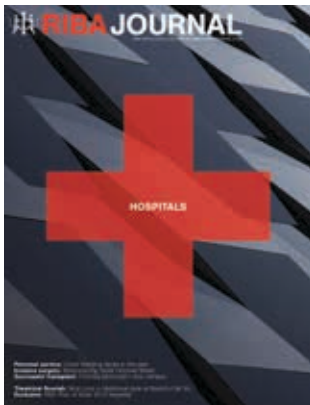
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Cover: Design by Patrick Myles incorporating facade detail of Circle Reading hospital by Bryden Wood. Photo: Jocelyn Low

05:2013

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HEALTH CHECK

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OUR IMAGE OF HOSPITALS is still conditioned by the 19th century development of the ‘Nightingale Ward’ but another innovation of the time is perhaps more relevant to today: prefabrication. Following Florence Nightingale’s reports of ghastly hospital conditions in the Crimean War, Brunel’s 1,000-bed prefabricated timber field hospital at Renkioi was commissioned in February 1855. He designed a standardised, repeatable two-ward module in six days. It took five months to make 60 flat-pack modules and send them out on 16 ships. By July 1856 the hospital’s first ward was operational in the Crimea. Death rates for the wounded were 10 times lower than in normal field hospitals. They were wooden huts but, as Nightingale said, ‘magnificent huts’. If only building for health could be that straightforward and speedy today.

Ingenuity, however, we have. In this issue we look at hospitals which – like Brunel’s – implement new ways of building for healthcare.

RIBAJ 120 Series

IT’S OUR 120th year, and we’re delighted to announce our ‘120 Series’ of debates on the state of architecture. Launching later in the year, the 120 Series will be in association with Gerflor. We’ll tell you more soon.

Eye Line Drawings Competition

IN THIS ISSUE we also launch ‘Eye Line’, our competition for architectural drawings and renderings of all kinds. The way architects communicate their design ideas is not just vital for clients, other consultants and builders – it is deeply personal, pure architecture in its own right. Eye Line will celebrate the best of architectural depiction as part of our 120th year celebrations. Details on page 15. Enter now!

HUGH PEARMAN | EDITOR



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RIBA JOURNAL

CYCLE LOGICAL

AMSTERDAM'S Rijksmuseum has re-opened after a 10 year closure and a €375m rebuild involving an activity the Dutch normally avoid at all costs: excavation. Spanish architect Cruz y Ortiz has re-revealed the original glazed internal courtyards of Pierre Cuypers' 1855 neo-Gothic building, lowered their floors by some 5m and linked them beneath this internal street. Above is the museum's famous 'Gallery of Honour' with the greatest paintings

of the Netherlands' Golden Age, culminating in Rembrandt's *The Night Watch*. Below it, now, is space: it has become a bridge. Given that the moment you dig a hole here it fills with water, the engineers had to construct the new lowered concourse from concrete that sets underwater, using divers.

The original idea was to make the new museum entrance directly through the floor of this remarkable passageway into the concourse

below, but it is a public right of way for cyclists, who objected. So Cruz y Ortiz instead made four separate entrances, two on either side. In the museum, Cuypers' original elaborate painted decoration is restored and the galleries re-ordered by French architect Jean-Michel Wilmotte. Overall, an always confusing and difficult building is now a great deal better, while still very strange. Read our full review online at ribajournal.com. **HP**





THE MONTH

Knives out over Smithfield

SAVE Britain's Heritage has accused English Heritage of a 'shocking volte face' in its support of the latest planning application for West Smithfield. SAVE president Marcus Binney has condemned the proposals as 'the destruction of the best features of the Victorian market

hall... this is the worst mutilation of a major Victorian landmark in 30 years'. Previous proposals had been opposed by both groups. English Heritage says John McAslan + Partners' design will include retention and repair of the most significant elements of the historic buildings which now seems the only viable course. **EY**



Bolt on

Artist Liam Curtin has been indulging his childhood obsessions on a commission that opened last month on the Manchester, Bolton and Bury Canal – his Meccano Bridge. The £90,000 public artwork was commissioned by Bolton Council and funded by Section 106 agreement from a nearby housing development. Curtin, a potter before he went into public art, had been thinking about an artwork for the area and was drawn to the canal and the local communities' wish to re-establish a connection over it. Curtin's work scales up the famous toy by a factor of 10. Parts are made of galvanised and painted steel plate and pieced together by members of the community. Meccano fans from as far off as Mexico and New Zealand have been to see the installation. **CK**



HUFTON + CROW

Lancashire Hotspot

The north-west isn't all about councils trying to destroy their finest buildings, like Preston with its remarkable bus station – the Council there has now applied for a Certificate of Immunity from Listing for the station, while many others are urging English Heritage to

recommend it FOR listing. In contrast, Rochdale Borough Council has shown the way by reviving the pride in its buildings. A new £42.5m civic centre by Faulkner Browns has brought council staff from 33 scattered buildings into one new one which can accommodate 2,000, including other public agencies.

The S-shaped building with floors that interweave across its atrium is 'designed to embrace principles of agile working' and acknowledges that different activities require different workplace settings. It also makes a considerable local landmark on what was previously a run-down site. **HP**



CAROLINE EDGE



POPULOUS

Game of two halves

Hard on the heels of the March announcement that the Olympic Stadium is set, after an £80m building refurb, to become West Ham's new home in 2016, architect Populous released visualisations last month of the proposed transformation. Its new guise will involve building

an 84m span gravity-stressed tensile roof, engineered by Buro Happold, spanning the reduced capacity 54,000 seat venue.

But do fewer seats mean spectators will be further from the action? One hopes not – but the interior images Populous has released do little to allay that concern. **CK**

That's all folks!

There are patches of outraged graffiti on an American quilt somewhere in New York's Museum of Folk Art, following the Museum of Modern Art's contentious announcement last month that the MFA is to be demolished. MOMA bought the building in 2011, as part of its growth strategy, along West 53rd St. The solid, white bronze facade designed by Tod Williams and Billie Tsien only opened in 2001 in the aftermath of the 9/11 bombings, which gave it far greater symbolism than even the architects might have envisaged. The announcement of its demolition has become more of a David and Goliath tale – but one where David bites the dust. Critics have accused MOMA of 'architectural vandalism', as it pushes through plans to clear space for a new 82-storey tower with gallery space, to be built by Jean Nouvel, and giving the museum an extra 3,000m² of exhibition space. Williams and Tsien's website carries a slightly funereal statement about the loss of the building only 10 years into its life, but others are more active. As *RIBA J* went to press there were reports of a 'grassroots crusade' and petition of nearly 3,500 signatures, organised by Quilian Riano, professor of urban practice at the city's Parsons The New School for Design. He's also reportedly putting forward proposals for how the building might be absorbed into the expansion. 'Treating the building as disposable does violence to the principles good designers observe,' he said. **CK**

Box of tricks

Haworth Tompkins cut its theatrical teeth on cheap and cheerful adaptations of playhouses and industrial spaces. Plenty of that improvisational attitude survives in its latest offering, the temporary new 225-seat black-box theatre at the National known as The Shed. With a cost of £1.2m and a planned life of just over a year, this is part of HT's overall £70m reorganisation of the National (*RIBA J*, March 2012). The former Cottesloe Theatre is closed for rebuilding

and will reopen in a year's time, renamed the Dorfman after its principal donor. In the meantime The Shed, its rough red planking matching the dimensions of Lasdun's concrete boardmarking on the main building, takes on the radical-theatre mantle. Sitting in the 'theatre square' in front of the main building, its four ventilation chimneys boldly proclaiming its difference, it is accessed via a new temporary foyer in the corner of the theatre's main ground floor lobby. Simple but clever. **HP**



PHILIP VILE

Poisoned chalice

Architects and Planners for Justice in Palestine has asked Portuguese architect Eduardo Souta de Moura to reconsider his acceptance of the 2013 Wolf Prize for Architecture and award of \$100,000. The Wolf Foundation was set up in

1976 and is overseen by the Israeli government. Past architect-recipients include Souta de Moura's father in law Alvaro Siza, Frank Gehry and Aldo van Eyck. But signatories to a letter including Ted Cullinan, Neave Brown, Will Alsop stress that the awards are from the state

of Israel, despite claiming not to be political. 'Accepting this prize affords Israel the respectability it does not deserve and turns a blind eye to those architectural crimes involving ethnic cleansing, humiliation and oppression,' said group chair Abe Hayeem. **EY**



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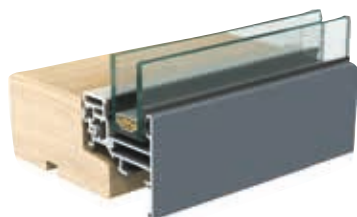


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DEPICTING ARCHITECTURE: ENTER THE RIBA JOURNAL EYE LINE COMPETITION!

However you design – on paper or on screen, through collage or any combination of these – depicting your intentions as an architect is often about more than communicating information. It can be an object of beauty and wit. It can be a mere suggestion or ultra-detailed, close to abstraction or photo-realistic. And we want to see the best you can do.

THIS IS WHY we are launching Eye Line – the *RIBA Journal* competition for the depiction of architecture. One of our 120th year initiatives, it's very simple: we want to find the best representations of a building design or concept through visual means. We shall devote a special issue of *RIBA Journal* to this in our revived August issue – we're pleased to announce that henceforth *RIBAJ* will return to 12 issues per year – and publish the winners. Entries should be two-dimensional – we will not accept models or video, nor will we consider photographs of models – but within that constraint we will judge all methods and media equally.

Our judging panel includes Turner-nominated artist and Royal Academician Cornelia Parker; architect, academic and noted penman Alan Dunlop; Narinder Sagoo, youngest partner in Foster & Partners; and *RIBAJ* editor Hugh Pearman.

Sagoo, (Twitter name 'Drawing Man') works closely with Norman Foster and the other partners to illustrate the thought processes and architectural visions of almost all the projects in the office. He says: 'Drawing for me is the language of storytelling through the pen or

pencil, or even the finger on an iPad. Through an efficient drawing, sketch or doodle, it's this storytelling that allows one to communicate ideas of architectural grandeur or dreams of urban utopianism. Today we use the same language to warn of impending dystopias. The language of drawing rules in today's global markets and universal visions of design, from headquarter designs in the UK or libraries in the USA to a new metropolis in China.'

Dunlop, sceptical of computer-rendering, with a very recognisable densely-worked ink drawing style of his own, says: 'Hand drawing has intrinsic value; the effort of artistic endeavour that produces an article that is both unique and personal. Today, few young architects know how to build and even fewer know how to transfer and develop their ideas on the page. This, I submit, is a direct consequence of the immediacy and false authenticity provided by the computer. No computer generated image, however, can match the spirit of a great drawing.'

I hope this competition proves me wrong.'

Cornelia Parker RA, OBE, has exhibited all over the world: her work is in museums including the Tate. Known for her highly oblique and witty approach, she often adapts found objects – such as her famous 'Cold Dark Matter' sculpture of suspended fragments, the result of blowing up a shed, or her steamrollered silver-band instruments. 'I resurrect things that have been killed off... My work is all about the potential of materials – even when it looks like they've

lost all possibilities,' she has said. She also produces remarkable works on paper, including her 'Poison and antidote drawings' which combine rattlesnake poison, black ink, antidote serum and white ink. She comes with no preconceptions as to the nature of the 'drawing' work that this competition will reveal. She simply remarks: 'I hope to see a vision of an impossible future.'

Hugh Pearman's take on the competition is that all modes of depiction are equally valid, since all are tools, and that they can fruitfully be combined: but that however the work is made, it must be about the ideas and the talent of the architect, not governed by the physical or technical capabilities of the tool itself. 'The moment the medium takes over from the message is the moment that the depiction of architecture loses its way,' he says. 'But increasing sophistication of digital media is now returning the directness to depiction: if David Hockney can successfully paint on an iPad, then what's the problem? It's all to do with the idea, the hand and the eye.' ■

TIMETABLE AND TERMS

Friday June 7: Deadline for submissions.

Mid-June: Judging and shortlisting.

August: Special issue of *RIBA Journal* devoted to the competition, publishing the winning entries, celebration party held, at Toto in Clerkenwell. Send your work (no more than 3 individual pieces per entry, each no larger than A2 size in the original) to us – if via email, then through a file-sharing service such as Dropbox, or similar – to eyeline@ribajournal.com; or by post (disks and memory sticks acceptable) to Eye Line, *RIBA Journal*, 15 Bonhill Street, London EC2P 2EA.

If original artwork is sent, senders must be responsible for collection when notified. The *RIBA Journal*, though it will store them securely once received, will not be held responsible for loss or damage. All entrants must provide full contact details including email and postal addresses and phone number.

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



Judges, from left: Narinder Sagoo, Alan Dunlop and Cornelia Parker.



OBITUARY



HOWARD LIDDELL, JUNE 1945-FEBRUARY 2013

Energetic pioneer in the theory and practice of green architecture, multi award winner and volunteer, OBE

A LOT OF 'green architecture' either offers little energy in return for a considerable investment, or looks hideous. Howard Laurence Liddell, who has died of cancer aged 67, recognised this. His book *Eco-Minimalism – the Antidote to Eco-Bling*, brought out in 2008 and just republished by RIBA Publications, is a master class of commonsense, decrying technical solutions and arguing that energy-saving is more effective than energy making. His own houses were unusual among eco-led designs in also being beautiful, notably Plummerswood in the Tweed Valley, which is prefabricated from timber and uses minimal energy for heating.

Liddell was one of the first to write on energy saving in 1974, when oil prices soared by 420%, in an article seeking new approaches to light and heating, *Therm-ware over the Rainbow*. His views were inspired by an anarchist group who created the Street Farm experimental ecohouse. Liddell quickly built a reputation for his policies on sustainable building, chairing the RIBA Architecture and Ecology Group from 1974 to 1979, and founding the Scottish

Ecological Design Association in 1991.

Liddell was born in Askrigg, Yorkshire, but grew up in Newcastle upon Tyne, whence came a lifelong passion for Newcastle United. His family moved to Edinburgh in the late 1950s, and he talked his way into the School of Architecture despite having no appropriate qualifications. He graduated with a first. After practising in London, he became a senior lecturer and director of research at Hull School of Architecture in 1971. This was followed in 1979 by two years as a guest professor in Oslo where the Green Association of Idealistic Architects (GAIA) was formed, and where he returned to teach each summer for 25 years.

Meanwhile, Liddell moved to Aberfeldy in the Tay Valley in 1978, his base for integrating the triad of place, work and people that became the feature of his career. Inspired by Patrick Geddes to believe that stronger communities could be encouraged with better sports, leisure and tourism facilities, he set out his principles with an action body for local regeneration, the Breadalbane Institute. Liddell founded Gaia Architects (Scotland), responsible for some of the country's first ecological buildings using minimal technology. Architectural work included the Aberfeldy Recreation Centre, and he became chairman of Aberfeldy Community Council and co-founder of a local newspaper. User participation was key to his philosophy.

From 1986 Liddell helped revive the Fairfield area of Perth, working with residents and the authorities. The final phase of affordable, ecological housing was designed to minimise environmentally-caused allergies and won a UN World Habitat award in 2003. In 1993 his practice won the UK House of the Year award for Tressour Wood, an all-timber house near Aberfeldy heated by solar gain and a wood-fired stove. Acharacle School, Ardnamurchan, was Gaia's first building to be made from Brettstapel (stacked planks) panels fixed by dowels rather than glue, and was followed by the Glentress visitor centre. The Glencoe visitor centre of 2003 also won many awards, and Plummerswood was the Scottish Architectural House of the Year for 2012.

In 1996 Liddell returned to Edinburgh with his second wife Sandy Halliday to form the interdisciplinary Gaia Group, combining architecture, engineering, planning and

research. Its cutting-edge environmental solutions focussed on local context, nature preservation and simplicity. He also ran many children's workshops, including Children's Eco-City events in Scotland and Belfast, and in 1996, a Children's Parliament in Edinburgh.

Liddell was awarded an OBE last January for his services to ecological design and voluntary work, which was presented posthumously at his funeral. After the award was announced, he spoke with typical fervour against 'greenwash and tokenism', hoping for better opportunities for truly sustainable architecture in 2013.

Howard Liddell is survived by Sandy and the children of his first marriage to Jenny: Becky, Emma, Briony and Jamie, plus eight grandchildren. ■

Elain Harwood

IN MEMORIAM

Sarah Lucy Gale, elected 2010, Abingdon, Oxfordshire
Alan Morgan, elected 1950, Pinner, Middlesex
Victor Stanley Glasstone, elected 1950, Lucca, Italy
John David Adshead Austin, elected 1953, Poole, Dorset
Alistair MacLachlan Smith, elected 1955, Dingwall, Ross-Shire
Paul Russell Taylor, elected 1956, London
George Aldridge, elected 1957, Bolton
Raymond Barton Todd, elected 1958, Stockton-On-Tees
Gerald James Elves, elected 1959, Bromley
John Philip Hares, elected 1959, Bridgnorth, Shropshire
Richard Paul Bunyan, elected 1962, Truro, Cornwall
John James George Waller, elected 1963, London
Richard John Davies, elected 1963, Chertsey, Surrey
Myles Moorby, elected 1964, York
Abdul Rashid Abdul Rehaman Yusuf, elected 1966
Jeffrey Clive Malim, elected 1966, Redruth, Cornwall
Peter Alastair Mills, elected 1966, Betchworth, Surrey
Christopher Thomas Inglis Rayson, elected 1967, Witney, Oxon
Graeme Fraser Butterworth, elected 1968, Bermuda
Philip Graham Lancashire, elected 1970, London
Leonard Horn Coulthard, elected 1974, Cumbria
Ian Graham Thompson, elected 1977
Jonathan Knight, elected 2004, Dubai
Nigel Boyd Farquhar, elected 1989, Altrincham, Cheshire
Adela Lucia Lyndon Wright, elected 1947, Oxford
Richard Brown, elected 1948, Poole, Dorset

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50 YEARS AGO

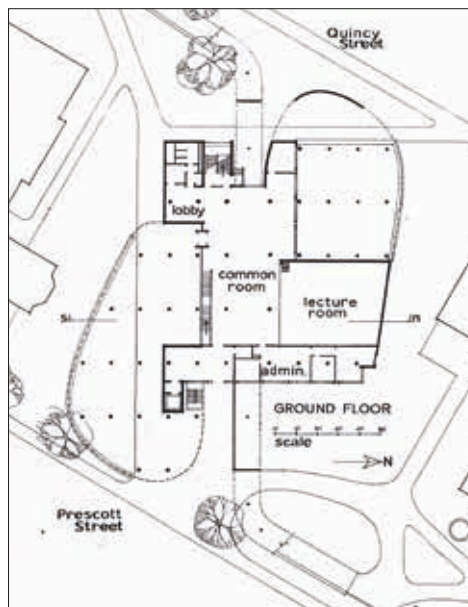
RIBA Journal, May 1963. Le Corbusier, the ultimate starchitect of his day, has just completed his first solo building in the US. It had to be Harvard, and he had to be haughty. Critic AJ Monk sees some flaws

TO DESIGN AND BUILD 3,000 miles away in another climate and country is no mean task, but to the now ubiquitous Le Corbusier it appears little handicap. For this is the background to his newly opened Carpenter Centre for the Visual Arts at Harvard University, Massachusetts, and his first building in the United States.

Conceived for the cold winters and hot summers of North America and situated in the heart of neo-Georgiana between the Fogg Art Museum and the Faculty Club, the half-million pound Centre shows the distinctive, sculptural brutalism of Le Corbusier and includes many characteristics universally used and accepted by him. All concrete work both inside and out is naturally straight from the hardboard shuttering or, in the case of circular columns, cardboard tubing; while internal piping is left exposed and even accentuated in emerald paint.

When presenting early designs he said, with imperial objectivity: 'Le Corbusier has kept the instinct of the prophetic, indispensable practical and beneficent relations between the hand and the head. The rupture of this collaboration of the hand and the head brought by the mechanism and the bureaucracy has fomented little by little a monstrous society which would be on the decline if no reaction interfered. Harvard University's initiative has therefore found in Le Corbusier a ground which is naturally favourable to the

Le Corbusier's plan of the Carpenter Centre for the Visual Arts at Harvard University, Massachusetts, USA.



implantation of the ideas which constitute the present programme of this university.'

This lofty overall conception may have overlooked certain functional details: the brises-soleils may show optimism about the sun in Massachusetts; the ramps may underestimate the snowfall, but there is no doubting this approach has produced the most exciting structure and stimulating space in Harvard.

100 YEARS AGO

RIBA Journal, May 1913. In a talk on 'Modern Architecture' American architect Thomas Hastings, neoclassical to his core, gropes towards an idea of something else . . . but what? Has he not heard of Frank Lloyd Wright?

WE AMERICAN architects are oft-times confronted with the question as to why we have not an architecture of our own, one which is essentially American; and why it is that so many of us who have studied in Paris seem inclined to inculcate the principles of the École des Beaux-Arts into our American architecture. The majority of people do not seem to realise that in solving problems of modern life the essential is not so much to be National or American as it is to be modern and of our own period. . . . surely modern architecture should not be the deplorable creation of the would-be style-inventor, or that of the illogical architect living in one age and choosing a style from another. No people until modern times ever attempted to adapt a style of a past epoch to the solution of a modern problem; in such attempts is the root of all modern evils.

The time must come, and I believe in the near future, when architects of necessity will be educated in one style, and that will be the style of their own time. They will be so familiar with what will have become a settled conviction, and so loyal to it, that the entire question of style, which at present seems to be determined by fashion, fancy, or ignorance, will be kept subservient to the great principles of composition, which are now more or less smothered in the general confusion.

25 YEARS AGO

RIBA Journal, May 1988. The Institute is minded to decentralise and empower the regions. Naturally, it commissions a report

COUNCIL DEVOTED two hours to its first consideration of the report of Hay Management Consultants on the regions. . . . its main thrust, as had been expected, was towards devolution from Portland Place to the regions and branches. But if there was

to be such a decentralisation of effort and resources, how were savings to be made to give regions and branches the freedom they required?

The tone of the early part of the debate worried Peter Cook. As an architect, he declared, 'my constituency is a European one'. He believed that in an international context, London was very special. Devolution must not reduce the excellence of the Institute. Similarly Hans

Haenlein, while supportive of what the Hay Report was trying to do, was anxious that the RIBA did not lose its central role in the advancement of architecture.

At the end of the debate, Sandy Grey of Hay Management, who had been present throughout, complained that Council too often gave the impression that it was incapable of making decisions. Council took these strictures with good humour.

Sustainable solution



With sustainability as a key design criterion, the new HQ of Stryker UK, British subsidiary of the global leader in orthopaedic technology, utilises two aluminium façade systems from Schueco UK. The three-storey complex – designed by ESA Architects – also features Schueco ADS 65 doors and accommodates a medical equipment centre, offices and associated facilities for 200 staff. Schueco's FW 60+ capped curtain wall system is used on the front elevation, while their structural glazing façade system, FW 60+ SG, provides the huge transparent 'showcase' screen over the main entrance. The excellent insulation values of both systems, combined with the use of alternative energy for heating, have helped the building to secure a BREEAM 'Excellent' rating. Another example of Schueco's sustainable Energy³ concept in practice. www.schueco.co.uk



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PLAYGROUND ADVENTURE

Making an imaginative playground for a children's hospice in Kuwait was a voyage of discovery, says **Ian Crockford**

AMONG THE STORIES of bigger, better, more dramatic commercial buildings peppering the Gulf states is one very different tale, a project centred on individuals and designed with care in mind. This is Bayt Abdullah Children's Hospice in Kuwait, the first in the region entirely dedicated to the care of children. Three large playground structures dominate the scheme, the brain-child of a group of hospital volunteers led by Margaret Al-Sayer.

The hospice is named after four year old Abdullah, whose courage and determination, in the face of his ultimately fatal illness, inspired the group to act. Margaret and her team, convinced that the environment makes a significant difference to children's response to treatment and to their quality of life, set about fund raising and commissioning a totally new kind of centre for the children's long-term care.

The preliminary concept for the hospice buildings, playground and external play structures was initially drawn up by a young Kuwaiti architectural student, Alia Al-Ghunaim. The client approached Gulf Consult (Kuwait) to design the buildings, working with US interior health specialist Architects NBBJ. In 2009 Marks Barfield Architects was asked to design the special play structures, when the buildings were a third complete on site. Jane Wernick helped with the engineering aspects, and Quantem Consulting with costs.

Raising spirits

The three structures are integral to the palliative care philosophy of the hospice. They consist of a kaleidoscopic observation wheel, a magic carpet and a walkway which leads above the rooftops, culminating in an observation platform overlooking a flamingo feeding ground, a nature reserve and the Arabian Gulf. The structures are there to raise the children's spirits, to engage their sense of adventure while being friendly, fun, exciting and – importantly – accessible to both mobile and wheelchair-dependent patients and their careers.

Planning permissions were in place when MBA was brought on board. The team started by investigating a wide range of design and structural options before agreeing a design direction with the client. The Kaleidoscope Wheel is the focal point of the hospice.

Working in Kuwait has been a lasting and

positive experience. We were lucky to be engaged by a hugely committed client who had initiated the idea of the Bayt Abdullah project 20 years ago. MBA became involved very much at the end of this process, following the construction of the main hospital, so the delivery of the play sculptures were seen by all as the end point of the whole Bayt Abdullah programme because nothing was to become operational without the play sculptures.

Journey of discovery

This was a very special project. It was a hugely noble cause with a committed team of people who had been involved in its evolution over many years. Their sense of excitement and anticipation was palpable at each meeting or teleconference as the design came to life. There was also of course the nature of the project itself: what has been delivered is a complete one-off, full of wondrous complexity and colour and geometry so like the client we were also on an interesting journey of discovery ourselves.



'This was a hugely noble cause with a committed team of people whose sense of excitement and anticipation was palpable at each meeting or teleconference as the design came to life'

The practical experience of working in the Gulf regions – the distance, long hours on an aeroplane, the culture and climate – was also positive. In Kuwait, as in most Gulf states, good formal English is spoken and we were soon on first name terms with the Bayt team – many of whom had worked in Europe or the US. Also we were lucky in that many of the client team members had come through the main hospital build so were quite experienced when it came to the nitty gritty of delivery and could respond quickly when decisions had to be taken.

The main challenge from a professional standpoint was the local perception of quality. Some elements of the permanent structure, the lift shaft, the bases and ramps etc were implemented using a local main contractor and early examples of the finished work was not of an acceptable standard. But this was caught early and quickly resolved so subsequent works were finished accordingly, and the setting out was millimetre perfect.







Local conditions

We were also managing a project where the main bulk of the elements were being procured overseas. We designed the structures to be prefabricated to reduce the programme risks and ensure that the quality we wanted could be achieved. This led to usual concerns of long distance delivery etc, but one thing that we hadn't understood fully was the impact of the religious holidays. We had assumed that some parts of the Kuwaiti state would be working during these periods but, unlike the UK, the entire country shuts down on religious days. This led to a very nervous time before handover when key elements of the sculptures were sat in containers on the docks during the Ede festival. Again the strength of our local team ensured no serious programme implications occurred. However, it was a useful reminder of the cultural differences and mistaken assumptions you can make from a distance.

The project was handed over successfully February of 2012 and was opened by the Amir of Kuwait in March, a fitting full stop to a challenging but ultimately rewarding experience. ■

Ian Crockford is associate director of Marks Barfield Architects

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A BETTER PLAN



This month sees the launch of the RIBA Plan of Work 2013, a major review to our core construction industry process map



ANGELA BRADY | RIBA PRESIDENT

FOR THE PAST 50 years, the RIBA Plan of Work has been pinned to the desk of nearly every architect, engineer, contractor and client in the country. It has helped shape the way the construction industry works and the processes which underpin it. But since its introduction, the industry and the roles of those working within it have changed beyond recognition: technological advances, integrated project teams and the need to embed sustainability and institutional learning within the sector are powerful forces which require us to work and think differently. In this vein, the RIBA has conducted a root-and-branch review and fundamental rewrite of the Plan of Work to bring it into the 21st century. This has been a huge task and when it goes live in May, it will mark a significant step change for the industry. This month Dale Sinclair, editor of the RIBA Plan of Work 2013, discusses how it responds to the evolving context and the cultural change that needs to take place across the construction industry.

Angela Brady @angelabradyRIBA

DALE SINCLAIR | EDITOR, RIBA PLAN OF WORK 2013

SINCE ITS INCEPTION the RIBA Plan of Work has served architects and the broader construction industry well. However, the industry has evolved, and it is essential that the Plan of Work evolves with it. By embracing alternative procurement routes, topics such as sustainability and new subjects like project outcomes and information exchanges, the Plan remains relevant to all practices and projects.

Architects have been using digital drafting technologies for some time and many finished buildings are testament to our ability to produce dramatic concepts derived from complex data and geometries. Interestingly, clients want to know how to harness other data in our models and new opportunities are emerging from this thought process.

For example, they are expressing interest in how design information can be used to operate and maintain their buildings. The UK government is excited at the prospect of collating the data from its substantial estate to benchmark for cost, energy and many other aspects. Contractors welcome the shift towards more robust information and

the ability for more stringent co-ordination during the design stage, minimising risk and avoiding costly changes on site.

Of course, harnessing information is not unique to the design or construction industries – just look at Google. Many related professions and industries are grappling with substantial changes driven by the internet and are turning to new business models as a result.

World of big data

'Big data' is upon us. Opportunities for the architectural profession are significant. New, more intelligent, briefing processes that harvest information from previous projects to inform future ones are emerging. Information can be gathered to improve research and development, particularly in relation to sustainability. Integration between design and manufacturing is getting better and faster and off-site manufacturing is on the rise. 3D printing is maturing and will inevitably be embraced by architects to produce cost effective components for buildings.

The Plan of Work 2013 advocates a conceptual shift from the design team to

the collaborative project team. To inform our design processes effectively new team members will analysis data and take evidence based design to a new level.

It is in this context that the RIBA Plan of Work 2013 has been developed. Devised to act as a transition from analogue to digital working, it plants 'seeds' for many of the subjects already noted. It uses many new and defined terms to allow architects to embrace emerging subjects that will change and improve design processes, or open doors to opportunities.

For example, Stage 1 advocates the consideration of Project Outcomes at the briefing stage. Successful outcomes include prisons that result in reduced reoffending rates or hospitals with faster recovery times. Project Outcomes is a substantial subject area and research is required to develop new briefing and measurement techniques. The introduction of Information Exchanges reflects a shift in emphasis, away from what we as professionals do, to encourage consideration of the information to be delivered at the end of each stage.

Robust and integrated

The 2013 Plan cannot operate in isolation and work has begun to develop new appointment documents and to edit the many publications that feed from it. Throughout 2012 and 2013 the RIBA has been engaged with the Construction Industry Council and other industry bodies to ensure that the new stages are robust. For example, the government's recently-issued 'digital Plan of Work' dovetails with the Plan and takes forward further subjects such as level of detail.

The RIBA Plan has been created as a flexible tool that allows creation of a bespoke practice or project plan of work containing the relevant procurement (tendering), programme and (town) planning activities. It is entirely relevant to the most simple projects and traditional procurement and contains a wealth of new ideas that provide architects with new opportunities that will improve our design processes and the outcomes of projects, and demonstrate our ability to provide thought leadership in the built environment. ■



ACTION PLAN

How the RIBA Plan of Work 2013 operates

THE RIBA PLAN OF WORK 2013 has eight stages, numbered 0-7, and eight 'task bars' that replace the key tasks in the RIBA Plan of Work 2007, three of which (procurement, programme and planning) the user can customise.

Stages

The eight stages of the 2013 Plan are:

> Stage 0 Strategic Definition: A new stage in which a project is strategically appraised and defined before a detailed brief is created.

> Stage 1 Preparation and Brief: Focuses on the creation of the initial project brief and associated feasibility studies, and emphasises the need to properly assemble the project team.

> Stage 2 Concept Design: Maps exactly to the former Stage C (Concept)

> Stage 3 Developed Design: Maps broadly to former Stage D (Design Development) and part of Stage E (Technical Design). The strategic difference is that now the Developed Design will be co-ordinated and aligned with Cost Information by the end of Stage 3. Extra time will be needed for the lead designer to review information and to make any changes arising from comments.

> Stage 4 Technical Design:

Comprises the residual technical work of core design team members and specialist subcontractors with design duties.

> Stage 5 Construction: broadly maps to former Stage K (Construction to Practical Completion), and includes Stage J (Mobilisation).

> Stage 6 Handover and Close Out: Deals with activities associated with issue of the Practical Completion Certificate through to the Final Certificate, plus new activities associated with building handover.

> Stage 7 In Use: A new stage that covers the building in use, performance monitoring, updating of project information, and long term project feedback activities until the end of the building's life or the commissioning of a new Stage 0.

Task Bars

Replacing stages, the flexible task bars can be adjusted to match the procurement approach and planning activities, allowing users to generate a bespoke practice or project Plan. The remaining task bars provide details of key support tasks, sustainability checkpoints, project team information exchanges and new government information gateways. ■

INFORMATION BOX

For further preview information about the RIBA Plan of Work 2013 and to book free regional roadshows go to www.architecture.com/planofwork. The Plan of Work 2013 will be launched on 21 May 2013 – as a

downloadable file and an online version (that enables a bespoke project or practice Plan to be created), plus associated technical guidance from RIBA Publishing. All will be on www.ribaplanofwork.com.



The RIBA Plan of Work 2013 organises the process of briefing, designing, constructing, maintaining, operating and using building projects into a number of key stages. The content of stages may vary or overlap to suit specific project requirements. The RIBA Plan of Work 2013 should be used solely as guidance for the preparation of detailed professional services contracts and building contracts.

www.ribaplanofwork.com

2	3	4	5	6	7
Concept Design	Developed Design	Technical Design	Construction	Handover and Close Out	In Use
Prepare Concept Design , including outline proposals for structural design, building services systems, outline specifications and preliminary Cost Information along with relevant Project Strategies in accordance with Design Programme . Agree alterations to brief and issue Final Project Brief .	Prepare Developed Design , including coordinated and updated proposals for structural design, building services systems, outline specifications, Cost Information and Project Strategies in accordance with Design Programme .	Prepare Technical Design in accordance with Design Responsibility Matrix and Project Strategies to include all architectural, structural and building services information, specialist subcontractor design and specifications, in accordance with Design Programme .	Offsite manufacturing and onsite Construction in accordance with Construction Programme and resolution of Design Queries from site as they arise.	Handover of building and conclusion of Building Contract .	Undertake In Use services in accordance with Schedule of Services .
The procurement strategy does not fundamentally alter the progression of the design or the level of detail prepared at a given stage. However, Information Exchanges will vary depending on the selected procurement route and Building Contract . A bespoke RIBA Plan of Work 2013 will set out the specific tendering and procurement activities that will occur at each stage in relation to the chosen procurement route.			Administration of Building Contract , including regular site inspections and review of progress.	Conclude administration of Building Contract .	
Review Project Programme .	The procurement route may dictate the Project Programme and may result in certain stages overlapping or being undertaken concurrently. A bespoke RIBA Plan of Work 2013 will clarify the stage overlaps. The Project Programme will set out the specific stage dates and detailed programme durations.				
Planning applications are typically made using the Stage 3 output. A bespoke RIBA Plan of Work 2013 will identify when the planning application is to be made.					
Prepare Sustainability Strategy , Maintenance and Operational Strategy and review Handover Strategy and Risk Assessments . Undertake third party consultations as required and any Research and Development aspects. Review and update Project Execution Plan . Consider Construction Strategy , including offsite fabrication, and develop Health and Safety Strategy .	Review and update Sustainability, Maintenance and Operational and Handover Strategies and Risk Assessments . Undertake third party consultations as required and conclude Research and Development aspects. Review and update Project Execution Plan , including Change Control Procedures . Review and update Construction and Health and Safety Strategies .	Review and update Sustainability, Maintenance and Operational and Handover Strategies and Risk Assessments . Prepare and submit Building Regulations submission and any other third party submissions requiring consent. Review and update Project Execution Plan . Review Construction Strategy , including sequencing, and update Health and Safety Strategy .	Review and update Sustainability Strategy and implement Handover Strategy , including agreement of information required for commissioning, training, handover, asset management, future monitoring and maintenance and ongoing compilation of 'As-constructed' Information. Update Construction and Health and Safety Strategies .	Carry out activities listed in Handover Strategy including Feedback for use during the future life of the building or on future projects. Updating of Project Information as required.	Conclude activities listed in Handover Strategy including Post-occupancy Evaluation , review of Project Performance , Project Outcomes and Research and Development aspects. Updating of Project Information , as required, in response to ongoing client Feedback until the end of the building's life.
Sustainability Checkpoint — 2	Sustainability Checkpoint — 3	Sustainability Checkpoint — 4	Sustainability Checkpoint — 5	Sustainability Checkpoint — 6	Sustainability Checkpoint — 7
Concept Design including outline structural and building services design, associated Project Strategies , preliminary Cost Information and Final Project Brief .	Developed Design , including the coordinated architectural, structural and building services design and updated Cost Information .	Completed Technical Design of the project.	'As-constructed' Information.	Updated 'As-constructed' Information.	'As-constructed' Information updated in response to ongoing client Feedback and maintenance or operational developments.
Required.	Required.	Not required.	Not required.	Required.	As required.

*Variable task bar – in creating a bespoke project or practice specific RIBA Plan of Work 2013 via www.ribaplanofwork.com a specific bar is selected from a number of options.

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A NATURAL GREAT

We have much to learn from Charles Correa, subject of a major exhibition at the RIBA, says **Hugh Pearman**

CHARLES CORREA IS an architect who has seen India grow up: born in 1930 as Lutyens' and Baker's New Delhi was finally completing, he was 16 and already studying architecture at the time of Independence. He set up his practice in Bombay in 1958, when Le Corbusier with Fry and Drew was building the Punjabi capital of Chandigarh, the first planned city of the new state. Le Corbusier was to prove an enduring influence, but Correa's take on modernity has always been highly personal and contextual. At first internationalist in outlook – after early studies in Bombay he trained at the University of Michigan and MIT, learning from Minoru Yamasaki and Buckminster Fuller among others – he quickly found his own voice, a manner of architecture fitting for the new nation.

Now Correa – winner of the RIBA's Royal Gold Medal in 1984, the Aga Khan Award for Architecture in 1988, and the Praemium Imperiale in 1994 – has generously given his archive of more than 6,000 drawings to the RIBA Library. To celebrate this, the RIBA is mounting a major exhibition of his work with associated events, opening at 66 Portland Place on 14 May and running until 4 September. Correa himself will lecture on May 15. He may not be regarded as a globe-trotting 'starchitect' like some, but he quietly operates internationally as well as in India. Exhibits will include one of his earliest projects, the Gandhi Ashram in Ahmedabad of 1958-63; the



CRISTAL MANUEL | EL PAIS

Mahatma Gandhi Memorial Museum; the MIT Brain and Cognitive Science Centre in the USA; the InterUniversity Centre for Astronomy and Astrophysics in Pune, India; and the Champilaud Centre for the Study of the Unknown in Lisbon, Portugal. But as important as these high-profile schemes are his pieces of understated city-making, such as his early 1980s Belapur low-income housing in New Bombay.

Dr Irena Murray, Banister Fletcher Librarian and curator of the exhibition, says: 'Correa is brilliantly inventive in his deployment of certain timeless themes in Indian culture and philosophy – journey, passage, void and the representation of the cosmos. He uses them as a means to creating ambitious new spaces and structures. His deep understanding of the implications of climate, demographics, transport and community life has a universal quality and has helped structure the

thematic arrangement of the exhibition.'

For the exhibition designer David Adjaye, who has visited Correa's most significant Indian projects and interviewed him for Radio 3 in 2006, his work 'is the physical manifestation of the idea of Indian nationhood, modernity and progress...he has that rare capacity to give physical form to something as intangible as "culture" or "society", and his work is therefore critical aesthetically, sociologically and culturally.'

Correa is an elegant and learned writer as well as an architect. Much as he loved Corbusier, he could find fault – in the appalling ventilation of the Chandigarh buildings and the gloomy unworkability of the Assembly chamber, for instance. Small wonder that he wrote of Chandigarh in 1964 that many were hostile to Le Corbusier. 'Yet, in spite of these antagonisms and misunderstandings, there is no doubt that Corb's work has been of considerable benefit

Charles Correa: India and the world owes much to him.

to India. It has stimulated a whole generation of architects. And it has given them a sense of their past, because in some inexplicable way Corb is tuned to this country. It is alleged that Edward Stone's embassy in Delhi is 'Indian'. If it is, then it is the fake India of the Taj Mahal and Hollywood. Corb has evoked a much deeper image. His is a more real India, an India of the bazaars, sprawling, cruel, raucous in colour, with a grandeur all its own. His aesthetic evokes our history, and Chandigarh finds echoes in Fatehpur Sikri, in Jaisalmer, in Mandu. Surely this is why a building of Corb's sits so well in Indian soil, whereas at Harvard [see *Perspective*, page 18] it seems an affectation. Perhaps Chandigarh is the last great work of Corb.'

No need now, however, for him to invoke the masters, flawed or otherwise. Correa learned from Corb but his own more humane approach, deriving from the living patterns of the communities he works in, is very different. Not for him the imposition of the 'genius' object, while his fusion of modernity and tradition is natural rather than rhetorical. Correa makes complete places which have a sense of spirituality. We should be learning from him. ■



CHARLES CORREA: INDIA'S GREATEST ARCHITECT
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A LADY NOT FOR TURNING

Eleanor Young takes her hat off to Phyllis Lambert, start-to-finish champion of the ground-breaking Seagram Building

PHYLLIS LAMBERT was no ordinary client. A 27 year old budding artist, she manoeuvred her father into commissioning Mies van der Rohe and Philip Johnson for his headquarters in New York. In 1951, while living in Paris, she was sent the first plans for the building (by other architects). She wrote home, in no uncertain terms, that her father needed to think again. 'Dear Daddy, ... no, no, no'; her letter went on for eight tightly typed pages, fascinatingly reproduced in *Building Seagram*.

And so Lambert became a lynchpin in commissioning the team that designed the Seagram Building (1959), selecting the architect then becoming director of planning for the building. Now, after a lifetime in architecture, including as founder-director of the Canadian Centre for Architecture, Lambert looks back on the process; on her little cubicle near Mies' little cubicle, on the bronze facade (her father SB's expressed preference when asked about materials) and on bringing the plaza to New York City. This is no anecdotal 'when-I-was-young' set of recollections: not only does Lambert have a

superb analytical eye for the breadth of forces acting on architecture, she has also put work into this book.

She draws on the testimony of an associate and one-time student to illuminate Mies' thinking on the form of the skin from 860-880 Lake Shore Drive in Chicago. There are plenty of references to letters, newspaper and architectural magazine cuttings and a sense Lambert is cross checking her dates and accounts with others ('According to Rothko, this was in spring 1958'). She admits that researching the book made her realise the pivotal role Johnson played in the lighting, for example – a major re-evaluation for her, despite her presence in the office during design.

Lambert describes Johnson as using 'powerful theatrical effects', particularly a ceiling band around the edge of the building, lighting the tower as dusk came. This strategy continued with the Four Seasons Restaurant's sophisticated shimmer of promise from the street. 'The form is Mies's, but the drama belongs to Johnson,' she writes.

This concern for the building as a public object is



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precisely what taxed Lambert from her first letter to her father on the subject. Because of that she includes in these pages details of working with bay widths, modelling the plaza steps, debates over public (and less public) art and zoning and tax law. Tax law? Yes, Seagram lost a very public battle with the city over how the value of the building was calculated, thus penalising the company for not building out its plot to the max, argues Lambert. A *New York Times* editorial described it as 'A Blow for Architecture' and a 'tax on excellence'.

But in other ways Lambert feels the city did respond positively to the Seagram Building with a change to zoning regulations in 1961

FROM LEFT: Philip Johnson, Mies van der Rohe and Phyllis Lambert.

that encouraged pockets of commercially sponsored public space (offset by greater floor space). And, ultimately, the building was recognised and protected as a landmark.

It is clear that the hope and joy she felt at the prospect, and then completion, of the Seagram Building have more than ebbed through the succeeding battles, particularly those fought without her father at the head of Seagram and, since the 1980s, without even the building ownership to give her leverage. She has seen many public spaces, given to the city in the wake of the Seagram Building, disappear as real estate professionals seek to maximise revenues. In the end the optimism at the heart of the book gives way to pessimism and defeat. Perhaps the only remedy is another young Lambert, working with these developers, telling them 'no, no, no'. ■



BUILDING SEAGRAM
Phyllis Lambert
Yale University Press, £19.95

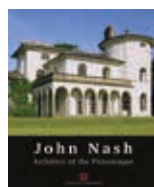
EDITORS' SELECTION



Diagramming The Big Idea

Jeffrey Balmer and Michael T. Swisher eds. Routledge £24.99

This is a charmingly disarming primer on the drawn line. Maybe it's the duplicator machine quality of the photos, its reliance on the orthogonal line, or the way it bursts into primary colour at the end... whatever, you might want this curio lining your bookshelf. **CK**



John Nash, Architect of the Picturesque

Edited by Geoffrey Tyack, English Heritage, £60
Expensive, but Nash has a costly dash to his architecture, from Brighton Pavilion to London's Regent's Park. With contributions from Georgian architectures most eminent historians this book delves deep. **EY**



Performance-Oriented Architecture

By Michael Hensel, Wiley, £27.99
A proposition from academic Hensel that we consider buildings through 'performance', moving the focus from the 'work' itself to the 'event'. Luckily it has a few examples of buildings which go at least some of the way to explain the theory. **EY**



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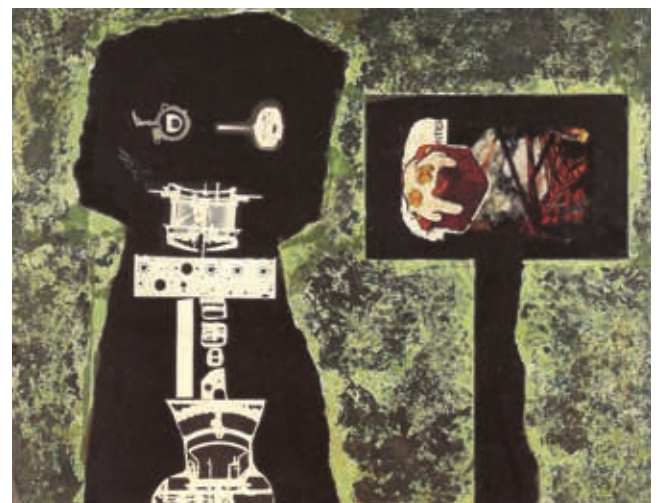
If there was ever any excitement in the works at this minute show, it's long gone, says **Hugh Pearman**

THIS IS a startlingly small exhibition. So small, that this review will have no difficulty describing every key work on display. There are just five, plus two glass cases, and a large wall photo. If, like me, you feel that the ICA's Carlton House Terrace home feels mostly like a large corridor, then the tiny room this is in is the equivalent of a broom cupboard under the stairs. Known as the 'Fox Reading Room', low-ceilinged, lit by harsh fluorescent strips, it has only one hangable long wall and one short return wall – and that has a door opening against it. It's grimly, depressingly, claustrophobic.

Anyway, this micro-exhibition is to celebrate the 60th anniversary of one of the key moments of the early Independent Group of artists and fellow-travellers, who used to meet at the ICA's earlier incarnation in Dover Street. That's three years before their more famous 'This is Tomorrow' show, the brainchild of Theo Crosby, at the rival Whitechapel Gallery.

By then, Alison and Peter Smithson and their faithful amanuensis Reynier Banham were to the fore. Other architects involved with the group were the art-collecting Colin St John Wilson, and James Stirling. Critics apart from Banham were Lawrence Alloway and Toni del Renzio. Artists shown here are John McHale, Richard Hamilton, Eduardo Paolozzi, Magda Cordell and Nigel Henderson.

In a way this wan little show sums up that drab post-war moment (it is meant somehow to recall the early Fifties ICA). All it lacks, really, is a one-bar electric fire fed by a coin-in-the-slot meter. Creative types huddled together for warmth, there or at the Colony Room in Soho. How very tentative this work now seems – a Duchamp-influenced 1953 pencil nude by Hamilton, Henderson's 1961 photo-collage 'shattered glass', Cordell's 1955 proto-feminist bloody splodge of a female figure, Turnbull's 1956 spatter-technique 'Head', McHale's 1959



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 **Wienerberger**
Building Material Solutions

BOTTOM LEFT: John McHale's
Telemath collage.

BELOW: Eduardo Paolozzi's
magazine covers.

BOTTOM RIGHT: Paolozzi's Bunkl.



Telemath collage. There are some Pop stirrings in Paolozzi's modified pulp magazine covers in a case. No architecture – but a reference, in a 1981 letter in the other case, from Alloway to co-curator Anne Massey. 'I haven't seen the Banham film,' Alloway writes, 'I know that the late John McHale suspected it as a take-over bid on PRB's part.' PRB being Banham, of course. What film? What was Massey's question? Doesn't matter – fact was, the artists suspected a takeover by the architects, the kind of mutual suspicion that had always existed at the Royal Academy and was here rearing its head again among the young bloods of the contemporary art scene.

Where did all this end? The exhibition does not say. It fizzled out like all movements, if it was a

movement. Let's say it ended at the British Library in 1998, where Wilson gave space to some of his postwar artist chums, notably Paolozzi with his great sculpture after Blake's Newton. That was, in the end, the promised British Tomorrow of 1956: nothing especially Pop or revolutionary, just an ultra-dense layering of references, in art and architecture. It's not that it was bad: just that all the really good stuff was happening elsewhere in the world. Banham in particular eventually grasped this, when he left Britain for America in the mid 1970s and started wearing cowboy hats and bootlace ties. A personality like his was never going to be content for too long with a bunch of over-educated, under-employed London art-school types being slightly outré in smoky pubs. ■



THE INDEPENDENT GROUP:
PARALLEL OF ART & LIFE
To 9 June
Institute of Contemporary Arts,
The Mall, London SW1Y 5AH
ica.org.uk

LISTINGS

TOO MUCH NIGHT, AGAIN

Pae White spins black and purple yarn across the room. Words appear and disappear. Cocooning, yet the stuff of hours spent worrying the night away.

> To 12 May
South London Gallery, 65-67 Peckham Road, London SE5 8UH
www.southlondongallery.org

MASTER DRAWINGS UNCOVERED

Hugely detailed preparatory sketches for Piranesi's last project, the Paestum drawings of three Doric temples. Plus workshops and evening courses on his drawings.

> To 18 May
Sir John Soane's Museum, 13 Lincoln Inn Fields, London WC2A
www.soane.org

TRAINS, PLANES AND DRAINS

Investment in creaking infrastructure is the cry. London's Crossrail, Thames Tideway Tunnel, H-B Designs' Ealing Broadway Cycle Hub and Quietways (calmer bike routes) plus a 100 or so others.

> To 25 May
New London Architecture, The Building Centre, 26 Store Street, London WC1E 7BT
www.newlondonarchitecture.org

THE INDEPENDENT GROUP: PARALLEL OF ART AND LIFE

A look back at the work of the group: Alison and Peter Smithson, James Stirling and Colin St John Wilson, with Reyner Banham and artists Richard Hamilton and Nigel Henderson. See review, page 32.

> To 9 June
Institute of Contemporary Arts, The Mall, London SW1Y 5AH
www.ica.org.uk

MICHAEL LANDY: FOUR WALLS

His father housebound at 37, young couples and dreams of home improvement, decayed structures and blocked drains. Just a small part of Landy's 2004 Semi-Detached rendering of his home.

> To 16 June
Whitworth Art Gallery, The University of Manchester, Oxford Road, Manchester, M15 6ER
www.whitworth.manchester.ac.uk

CYCLES OF RADICAL WILL

Wheels, movement, conflict and collision all feature in a show drawing on film, the area's history and the subcultures of skating and cycle. And the roof installation will be a genuine skate ramp.

> To 23 June
De La Warr Pavilion, Marina, Bexhill, East Sussex, TN40 1DP
www.dlwp.com

RUINS IN REVERSE

Monuments and ruins. Two sides of the same coin. Explored through the work of six artists including Rà di Martino who photographs an abandoned Star Wars set in North Africa as it becomes part of the landscape.

> To 24 June
Tate Modern Project Space, Bankside London SE1 9TG
www.tate.org.uk

WIM CROUWEL – A GRAPHIC ODYSSEY

Sixty years of typographic innovation including decades of design for Amsterdam's Stedelijk Museum with Crouwel's awkward computer-style font, New Alphabet.

> 12 April to 30 June
The Lighthouse, 11 Mitchell Lane,

Glasgow, Scotland G1 3NU
www.thelighthouse.co.uk

DESIGNS OF THE YEAR

With website winner gov.uk, plus products, the Olympic Cauldron and more. This year's list is as eclectic as ever. Architects with projects on show include Hackett Hall McKnight, Witherford Watson Mann and Studio Egret West.

> To 7 July
Design Museum, 28 Shad Thames, London SE1 2YD
www.designmuseum.com

BRISTOL: AMBITIOUS CITY

The big ideas that will shape Bristol's future. Includes an interactive map to encourage comment on future developments.

> 24 April to 28 July
The Architecture Centre, Narrow Quay, Bristol, BS1 4QA
www.architecturecentre.co.uk

SPAZIO DI LUCE

Giuseppe Penone has gone big with nature for the Whitechapel's latest Bloomberg Commission. A 12m bronze cast of a tree with a radiant gold-leaf interior spreads across the columned gallery.

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

EXTRAORDINARY STORIES ABOUT ORDINARY THINGS

Six stories with objects grouped around them, including Nationalism, London 2012, Plastic and Modernism.

> 4 January 2015
Design Museum, 28 Shad Thames, London SE1 2YD
www.designmuseum.com



MUST SEE

HUGH CASSON PRA: MAKING FRIENDS

Photographs, letters, sketches, diary extracts and even children's books from Hugh Casson (1910-1999). Casson is credited with drawing Britain into the modern age with his directorship of the architectural element of the Festival of Britain. Visit and enjoy.

> 31 May-25 August
Royal Academy, Burlington House, Piccadilly, London W1J 0BD
www.royalacademy.org.uk
www.royalacademy.org



EXPERIENCE THIS

KATIE PATTERSON

Poetic and conceptual projects on the themes of time and scale. Visit the church next to the gallery to see her piece Fossil Necklace (above).

> To 23 June
Kettle's Yard Gallery and St Peter's Church, Castle Street CB3 0AQ
www.kettlesyard.co.uk



ACTION STATIONS

CHARLES CORREA: INDIA'S GREATEST ARCHITECT

Significant projects from the man whose placemaking has flourished along with post-independence India. Tapping into the extensive archive Correa is donating to the RIBA this exhibition will show his work through drawings, plans, photographs, models and films. See him lecture on 15 May. Part of the RIBA Out of India season.

>14 May to 4 September
RIBA, 66 Portland Place, London

'THIS HOUSE BELIEVES WE DON'T NEED BIG PLANNING TO TRANSFORM THE CITY'

Building Futures debate asks whether big plans are relevant to cities of increasing complexity. Should we develop more organic solutions around smaller scale interventions instead? With Kelvin Campbell (Urban Initiatives/Smart Urbanism), Joe Montgomery (CEO Urban Land Institute), David West (Studio Egret West), Colin Haylock (immediate past president RTPI) and Cany Ash (Ash Sakula).

> 7th May, 6.30pm
RIBA, 66 Portland Place, London

PROCURING BUILDINGS OF THE BEST VALUE AND DESIGN

Richard Parnaby of the University of the West of England chairs this conference on procurement.

> 8 May
City Hall, College Great, Bristol BS1

THE BANALITY OF GOOD

New towns transformed with iconography. This show, curated by Dutch collective Crimson Architectural Historians, looks at six decades of invented cities.

> To 10 May
RIBA, Portland Place, London

A VISUAL JOURNEY THROUGH THE INDIAN SUBCONTINENT

Display from the RIBA collections.

>14 May to 4 September
RIBA, 66 Portland Place, London

CHROMAZONE: COLOUR IN CONTEMPORARY ARCHITECTURE

Also looks at non-colour, sometimes known as minimalism. Also but Olgiati too. Dark glasses compulsory.

> To 19 May
V&A, Cromwell Road, SW7 2RL

For more details on all these events go to www.architecture.com



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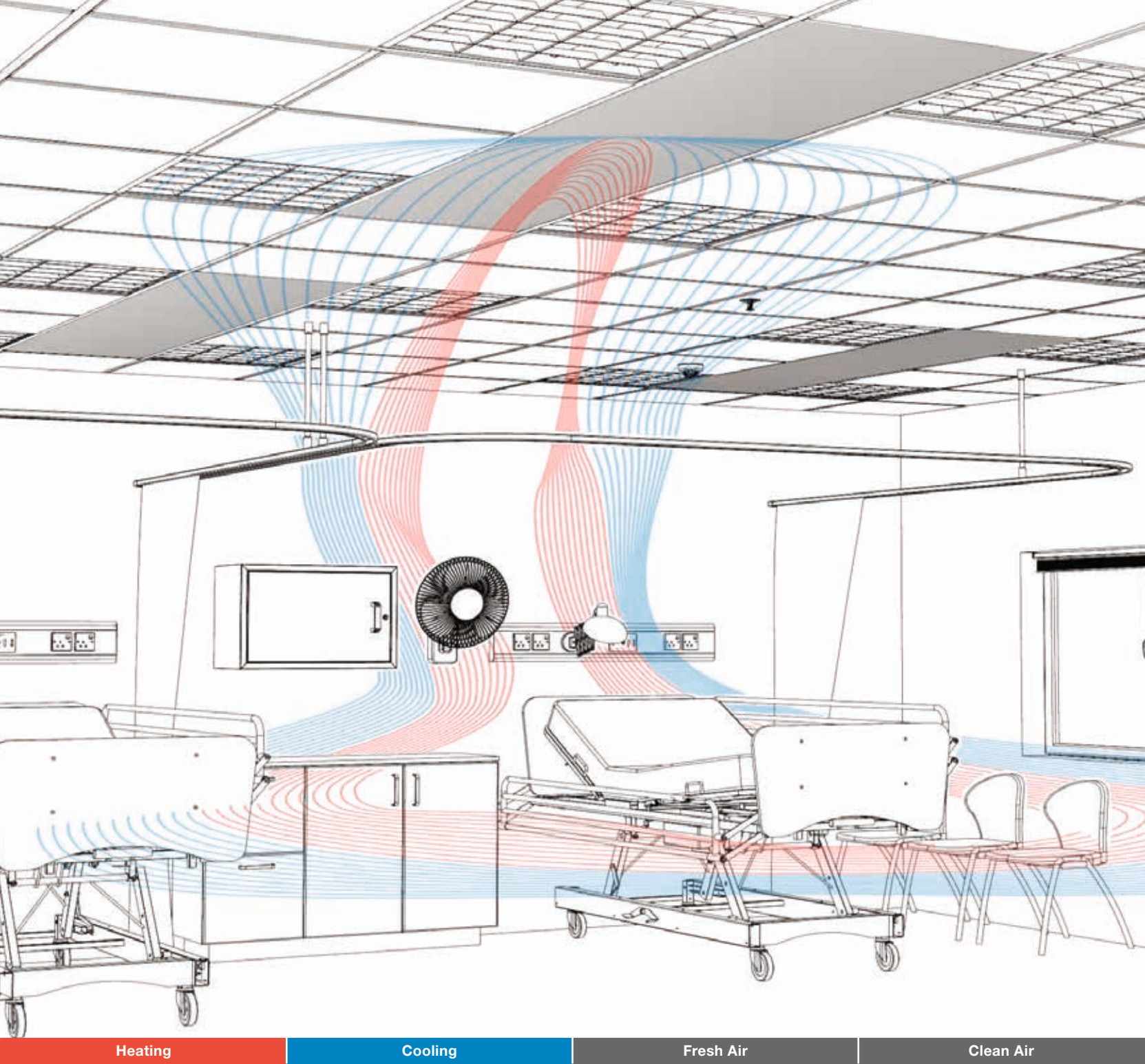
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EXCHANGE

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BETTER THAN BABYSITTING

I read with interest Rod Briggs' comments (*RIBA*J March 2013) on the RIBA subscription for retired members. *RIBA*J is one of the benefits of being a retired member, and is part of the annual subscription. I have been a member of the RIBA for 30 years and am in my fifth year of retirement. I would be reluctant to cancel my subscription, as I always look forward to reading *RIBA*J for its broad coverage of well informed issues within our profession. Not only is it a great read but it beats DIY, gardening and looking after grandchildren (just joking!).

Chris Jolly, West Byfleet

WHITE'S NOT RIGHT

The 'elderly people' that the Mateus house for elderly people (*The Month*, March 2013) was intended for can't actually live there, because it doesn't meet their needs: those with sight problems often fall down or bump into



elements because it's all white. They can't tell the floor from the walls or doors or even, most dangerously, the floor from the stairs. How good is it if the people it was specifically designed for can't live there safely? I hope something properly designed wins.

Silvia Lopes, via Facebook

FAB PREFABS

I have been re-reading *A World to Build – Austerity Britain 1945-48* which reminds me of the desperate need for post-war housing and how, despite the public's consistently-

expressed preference for a small suburban house with modern conveniences and a garden, architects and especially planners dismissed such responses, arguing that 'ordinary people have no idea what they want in housing.'

The profession's fiercest opposition was aimed at the prefab, a temporary tin box intended for only a 10-year life but providing a small detached dwelling with garden all round, big windows, fitted kitchen and proper bathroom. I know of one much-cherished example which is now over 60 years old.

Our profession really should have welcomed the prefab, and used it as a springboard from which to produce more advanced and sophisticated housing with the technology of the 20th century – rather than the 18th century construction materials and techniques used now – and at a cost of no more than that of a moderate family car, excluding land of course.

Is it really too late for

architects to drag the building industry out of the time-warp it now occupies?

Arthur Quarmby, Holme, West Yorkshire

LOST CAUSE

The article from the project manager on page 50 of the April issue of *RIBA*J underscores to me the patronising view seemingly taken by the 'profession' of project managers.

This view, that we should be free to 'design' because that is what we are best at, underscores the failure we have made as architects in the past in allowing others to take over what architects are and should be good at – management.

So while project managers rake in their fee, at nearly 3% of the contract sum on some projects, that is 3% that is not available for the architect to do what he should have the skill to do very well – manage!

Long live the 'architect'!

Phil Chadwick, via email

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PAN'S LABYRINTH

The famous children's hospital has been growing since it began and it isn't finished yet. But **licking its squashed, higgeldy-piggeldy buildings into shape** needs more than a sprinkling of pixie dust

Words Jan-Carlos Kucharek



IF GREAT ORMOND ST HOSPITAL were a person, it would obviously be Peter Pan; like JM Barrie's impish little miscreant, but one of various bits stitched together. A doctor seeing Great Ormond St wheeled on a stretcher into A&E might think: 'What on earth am I going to do with this mess?' But he'd know there could be no possibility of it ever slipping away; he'd do anything to ensure that it was not only saved, but made better than before.

The mythology of Great Ormond St, its genius loci, is everything — a talisman, one feels, that will protect this 160-year-old institution in perpetuity. By the time the Hospital for Sick Children was built in 1852, its location had fallen badly out of fashion, but the idea of a hospital serving the poor and ill children of a fetid industrial city took a romantic hold with the public: its proximity to Thomas Coram's 1769 Foundling Hospital and the burgeoning slums on the edge of Saffron Hill giving it further prescience. The hospital became permanently embedded in the public consciousness in 1908 with Barrie's bequest of the posthumous royalties from his famous fairytale — creating not only a funding stream,

but a brand with worldwide charm and appeal forever linked to the notion of play and fantasy.

That's quite some legacy, even for Stirling-Prize winner Stanton Williams, which was last month announced as architect for part of the third phase of GOSH's four phase redevelopment — its Centre for Rare Diseases further along Guilford St. The 5,500m² centre will contain laboratories, 'manufacturing facilities' and offices as well as much-needed outpatient clinical space. Stanton Williams' expertise in state-of-the-art research facilities is unquestioned, but the official press release says it was its design proposal that 'responded best to the constraints of the site'.

When talking of GOSH, 'constraints' is something of an understatement. Its island site, heaped with odd shaped structures of different provenance all stitched to a central spine, has been in almost a constant state of expansion and renewal since its founding. The townhouse at 49 Great Ormond St was replaced by a 100-bed neo-gothic pile by Edward Barry in 1875, to which was added the south wing in 1893 and the 1908 Astor outpatients building, which was demolished in

Art is instrumental to Great Ormond St's ongoing redevelopment as the Trust believes it aids recovery.

ABOVE: Iain Kettles' and Susie Hunter's inflatable tree in the Botnar wing atrium.

RIGHT: Studio Weave's 'Lullaby Factory' addresses the yet-to-be-revealed facade of what will be the Mittal Children's Medical Centre.



1938. When the opportunity to buy the nearby Coram's Fields was scuppered in 1929, GOSH was left with no choice but to keep developing its 2ha block. So followed Southwood Building, completed 1948, the Barrie Wing in 1963, and the mid-rise brutalist cardiac wing, which after many delays opened in 1987. The 1994 Variety Club Building, by Powell and Moya, replaced Barry's building, and while providing modern clinical facilities, also brought the realisation that further development of the now-congested block was either going to involve some delicate poche of any remaining free areas on the site, or an altogether bolder approach.

Hence the creation of the Development Control Plan in 1998, which by the time Phase 2B completes will have delivered a hospital with over 100,000m² of clinical provision. Natalie Robinson, deputy director of redevelopment, explains that the concept of selling up this piece of prime central London real estate to build a bespoke, state-of-the-art facility on the edge of the city was never a consideration. Her view is that the hospital was is far too enmeshed with the nearby Institute of Child Health and Neurology, University

College Hospital's National Hospital for Neurology and Neurosurgery, and the Royal London Hospital for Integrated Medicine. Adjacencies aside, she confirms that there's an enormous attachment to the site and its position in the centre of the capital ensures it attracts the best consultants from across the world. Just as importantly, its fund-raising arm links it to Great Ormond Street so strongly that there are genuine fears that a move away could discourage the charitable funds needed to see the hospital's reinvention through.

Robinson has just seen the opening of Phase 2A of the Development Control Plan (DCP). The six storey Morgan Stanley Clinical Building – by Llewelyn Davies Yeang, now in liquidation – provides 93 in-patient beds and additional space at the theatres floor on Level 3. Phase 2B, she explains, will involve corrective surgery: after level three floors on the cardiac wing don't coincide with the rest of the hospital. So LDY is dismantling the wing down to level three, and rebuilding it to connect with Phase 2A to form the £321m new Mittal Children's Medical Centre. It will also align with the Variety Club Building and the 2006

private Octav Botnar wing on the site's south east edge, by Anshen+Allen (now Stantec). Although this might seem bizarre, Robinson says the aim is to create east-west connectivity across the site along a 'Hospital Street', linking the distinct buildings that pepper the site.

Bang in the middle of the GOSH site, the Mittal Children's Centre is proving a logistical challenge. LDY Associate architect Mark Gage points out that constructing 2m away from any building would be problematic, but doing so from a fully functioning wing of a hospital requires serious forethought. Hence the Mittal Centre's emphasis on pre-fabrication. Gage says that anything that could be manufactured off-site and craned in, was; post-tensioned slabs, cladding panels, toilet pods – anything that would minimize the inevitable noise, dust and disruption. That challenge will be redoubled when the cardiac wing is dismantled.

Gage says that the DCP is retested with each phase to ensure the aims still tally with modern clinical practice and to draw on lessons from the last phase. In this way, room layouts for the Mittal Centre drew from those developed in the Phase 1 private Botnar wing; slimmed down,

but adopting the same clear glass walls to the corridors for clinical observation, outboard private bathrooms, parent/carer sleeping zones that can be curtained off, and nurses' corridor workstations to allow monitoring without constant intrusion into 'private' space. Gage makes a key point here – that you are not treating sick children but sick families, and that carers probably know as much about their child's condition as the consultants treating them. Layouts are thus designed to facilitate communication and care while maintaining privacy. With optimised accommodation and theatres, Gage refers to it as a clinical 'black box'.

The role of art has also been implicit in GOSH's development strategy, with no doubt in the Trust's mind that it increases patient wellbeing. The result is works like the huge inflatable sculpture in the Botnar wing atrium by Iain Kettles and Susie Hunter, and Jason Bruges Studio's interactive 'Nature Trail' on the theatre floor. Dealing with the sliver of hidden space between the Mittal Children's Centre and the yet-to-be-demolished Southwood building, architect Studio Weave installed its 'Lullaby Factory', an installation that drew on the visual pandemonium of Southwood's service elevation. Unable to remove any of the pipes, the firm merely added to them, creating a 'Chitty Chitty Bang Bang' world of pipes, tubes and horns, together with an enchanting piece of specially composed music by composer Jessica Curry, which every child can listen to from their bedside headsets.

With the demolition of the Southwood building, it's anticipated that the butterfly will emerge from its enclosing chrysalis. LDY might have produced a clinical 'black box', with nothing but its thin north elevation visible to the street, but the intention has always been the full revelation of the west facade when Southwood comes down – hence the facade's Portland stone cladding. Areas of glazing standing proud from this elevation, Gage explains, articulate the public areas within the cores, while ward rooms express themselves with more conventional fenestration. This elevation will overlook what is deemed virtually impossible on this site – an external courtyard. Perhaps for this reason Robinson, who is used to challenges, seems most

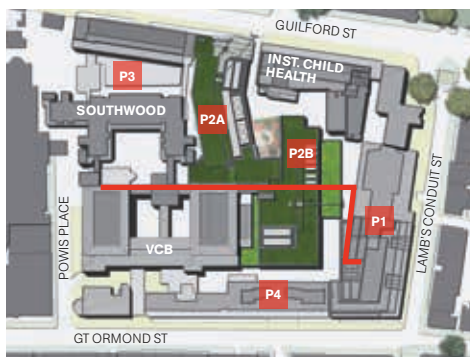


LEFT: The six storey Botnar Wing sits easily within the surrounding Georgian streetscape of Lamb's Conduit St.



MIDDLE: The north face of the Morgan Stanley Clinical Wing is the only part of the Phase 2 building that can be perceived by the public.

'Gage makes a key point – you are not treating sick children but sick families, so layouts are designed to facilitate communication and care while maintaining privacy'



KEY

- Phase 1: Octav Botnar Wing and Camelia Botnar Labs
- Phase 2: Mittal Children's Centre (comprising 2A: Morgan Stanley Clinical Building, and yet to be built 2B)
- Phase 3: New entrance, future works
- Phase 4: Frontage building, future works

— 'Hospital Street'

animated when talking about this phase of the project. Only accessible via the narrow Powis Place, which links Great Ormond and Guilford streets, Robinson envisions it as a semi-private square, creating a grand entrance for a hospital currently served only by a very underwhelming blue-painted steel and plexiglass canopy. The start/endpoint of Hospital St, the block will achieve three main objectives: to make sense of the internal circulation by declaring it via a large public orientation zone, to make all clinical services available both cross-departmentally and public/private, and to finally give external expression to a world-famous hospital that has been reinventing itself slowly from the inside out and – until that point – virtually hidden from public view.

Architect to the £34.5m Botnar wing, Stantec's Catherine Zeliotis describes the DCP as a 'constantly moving target...something with a life of its own', and believes that this proposal, like all the others, will be open to reappraisal and change. For her, the piecemeal development had led to some interesting eventualities – most obviously the fact that the Variety Club Building sits just where hospital's courtyard should be. Zeliotis is acutely aware of the currency of a street name – Stantec has been working with private hospital The London Clinic, which has spent millions on a reorganisation that turns its main entrance 180° from Devonshire Place onto Harley St. The two streets might be physically parallel, but are poles apart in branding. She says private trusts pay good money to ensure their doors face the right street.

Robinson meanwhile seems less concerned with this than a bigger idea. The sense of semi-privacy afforded by a courtyard would give it the sense of a communal garden rather than a public square, she says, and more than compensate for the kudos of the street name. And who's to say she's wrong? Beneath the landscape of the square she talks of a 'Discovery Centre' or a 'Play Zone'. 'Like the Tellytubbies House?' I ask jokingly. 'Perhaps,' she answers, seemingly considering the clinical justification of just such a proposal. It won't be that; but whatever it is, sequestered away from the bustle of London's streets, you hope it'll be the hospital's own take on Neverland. ■



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IN THE LOOP

You could call Circle Reading Hospital a closed circle. The team created before construction began defined the values that would guide every step of the development, a rigorous example of **seeing concepts through** from start to finish

Words Gary Toon | Pictures Jocelyn Low

The main face of the building is the raised 'basket weave' pierced glass of the in-patient wards.

MAYBE ONE DAY healthcare will be technology and care wrapped in compassion and delivered in our homes. Until then we house it in a home of its own. It's not easy to contain though; a whole village of activity needs collecting under one roof. Circle Reading is a private hospital, with operating theatres and diagnostic imaging, in-patient beds and infrastructure. It also has outpatient and daycase facilities.

Much about it is familiar and even to some extent defined in available guidance from the NHS. But closer examination reveals just how this building embodies a client's determination to demystify its brief and truly understand the design through interrogation and iteration.

The client selected Bryden Wood for the practice's capacity to be nimble; to deconstruct what is complex and define it better as

understandable components and avoid challenges becoming solid hurdles. It wished to refine a design process it had started elsewhere, learning from that to establish a model for its healthcare architecture.

The procurement was design and build with client, designers and constructors formed as a team before construction began. The approach is one of analysis and standardisation. These dry facts are germane to understanding this scheme and could be seen as a pointer for conceiving our future healthcare buildings. The government has advocated a similar approach for its own schemes. Circle formed a highly co-ordinated team using parametric modelling and design for manufacture and assembly, and remained at its heart, seeking to realise the value it had identified. It was of course about cost, but also client involvement and leadership. Circle says it was not about lowest cost if that didn't deliver the value it sought, which included quality and aesthetics. The resulting building with acute hospital facilities was delivered at the sort of square metre cost of the better NHS LIFT schemes for less complex primary care buildings.

The plot straddles the boundary within a new development where residences give way to commercial buildings, so lacks a defined back and front. The architectural response is pragmatic, with a brick block facing the housing and a more extrovert and glossy glass





BELOW LEFT: Softer materials and planting define the inner courtyards.

ABOVE RIGHT: Main atrium with café.

BELOW RIGHT: Typical patient bedroom.



enclosure facing the commercial zone. This won't make purists happy, nor will the fact that none of it overtly reveals its healthcare use. Cost concerns did trim aspirations in some detailed aspects, most notably where a run of utility and plant spaces are carefully placed to both define the main entrance forecourt and parking and hide the service yard beyond. This element was conceived as a west facing planted wall and was to carry the outside into the building down the central space that runs right through its centre. An optimist might hope the client will someday return to that idea and execute it in celebration of the building's other successes, as it is presently a rather forbidding bald streak of brickwork. The restrained palette of colours and materials lends it a subtle quality. Tilted glass panels in a giant basket weave pattern mark out the perimeter of the inpatient wards and articulate windowless facades to imply hidden windows rather than none.

The interior is where the analytical approach has yielded most reward. The building is planned from inside, restrained by the site and ordered by an applied system of structure around a building services diagram. Intelligent

'Circle says it was not about lowest cost if that didn't deliver the value it sought, which included quality and aesthetics'

organisation of the engineering infrastructure has liberated the interior from relentless suspended ceilings, and spaces that benefit from natural light have been provided with lots of it, including operating theatres. Precast concrete floors are exposed as ceiling soffits which, without extensive horizontal transfer of services, give bedrooms recognisably domestic height. Soft furnishings are used to absorb sound, avoiding the hollow echoing sometimes experienced in similar arrangements. Planning is tight and efficient save for the corridor

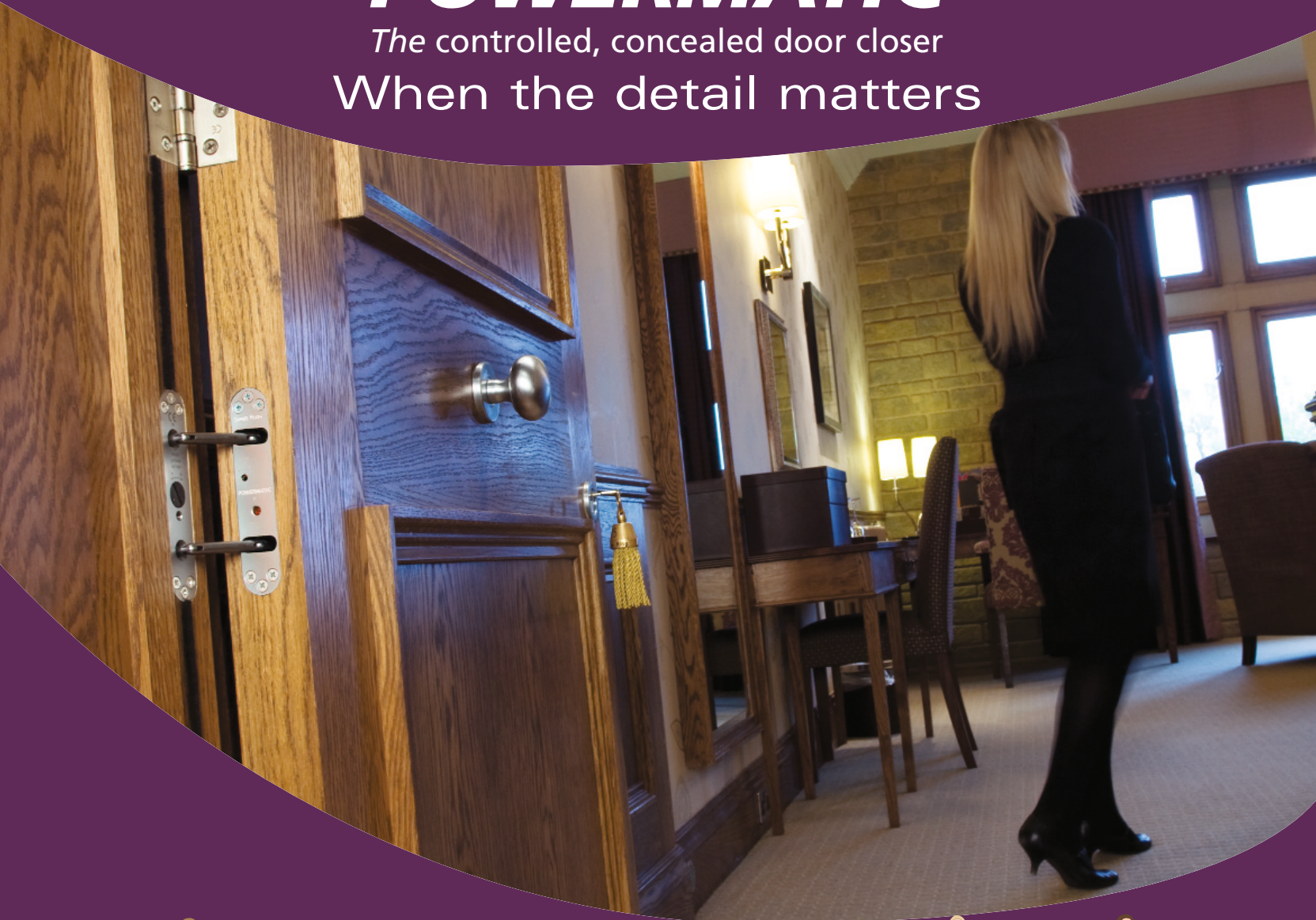
spaces — driven around the perimeter of the wards by the decision to face the bedrooms inward. This slight deviation from the floor space efficiency mantra does provide fully glazed links at the northern end of the building however, and has an attractive unintended consequence of varying the spaces further.

With only single rooms and bays and no shared spaces, each in-patient ward has 15 bedrooms which look into private landscaped courtyards rather than the somewhat uninspiring neighbourhood. The architect felt winter colour might be added to the planting, but I found the subtle play of grasses and coarse gritty soils against the backdrop of timber shingle clad facades calming and reminiscent of the seaside. The privacy and a disconnecting sense of being elsewhere was somehow reassuring — unexpected poetry among the technical literature.

An appropriate hierarchy exists in the planning, choreographing patient and staff flows and increasing levels of privacy with distance from the entrance. The public heart is the main entrance space, that also houses waiting and cafe functions and stretches right

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On the side facing residential development, materials switch to brick and timber.

through from end to end. Circle calls this its street, but this one is tweaked here to merge functions and be more than a communication link. The space was well used while I was there and emanated a soft reassuring hum, much like the public spaces of a hotel. Large format fretwork panels line the east side of the void, adding contrast and the internal aesthetic component of the idea to join inside and out where the outer piece was to be a planted wall. The modest size of this hospital helped the architect to make it very legible and avoid the visual pollution of myriad signs. A single main vertical circulation core sensibly faces the main reception. Bed lifts are arranged back to back to serve the more public access off the entrance level in one direction and preserve patient privacy and dignity to and from theatres and imaging in the other. Fire escape stairs are at the corners and one provides a convenient, separate access point for staff.

Individual patient rooms are neatly appointed with timber bedhead panelling and fitted wardrobes. A comfy banquette seat in the window space provides a splash of colour and is wide enough to be a single bed

'The modest size of this hospital helped the architect to make it very legible and avoid the visual pollution of myriad signs'

without the fuss of any folding mechanism. Bold leaf print wall coverings feature in consulting rooms and daycase bays. Medical gas outlets and attached suction bottles serve as reminders of the purpose of these spaces, but sit in neat columns to one side of the bed. The kit-of-parts fitout avoids lots of buried services and will be helpful in any future refit. Ensuite shower rooms employ trimless finishes and large format ceramic wall panels imbue these modest spaces with luxury. There are no garish coloured grab rails, no slugs of

silicone trailing around every junction and no places where all known germs can't be killed.

The colour scheme throughout is neutral; creams and oak and browns. The occasional colour is green. If there is a missed opportunity it is in the furniture selection. Hefty brown leather armchairs suck the light from the entrance space and huddle like shadowy creatures in the upper levels. In contrast to the decision-making process for the building this hints at an exhausted team by the time the colour and soft furnishings were chosen.

Circle Reading is rational, ordered and intelligent and although it has not added significantly to the pool of knowledge for healthcare design, it has opened a window into what can happen if good concepts are followed through; bravely embracing new techniques in their delivery. It also reinforces the message that good clients are needed for good architecture and the complexities of healthcare buildings only become a barrier if leadership is not strong enough to haul the team over it. ■

Gary Toon is a principal with architect Sonnemann Toon, experienced in healthcare projects

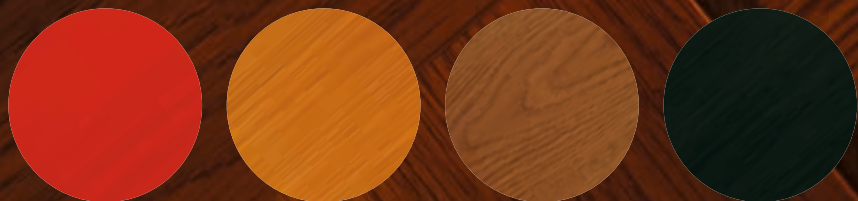
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DATABASE

CIRCLE READING HOSPITAL, BERKSHIRE

GROUND FLOOR PLAN



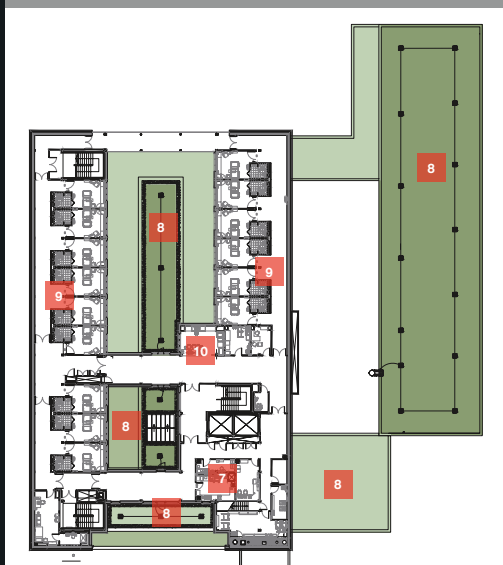
SOUTH ELEVATION



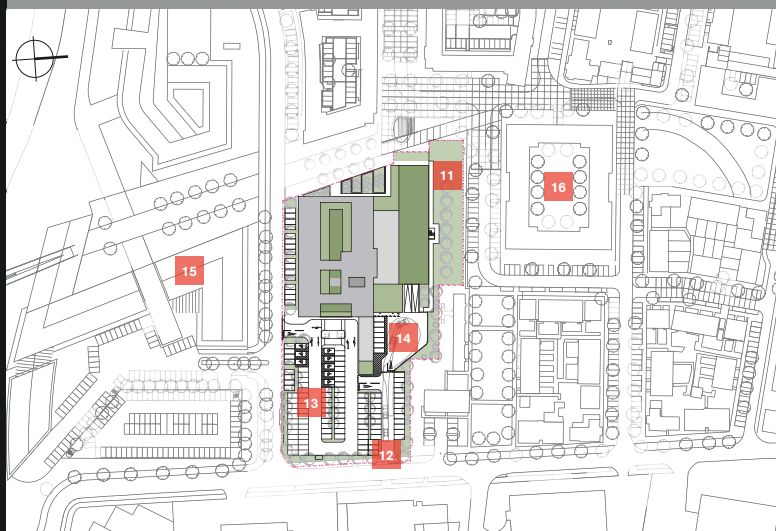
WEST ELEVATION



THIRD FLOOR PLAN



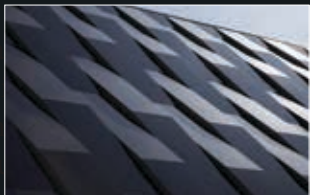
SITE PLAN



KEY TO DIAGRAMS

- | | | | |
|---------------------------|---------------------|------------------------|-----------------------------|
| 1: Atrium | 5: Parking | 9: Bedrooms | 13: External car park |
| 2: Out patient consulting | 6: Consulting rooms | 10: Nurse station | 14: Service yard |
| 3: X-ray/scanning | 7: Kitchen | 11: Wild flower meadow | 15: Office development |
| 4: Gym/physio | 8: Green roofs | 12: Service entrance | 16: Residential development |

IN NUMBERS: Capital cost £2,475/m², construction period 71 weeks; site area 9,873m², habitable floor area 9,277m²; in patient bedrooms 29, daycase recovery beds 20, examination/consultation rooms 23, treatment rooms 13, operating theatres 5 plus one endoscopy theatre; car parking spaces 172; carbon emissions 43.29kgCO₂/m²; staff 158



THOSE WHO CHOOSE to pay for private healthcare in the UK expect a high speed response coupled with a level of service and a quality of environment they don't expect from the NHS. This is how private healthcare providers seek to differentiate themselves from their competitors. It is natural then that providers whittle away at how they set up their facilities to be most efficient, but the balance is to not forget the features of good hospitality and care. The best examples seem to arise from a thoroughly compiled brief assiduously translated into reality. The client and architect for Circle Reading describe such a process, and the almost ruthless application of technical analysis (modelling, design for manufacture and assembly – DfMA, cost interrogation etc) has produced something very humane. Clients sometimes lack the steel to see through the big concepts (most of which are already embodied in myriad design guides for healthcare). Aspirations set out in an initial design brief are often abandoned later. Producing a full and intelligent brief for designers and constructors to deliver takes effort and time, but pays dividends. Interrogation and iteration should help ensure that operational opportunities and design development stay in step. The resulting building must support the service, which should in turn reinforce the very attributes the provider hails as its own. It is necessary to push the industry out of its comfort zone to look to embrace appropriate DfMA and cost it properly, taking full account of the onsite time and resource savings. Some clients can be scared off by initial (and often wrong) cost analysis of new methods and, worried that they will be guinea pigs in an architectural experiment, don't invest the trust and time to see it through. Programme control is significant in delivering any building and de-risking projects is simply common sense. It is unlikely that similar standardisation will be applied to new healthcare buildings in future and it is important to design for people too when all that technology is being efficiently housed.

CREDITS

Client: Circle Health
Architect, M&E and structural engineer: Bryden Wood
Landscape architect: Plincke Landscape
Main contractor: Vinci Construction UK
QS, project manager and CDM co-ordinator: Faithful and Gould
BREEAM assessor: GBSPM
Interior designer: DesignING
Planning consultant: Roger Miles Planning
Fire consultant: Jeremy Gardner Associates
Acoustic consultant: Hann Tucker Associates

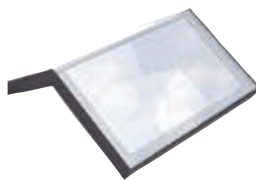
SUPPLIERS

Cladding contractor: Astec Projects
Windows and curtain walling: Schüco
Oak flooring: Baumstark
Acoustic and decorative wall panels: Baumstark
Bespoke wallpaper: Vescom
Acoustic ceilings: SAS International and Ecophon
Fitted furniture and reception desks: Receptek Healthcare Fit Out
WC cubicles: Armitage Venesta
IPS panels: Armitage Venesta
Sanitaryware: Armitage Shanks/Ideal Standard
Prefabricated shower room pods: Paddington/Ardmore
Tile supplier: Domus Tiles Ltd and GranitiFiandre
Tile manufacturer: Kerlite and Fiandre
Door sets: Timbmet Door Solutions
Vinyl flooring: Gerflor and Altro
Carpet tiles: Interface FLOR
Lighting: Artemide, Collingwood, Zumtobel, Trilux, Whitecroft, Philips, Halton, Louis Poulsen, ERCO, Holophane, Thorn
Drylining: British Gypsum
Roofing: BriggsAmasco
Insulation: Kingspan
Catering fitout: Holmes Catering Equipment
Lift: Otis
Bespoke precast concrete manufacturer: Cornish Concrete Products

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Natural Ventilation

Roof Access



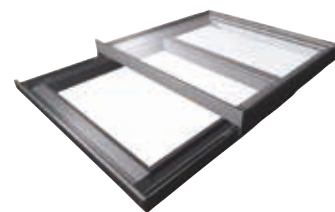
Flushglaze Fixed Range



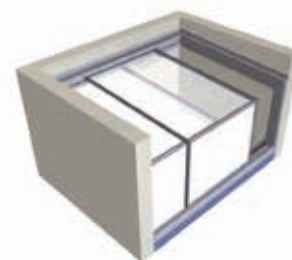
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FIELD HOSPITAL

Finchley memorial hospital could have been a refurb on a cramped corner of derelict land, but imaginative thinking by Murphy Philipps has put it at **the heart of a health campus**, shared with green space and a school, giving the whole area a feel-good boost

Words Eleanor Young | **Images** Benedict Luxmoore Photography

FINCHLEY MEMORIAL HOSPITAL in north west London is operational, even though it is not finished. As I walk around across the car park four fast-moving diggers are shifting heaps of earth. This is not just for a few shrubs: the hospital is the centre of a gha health campus.

It sounds ambitious and yes, there was a 'vision'. But in some ways the campus is accidental. The old hospital sat on the corner of Granville Road and Bow Lane in Barnet in front of boarded-up playing fields, the legacy of some ancient land deal between boroughs. As the Edwardian hospital started to crumble NHS Barnet examined the options either to bring it up to standard, or simply get rid of it. Demolition looked more expensive so the question arose of whether to build a new building on the playing fields next door. At

this stage the project widened and the list of stakeholders expanded – from clinicians and planners to the local school, residents overlooking the site, Sports England and the Playing Fields Association.

'There was an infectious enthusiasm,' says architect Marc Levinson of Murphy Philipps. He and Jan Charman, project manager for Barnet, agree that there was more than a degree of Olympic fever in the mix during the planning forums in summer 2009. And for Levinson it was a huge freedom. From looking at squeezing the replacement hospital into a tiny corner to minimise landtake, there was suddenly the whole space to play with. The planning permission however – supported as required, when building on designated playing fields, by the Greater London Authority – stipulated that the same amount of green space be returned to the community.

Working with the NHS SHINE network, which promotes and encourages sustainability in myriad ways, brought wider health issues

BELOW: Therapy gardens south of the hospital give it a soft edge to the more park-like areas

BOTTOM: Patients are funnelled into to the central spaces which are airy and light with courtyards on either side.



'In a residential area bordering the big industrial buildings that line the North Circular Road, this is a significant campus development'



TOP: The 1908 hospital (bottom left) photographed before demolition with its successor alongside surrounded by earth piled up on what will become playing fields.

ABOVE: The perspective drawing shows pedestrian approaches through the new health campus.

to the fore. Perhaps this also foreshadowed the current move to shift more public health responsibility onto local authorities as Strategic Health Authorities are dissolved. Murphy Phillips was already working on Local Improvement Finance Trust (LIFT) projects in the borough through Elevate Partnerships. But the hospital's feasibility studies were outside that. The plan that got the go ahead had the hospital set at the back of the site, bringing people to it through the green spaces, but also making the green of the campus more immediately accessible as an alternative route parallel to nearby streets. The sports pitches were sited alongside Our Lady of Lourdes Primary School to make it easy for pupils to reach them.

The hospital itself was conceived with a soft edge to the campus. Initial ideas even suggested that therapy gardens might be open to the park land and changing facilities be shared. Neither of these came to pass but the echoes of that strategy can be seen in the simple 19cm high open fencing which is different from the 3m high recommended by Secured By Design. A café, conceived as a

separate volume in glass and slate, sits outside the hospital's front entrance, also to draw in casual visitors. In a residential area bordering the big industrial buildings that line the North Circular Road this is a significant development. How the 'campus' will be run and promoted, beyond immediate booking, will be up to the centre manager.

At £26m Finchley Memorial Hospital was an exception to the local LIFT contract. But an analysis of procurement options, including PFI (this project was too small) and traditional contracts (fine but no funding for this), showed that using LIFT as a vehicle via a bespoke contract would reduce procurement time and programme by about a year. This makes it the largest LIFT scheme so far.

Softer issues of working relationships don't seem to have been included in this analysis but it is clear that the relationship built up over a number of projects between architect Levinson and NHS Barnet's Charman smoothed the way. The briefing and consultation have been held up as a model both by SHINE and also by the RIBA in a forthcoming publication on the subject.

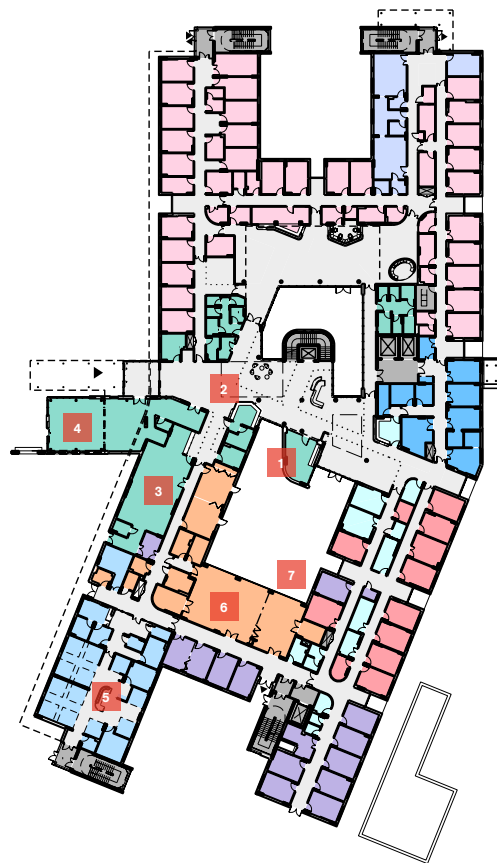


LEFT: The two wings of the building show most obviously at the north end. Servicing is via the basement at the back of the hospital.

Neil McElduff, then NHS Barnet's director of commercial and corporate services and now senior regional director at Community Health Partnerships (which took on all the LIFT relationships from 1 April this year), based the initial briefings on asset management principles. 'I didn't want a white elephant,' he explains. And for all the concerns about programme the consultation process was a major part of formulating a robust brief. McElduff recently toured the hospital with a private sector provider who commented that there was too much open space. But McElduff points out that the cost per metre unitary charge (in which capital costs are the largest part) is the second lowest for LIFT projects in London. Although Barnet's audit of green spaces showed it didn't need any more Elevate Partnerships, as the LIFT company it took on the land and will maintain it as part of the deal.

The hospital is arranged with consulting rooms around the perimeter of two kinked blocks while the public enters the light and airy heart of the building before being fed out to GPs, imaging, physiotherapy and so on. Upstairs are overnight rooms for those being transferred closer to home from larger hospitals and working on their rehab plus plenty of small social spaces including outside terraces overlooking the therapy gardens where they can practice stairs, ramps and the other complexities of urban life.

Flexibility, one of the key asset management and design principles, showed its value through the building process. Instead of working to specific room dimensions for different services, each of which may preclude other services, the consulting rooms are all 16m². Just six months before completion the walk in surgery and GP spaces were swapped around



GROUND FLOOR PLAN

Treatment and examination rooms ring line the wings with public spaces at the centre. Colours delineate different users' space.

- 1: Patient library
- 2: Main reception
- 3: Pharmacy
- 4: Café
- 5: Infusion unit
- 6: Gym
- 7: Large group room

THE COMMISSIONERS

Who would be the client for another Finchley Memorial Hospital? A month after a major NHS organisation has come into action we review who commissions what.

> **Community Health Partnerships** (Partnerships for Health until 2007) took responsibility for the 49 LIFT partnerships which cover about 60% of England, mostly in the north. This Department of Health (DoH) owned body works closely with the clinical commissioning groups and NHS Commissioning Board. It will support individual trusts in LIFT areas, who want to do their own developments, on strategic estate issues. A Strategic Partnering Agreement allows local trusts and hospitals to use any LIFT company without going through extra procurement hoops.

> **Trusts, foundations and health providers** who use most of a facility. Trusts and foundations have control over their destiny if they can fund it. There are also far smaller facilities where users that have 50% plus of a facility have been charged with its stewardship. McElduff points out the flaw though: the policy encompasses anything from a tiny surgery to major community hub that needs proactive management.

> **'Prop Co'** The DoH-owned NHS Property Services Ltd took on the residual NHS estate of around 3600 'assets', valued at around £5bn, this April. It will focus in the first year on stability, working most closely with local NHS organisation.

'People say there is no money,' says McElduff. 'But there is. Existing buildings are used because they've always been there but if they're not fit for purpose they just tie up capital.' Reviewing estates and making them work harder continues to be at the core for areas covered by LIFT.



Project : Cheriton Road Sports Ground
Folkstone, Kent
Architects : Guy Holloway
Graphic Design: Studio Blup

BELOW: Patients' first floor bedrooms lie off generous corridors which open onto informal spaces including terraces.



— without necessitating any changes to the construction. And, more significantly, the recommendations of the Darzi review High Quality Care for All in 2008 and the 'Care closer to home' agenda were able to be incorporated — even after the windows were already installed. As the first reduced the number of bedrooms from 54 to 49, the other made an infusion suite

for intravenous drugs a critical part of the mix. It was all sorted out a few space swaps later, with very little disruption to construction.

This flexibility will no doubt prove critical to the efficient use of the hospital through the frequent changes that seem to beset the NHS. Just like the campus itself, this building is not yet finished. ■

CREDITS

Client: North London Estates Partnerships/NHS Barnet
Architect: Murphy Philipps
Quantity surveyor: Davis Langdon
Mechanical and electrical engineer: Thomasons
Landscape architect: Fabrik
Planning consultant: Savills
Main contractor: Galliford Try
Mechanical sub-contractor: Briggs and Forrester
Electrical sub-contractor: Briggs and Forrester
Building control: HCD

SUPPLIERS

Facade/glazing: Deepdale
Joinery/internal doors: Houston Cox
Furniture: BHC Furniture
Terracotta cladding: Agrob Buchtal
Slate cladding: Burlington
Timber floor: Junkers
Render: STO
Roofs: Bauder
Maintenance and access: Safesite
Concrete frame: GCL
Stairs: Stairmaster
Metalwork: Lemon Steel
Lifts: KONE
Plasterboard: MPG
Ceilings: Rockfon
Sliding partitions: London Wall
Lighting: Thorlux
Acoustic treatment: Oscar
Timber canopy soffit: BCL
Flooring: Polyflor
Kitchen: Jim Peatdesign
Brickwork: Ibstock
Kalwall: Stoakes



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HEALTH AFTER THATCHER

'SHE KEPT this permanent revolutionary air going on inside government, which was great fun,' says Kenneth Clarke of Margaret Thatcher who died last month. As Thatcher's health secretary Clarke gave the NHS the internal market. It feels like the sands of the NHS have been shifting ever since in the search for efficiencies. Change and innovation can be drivers of great architecture, but Thatcher's 11 years in office left an overwhelmingly dispirited public sector. The under-investment is still felt today despite millions spent on new hospitals and polyclinics in the intervening years (with PFI, LIFT and land deals keeping a zero or two off the government's balance sheets).

On 1 April the NHS underwent another seismic shift in management structure. Out go New Labour's Primary Care Trusts and Strategic Health Authorities, which barely reached their teens. In come clinical commissioning groups, many with little or no strategic property brief. Yet, as Stephen Wolstenholme demonstrates on page 65, the vision and operations policy of a client, in his case an ambulance trust, can allow a honing of options with major long term savings, not to mention the pooling of property assets. Trusts will still control sizeable NHS estates which can take a strategic view, and there are two other national bodies, the beefed up Community Health Partnerships and NHS Property Services Ltd (for a simple guide see page 52).

The NHS Property Services aspiration for 'stability' in its first year might seem to aim too low for an estate valued at £5bn. But it has as much to recommend as the slow food movement in the wake of Findus' 100% horse lasagne. Convolved, long-extended, much-outsourced, cheapest-is-best processes are embedded in modern life. Could a period of consolidation let healthcare providers concentrate on the front line tasks and give those with development roles a breathing space to work out simpler ways of commissioning buildings? Perhaps we should apply a little post-Thatcher thinking and go back to conservatism with a small c.

ELEANOR YOUNG

CHARLES GLOVER

FOUR SIGHT



Dröm UK

I'd suggest beauty industry supplier Dröm awards a small prize to the architect who can guess what the hell he had specified if it wound up with this arrangement in its design. Clue: those aren't Trebor mints and savoury nibbles in the side dishes. www.dromuk.com

Junckers

It might look like the animals filing two-by-two into the Biblical ark, but only if God's chosen servant was from north of the border. So has the new Animal World Gallery at the National Museum of Scotland finally reopened its doors then?

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Bordeaux Masterplan

Architect OMA is designing a new urban quarter for Bordeaux, based on the expansion of the local tram system and terminating with an unexplained structure that looks like the Kaaba; though this is less 'Mecca' and more 'Mais qu'est-ce-que-c'est?'

www.oma.com

DOUBLE TAKE : WALK THE LINE



Architects love moving people around transport interchanges; they get so excited by referring to people like they're liquids – the ubiquitous 'people flows'. The great thing about stations is that the punters are all interested in getting somewhere pretty damn quickly, so are extremely compliant. And unless you're a nincompoop with the planning skills of a baboon, stations deliver some quick-wins in architecture's practical value. Just subtend a line from a) where you buy ticket to b) where you board, draw a building around it, and Bob's your uncle! This 'ribbon' design methodology is best shown at Grimshaw's new Reading station, (right) which, highlighted in blue, points passengers to platforms along route marked 'patently obvious'. Intelligibility is further facilitated by the fact that, with the worst crime rates in the south, everyone's really keen to get out of Reading. Contrast its slender directionality with the staccato rhythms of Arup Associates' Vauxhall Cross Bus Station, in London's hip new clubbing district. Its canopies are designed to rise and fall – a visual caesura above bus waiting stands. Empirical research had proved that designed straight they would have seen monged clubbers keep walking on in a straight line until they merely plopped into the Thames and sank without trace.

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OLD VIC, BRISTOL

Architect Andrzej Blonski has spent over 10 years restoring a grade I-listed 18th century theatre to make it 21st century fit. It's been a labour of love – and painstaking detail

AGE CANNOT WITHER HER

Images Philip Vile

ABOVE: The restored Old Vic auditorium showing the unique stage boxes, formerly part of the auditorium, now restored to their rightful position as part of the stage.

PERHAPS IT WAS the vagaries of 18th century taste and cultural whimsy that meant Bristol's theatres, set within one of the country's most affluent trading cities, would lose out in the popularity stakes to the neighbouring city of Bath's Theatre Royal. But it's a sweet revenge in the best traditions of restoration drama that as a result, Bristol's Old Vic remains not just the oldest continually functioning playhouse in the UK, but virtually untouched internally since it was founded in 1766 – a unique example of an 18th century 'horseshoe-shaped' theatre.

But it was a different story for the front of house areas. The most radical work was in 1972 when architect Peter Moro created a new subterranean studio auditorium, admin and backstage areas; and incorporated the ground level of the 18th century classical Coopers Hall, adjacent to the theatre's original understated townhouse front, as the theatre's new entrance. Detailing Moro's grand Cooper's Hall staircase at the time was a young Andrzej Blonski who, when funding was raised in 2001 to refurbish the ailing theatre, was commissioned to make the 18th century auditorium fit for 21st century audiences – and to propose a whole new

spatial strategy for the theatre, dramatically supplanting the work of his former mentor. Late last year, the beautifully restored grade I-listed auditorium opened to a packed house. The sensitivity of its restoration belies a hugely complex process of historical investigation, almost invisible integration of services into the existing structure, and spatial manipulation and modification to prepare the theatre for the future overhaul of its whole front of house area. For Blonski, who has twice in his life trodden the architectural boards of the Old Vic, the project has been no less than a labour of love.

The works to date were carried out in three phases. Phase 1 (£1.5m), addressed central repairs to the Moro building, where concrete had started to spall badly. Phases 2 and 3, requiring £13m of investment, dealt with the renovation and upgrade of the main auditorium and redesign of all the 1972 back-of-house areas and circulation to bring it into line with modern technical requirements. For the £6.5m renovation works, Blonski admits that very few drawings of the building existed, so the architect found himself resorting to author Kathleen Barker's 1960s written account of



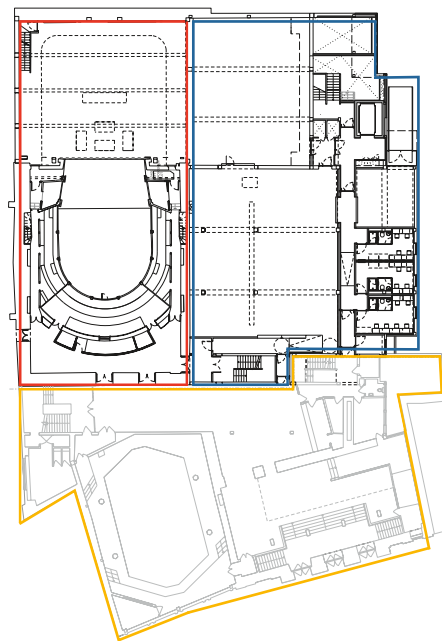
LEFT: Blonski felt it important to reintroduce original experiences – here he has brought back the old entrance into the stalls area from below rather than from the dress circle.

FAR LEFT: The king post structure of the roof has been retained, but the roof better sealed and insulated, becoming a huge return air plenum.

the theatre's history. The final design of the Old Vic's loadbearing masonry and timber structure, she reports, was modelled on the Theatre Royal Drury Lane – a 1769 etching of the London theatre bears a strong resemblance to the Old Vic's proscenium and stage boxes.

The main roof structure is essentially a series of king post trusses between the side walls, and a more complicated three-dimensional system built when the auditorium was remodelled to include an upper tier of seating. Loadbearing walls make up the original lower auditorium structure – a massive outer masonry wall, the firewall, and two interconnecting horseshoes supporting the balconies. All the auditorium rakes and seating benches were timber, as were the columns around the dress and upper circles. Although major services had to be introduced into this, Blonski wanted the effect on the grade I-listed structure to be as minimal as possible. Moro had built around this auditorium in the 70s, which is itself now a period piece.

Blonski saw his challenge as to 'discover, define, record, archive and progress' the historical design; to ascertain its archaeology, by peeling away layers of the theatre during renovation, and to reintroduce original experiences where they could be accommodated. Priorities were to rediscover the rake of the pit to reintroduce the experience of entering it from the sides rather than the Dress Circle, to decide on the thrust of the original stage, reorganise sightlines by re-raking the seating and take account of the original columns. On top of this, no fresh air was fed to the auditorium which consequently overheated due to occupancy and lighting, there were acoustic problems due to the poor



KEY

Work Package 1

Repairs to external fabric of auditorium
Replacement of fire escape stairs and fire exit doors
Heritage research

Work Package 2

Amendment to existing planning permission
Refurbishment works to auditorium and stage
Back-of-house works
Disabled access improvements
Works to workshop/ paint shop/ dressing room
Side stage works
Rear extension planning application

Work Package 3

Rear of house improvements
Rehearsal spaces

Work Package 4 (Future)

Front of House
Front Entrance
Studio and Function Area

attenuation of the original roof, and electrical and safety infrastructure was insufficient. Blonski had his work cut out.

Sightlines were crucial. The theatre's ceiling had been raised in 1800 to add another tier of seating, and a new relationship of seating to the proscenium and forestage; this was adversely affected in 1881 when the forestage was cut back – which also made redundant the original proscenium side entrance. Blonski brought the stage back to its original position, re-instating the visual logic of the stage boxes and proscenium area. Despite a traditional contract that restricted budgets and timings, time was made pre-contract, while the theatre was still in use, to test seating arrangements to ascertain responses to the proposed changes.

With the whole space suffering from general overheating, the changes to the sightlines reaped rewards. The air conditioning strategy was finessed by the engineer Hoare Lea, using computational fluid dynamics to model and optimise auditorium airflows, and engineer James Outram saw that the void created by the increased rake of the new seating could be used as a low-level supply plenum. This is fed from new ducts set into a bespoke designed services wall at the back of the auditorium, coming from roof-mounted AHUs – traditional ductwork would not have been allowed in the grade I-listed space. Exhaust air is drawn out at high level towards the rear of the space, passing over cross-plate heat exchangers to recover the heat.

Displacement ventilation has been used so mechanical cooling only occurs when external air temperatures exceed 18°C. To reduce additional demand on the system for space cooling, low energy LED light fittings were installed throughout, together with a

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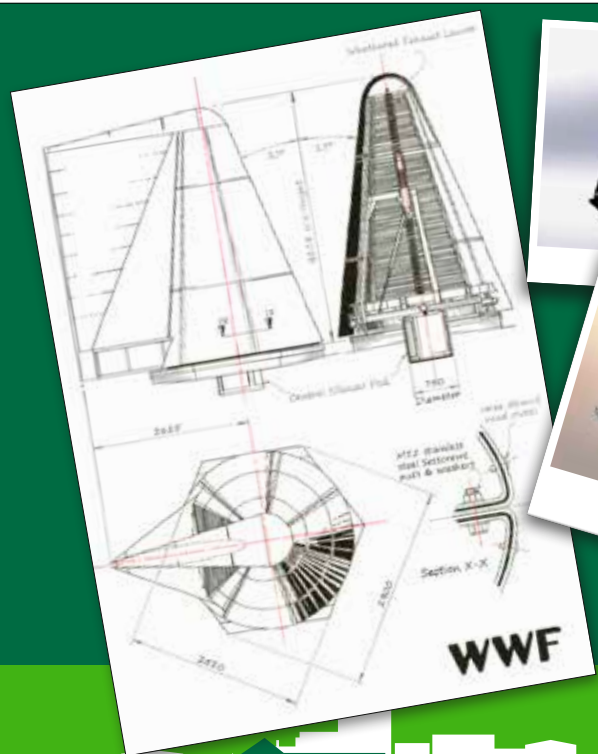
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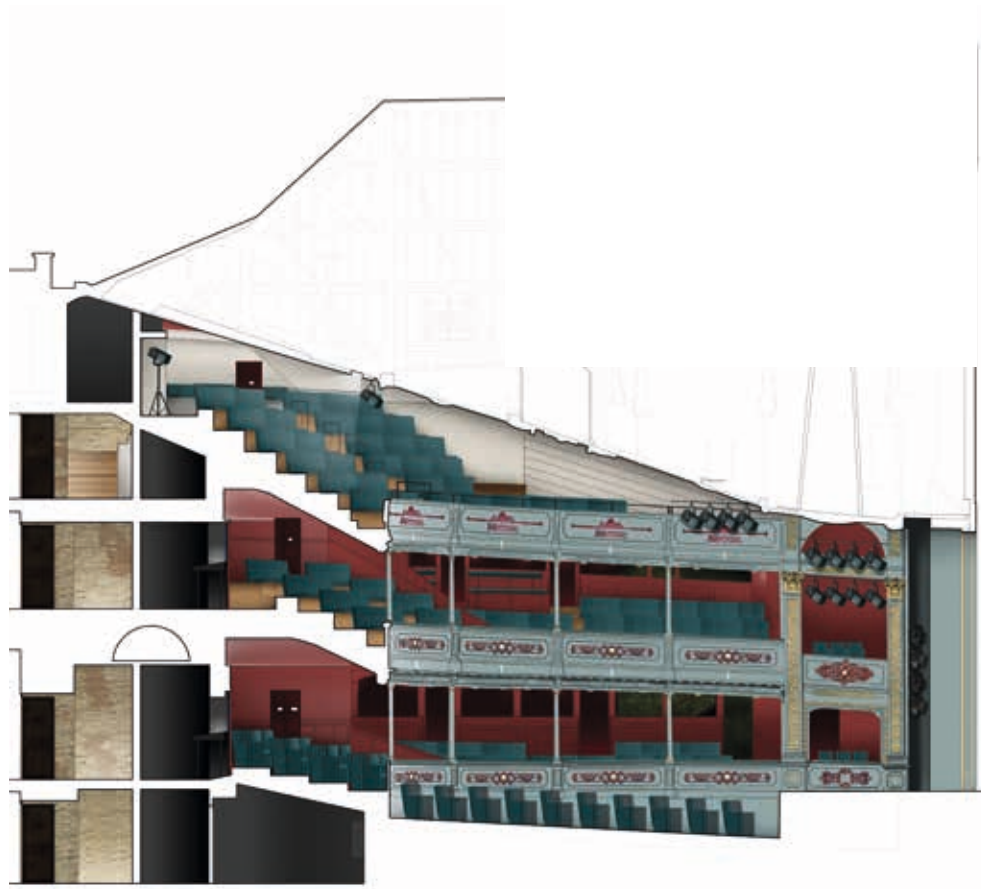
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BELOW LEFT: The longitudinal section through the auditorium shows the improved relationship of tiers to stage, the position of the old vents in the roof and the unique stages boxes and proscenium slit – a technical stage entry.

BELOW: The two pictures show the difference the restoration has made to the quality of auditorium space.



new stage lighting system. The volumes of air exchange involved reappraising the functionality of the two original air vents that used to draw exhaust air up and out. Outram explains that the relationship of these to the roof have effectively reversed; now, the newly sealed, insulated and acoustically attenuated roof void acts as a return air plenum, while the vents remain as lightwells to the sky – vestiges of their original purpose.

Above and within the painstakingly restored ornate 18th century painted ceiling there is also installed state-of-the-art fire engineering technology that attempts to address the secondary collateral damage aspects of a fire to make them of primary relevance. Here the services engineer, co-ordinating with the architect, installed a HI-FOG water mist system. Using up to 90% less water than traditional sprinkler systems, it holds water in its pipes at a constant 8 bar pressure, rising to 120bar when it sprays it, atomised, into the auditorium volume. Outram adds that a smoke aspirator system not only delays the point at which the mist heads are deployed in case of accidental triggering, but can also be desensitised to deal with demands for theatrical smoke. Blonski saw this strategy as an imperative to preserve the original fabric,

and for all the mist heads, challenges anyone to discover their positions within the ceiling's flamboyant whorls.

Back of house and rehearsal spaces, part of the Moro works, have also been substantially remodelled to bring them up to par for modern needs. Room layouts rearranged to optimise circulation mean the paintshop has been reconfigured as a 4.5m high flexible rehearsal space – far better than its previous 2.8m high area. A new performance space was created in the side stage; dressing rooms, toilets and office spaces were extensively remodelled;

'Blonski saw his challenge as to "discover, define, record, archive and progress" the historical design; to ascertain its archaeology, by peeling away layers of the theatre during renovation, and to reintroduce original experiences'

and lifts installed in the existing cores. Air handling and electrics were replaced and the whole made DDA compliant. Means of escape was also reconfigured. The additional provision crammed in here effectively made the Moro building to King Street redundant, allowing it to be removed in preparation for Blonski's final architectural flourish: the proposed new foyer.

But the pen, having writ, moves on. Despite a refurbishment strategy leading up to the complete reinvention of the front-of-house circulation, it was announced in April, with a change of artistic director, that architect Haworth Tompkins would design the new entrance and foyer. Blonski is surprisingly sanguine despite being usurped at the final hurdle for what will be the most ostensibly dramatic aspect of the theatre's refurbishment.

But this is of no concern to John Earl, building surveyor and the UK's most noted theatre historian, who monitored the whole restoration process with a highly critical eye and has nothing but praise for the completed work. Earl believes that after 12 years of getting her there, it is Blonski's unseen hand that will have ushered the grand dame of British theatre courteously to her 21st century seat. ■



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DESIGNING HEALTH BUILDINGS

Architect Steve Wolstenholme's experience of designing health buildings has led him to take a closer look at how guidance and aspirations can be adapted to reduced budgets

EMERGENCY INTERVENTION

FOLLOWING a brief period of apparent national affluence, ready availability of private finance, and high - sometimes over-reaching - political aspirations for the creation of new health buildings, the NHS is once again faced with stringent capital constraints.

Much of the NHS built estate remains as it ever was; an accumulation of over a century's worth of disparate buildings, needing to be adjusted, adapted and modestly extended, with the most limited capital resources, to try to accommodate the shifts of evolving health policies, technologies and medical practice.

My proposed research aims to demonstrate, through real examples taken from experience in practice, how appropriate and necessary economies can be achieved.

It takes examples of various categories of health buildings from the past experience of my practice Stanhope Wilkinson Associates (SWA), and others drawn more widely, and analyses them spatially and graphically.

My intention is to illustrate comparative layouts, circulation, clinical equipment and, above all, space standards and accommodation schedules; in order directly to compare real-world examples of cost-effective and space-efficient design solutions, against the more abstract, idealised and costly standards promoted through Health Building Notes and other design guidance. I plan to publish practical and relevant design guidance on this basis.

Policy and estates context

The primary pressure driving this local Ambulance Trust's new Estates Policy was the requirement for prompt responses to

'blue light' emergency calls.

The existing estates context made it difficult to meet these targets. The inherited provision of ambulance stations typically comprised smaller stations, close to town centres. Urban expansion and increased road congestion meant they had become increasingly poorly-located for emergency responses; with the fixed locations giving little flexibility to adapt to changing patterns of demand.

Instead the Ambulance Trust is now adopting a 'hub and spoke' distribution with emergency ambulances responding from flexibly-located standby points, supported by 'hub' facilities at the fewer, but better equipped, ambulance resource centres. When not on standby, ambulances are based and serviced at the resource centre and emergency crews check into and out of the centres at the start and finish of each shift.

A key aspect of design was to develop a detailed understanding of the workings of the ambulance service and to translate this into a clear operational policy document for the new

resource centres, supported by 'ideal' site and building plans and by detailed schedules of accommodation.

Traditionally, cleaning and re-stocking was the responsibility of the ambulance crews and time spent on this ruled out availability for further emergency responses. Under the new policies, separate dedicated staff clinically clean and restock ambulances, and wash the vehicles externally. The design of the ambulance restock bay developed as a well-serviced internal space, with sluice rooms, secure drugs storage, gas bottle stores and other supporting spaces.

The development of the resource centres was planned around the sale of redundant ambulance stations. Values were maximised by advance planning approvals, secured by SWA, mostly for housing, typically with around 10 units per site. Some seven redundant stations were closed and sold, which was crucial to funding the new capital investment.

Before resource centre sites had been identified and budgets fixed, we developed a series of generic building and site configurations, exploring overall site sizes and shapes, as a guide to selecting potential sites.

Site and construction procurement

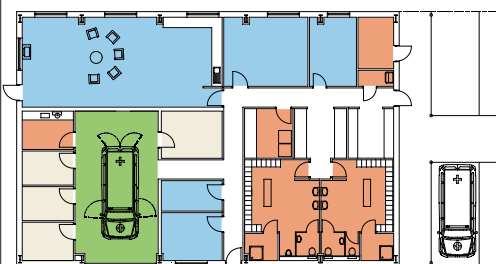
To create the new resource centres, the Trust explored various options of adapting and extending existing ambulance stations; leasing or purchasing a pre-built generic industrial unit for adaptation; or procuring purpose-built all-new accommodation.

For the North Resource Centre at Adderbury, the preferred approach was to work with a developer planning the expansion of an existing business park; its location - out of town, with good road links close to the M40 motorway and on a greenfield site without residential neighbours - meshed well with the access requirements of the centre.

SWA adapted the 'ideal' plan to the particular site and explored layout options, both single and double-storey, for the potential development of alternative sites within the larger business park. Concurrently, cost options were negotiated with the developer for both for the site and construction value.

Value for money was critical to the Ambulance Trust and necessitated a

GROUND FLOOR PLAN
ADDERBURY AMBULANCE RESOURCE CENTRE





minimal land take as well as a compact, efficient building layout and cost-effective construction.

Efficiencies of design and layout

A particular design breakthrough, radically reducing both land take and construction costs, and moving significantly away from the previous NHS design standards, was to adapt an open canopy shelter for ambulances, rather than the fully enclosed and heated garage space advocated in Health Building Note (HBN) 44.

The compact rectangular site layout houses staff parking along two boundaries while the double-banked open canopy allows in/out circulation and parking for the ambulances. Compared with earlier site plans, land take was some 40% lower, with site acquisition costs reduced pro-rata. By accessing the canopy from either open side, highly compact sheltered double-tier parking is achieved, without the additional internal circulation space that would be needed in a conventional garage.

In the design change from enclosed garage to simple canopy, not only were general construction costs stripped-out, but so were the purchase and maintenance costs of significantly expensive traditional elements, including powered roller shutter doors, as well as M&E plant and ongoing energy costs. Crew access to vehicles is unheated but sheltered.

The table of accommodation schedules shows the economies achieved in space and construction, when comparing the new resource centre against the recommendations of HBN 44, for the same number of ambulance vehicles. Thanks to the radical approach to accommodating vehicles, overall space savings of nearly 20% were achieved, while creating additional and improved crew amenities (shown in red). And due to the simple canopy construction, overall capital cost savings of the order of 30% were achieved.

SWA's project at Chippenham Ambulance Resource Centre further develops these planning principles; for a larger centre with additional facilities, including vehicle servicing and central stores. ■

Steve Wolstenholme of Stanhope Wilkinson Associates is a recipient of a RIBA Research Trust Award 2012

SCHEDULES OF ACCOMMODATION ADDERBURY AMBULANCE RESOURCE CENTRE AS BUILT COMPARED TO HEALTH BUILDING NOTE 44 (ADDITIONS SHOWN IN RED)

Description	Schedules of HBN 44A4 – accommodation for ambulance services: 16 vehicle bays	Adderbury Ambulance Resource Centre	
		Total area (m ²)	Compared to HBN 44
Entrance			
Office 1 : 2 places	11	11.3	Similar to HBN
Office 2 : 2 places	n/a	12.5	Extra to HBN
Ambulance staff quiet room	n/a	7.2	Extra to HBN
Seminar/training room (HBN describes as 'essential complementary accommodation')	20	22.3	Similar to HBN
Female staff changing facilities	12	27	HBN x 225% – incorporates disabled-use WC
Male staff changing facilities	21	28	HBN x 133% – incorporates disabled-use WC
Uniform laundry room	n/a	9.4	Extra to HBN
Uniform hanging space	n/a	10	Extra to HBN
Wet gear / PPE space	n/a	8.8	Extra to HBN
Ambulance crew room	32	52.3	HBN x 165% (also used by restock auxiliary staff)
Crew room kitchenette	n/a	17.4	Extra to HBN
Cleansing/laundry room	14	7.7	Similar to HBN, also sluice room
Disposal hold	4	n/a	External compound at Adderbury
Ambulance clean blankets and linen store	8	6.8	Similar to HBN
Ambulance medical supplies store	7	11.2	Similar to HBN but includes vehicle equipment store
Ambulance vehicle equipment store	5		Included above (single combined store)
Cleaners' room	7	2.2	Smaller than HBN
Dirty/soiled linen hold	6	6.8	Similar to HBN
Ready use medical gas cylinders store	4	7.7	Smaller than HBN
Plant room (boiler plus switchgear)	16	7.2	45% of HBN including switchgear
Staff WC: Disabled/wheelchair user	4.5	n/a	Included in changing rooms
Ambulance internal cleaning and restock bay (equivalent to steam cleaning bay – HBN describes as 'optional accommodation')	43	49	Equivalent to steam cleaning bay under HBN
Total net areas (rounded)	215	305	
Planning, engineering and circulation allowance (HBN standard %)	34%	16%	(Efficient plan layout)
Total GIA (rounded)	288	353	HBN x 123%
Ambulance accommodation: 16 bays	672	414	62% of HBN Garage – replaced by parking under canopy
Comparative totals	960	767	80% of HBN

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LEGAL

When does a homeowner become a property developer? Alistair McGrigor describes how the co-founder of Skype learned a tough lesson – and it all hung on a picture

IMAGE CONSCIOUS

NIKLAS ZENNSTROM, the co-founder of Skype, is one of the protagonists in an unfortunate recent case regarding a shoddily built house which should have been a dream home.

After Zennstrom bought the home in 2009, it emerged that the recently completed building was structurally unsound: it lacked any piled foundations which it should have had, some columns were not centred on the relevant padstones, and certain supporting beams were poorly installed.

Zennstrom had to have the house demolished and a new one built. He was understandably keen to find a party to compensate him for the losses he had incurred.

Compensation conundrum

Zennstrom's difficulty was that the architect who designed the works appears not to have had insurance, and the building contractor appears not to have had any assets. Zennstrom therefore sought to obtain compensation from the sellers of the property, on the basis that they had all along planned to sell the property for a profit rather than live in it.

This argument relied on the Defective Premises Act 1972 (DPA), which clarifies that someone taking on work for or in connection with the provision of a dwelling is under an obligation to see that the work is done in a workmanlike or professional manner with proper materials, so that the dwelling will be fit for habitation when completed. This structurally unsound house was clearly not fit for habitation.

However, the sellers could only be liable under the DPA if it could be shown that the house they had built was only intended to be sold by them and not lived in as their dwelling. If the sellers intended to live in the property then it could not be said that they were carrying out the works as part of a business, which is what is needed to make a property developer liable under the DPA.

The judge in the case clarified that for the sellers to be liable under the DPA as property developers, they would therefore need to have been intending to sell the property at the time when they arranged for their builder to take on the work. Ultimately, this is a question of fact,

and each case will be different.

In this case, the judge was of the view that the sellers did not intend to sell the property at the time when they commissioned the builder, or indeed when they had carried out the work. The sellers did move back into the property for about 12 months between the time when the work was mostly finished, and the date of the sale of the property to Zennstrom, and there were numerous ways in which their actions seemed to suggest they intended this property as their dream home.

Felt like home

Various personal elements about the way the sellers regarded the house helped the judge towards this view – for example, after they moved back into the property, the sellers celebrated their civil partnership, and instead of gifts asked their friends to contribute towards a painting specifically commissioned for a particular size wall in the property.

The judge did make the important note that it is not necessary for a person 'in business' as a property developer to have previously developed other properties in the past. So the fact that the sellers were not previously involved in major developments of property was not a factor either way.

It was decided in this case that the owners did not intend to sell the property when they began work, but came to that view only after it had been completed, due to a change of employment circumstances. As a result, they were not acting in the course of a business when they developed the property. ■

Alistair McGrigor is with Macfarlanes Solicitors

IN PLAIN ENGLISH

For owners to win redress under the 1972 Act, a dwelling must be unfit to live in

DEFECTIVE PREMISES ACT 1972

Architects need to be aware of their possible liabilities under the Defective Premises Act 1972. By taking on work for the design of a new dwelling (or the creation

of several new dwellings from the conversion of an existing single building, for example) an architect will be liable to the person commissioning the works – or to a future owner of the works – if the design is not carried out in a professional manner so that the dwelling will be fit for habitation when completed.

This is not limited to the first owner or first purchaser, but will apply to all parties who in the future acquire an interest in the dwelling. The existence of mere defects does not create liability, the dwelling must actually be unfit for habitation for an architect to be liable.

Another key risk for architects to be aware of is that the test is

whether the architect has acted in a 'professional manner'.

That may not involve negligence on the part of an architect, and therefore the professional indemnity insurers may not cover an architect's liability for the claims under the DPA, unless there is also negligence on the part of the architect.

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Oxford Brookes University;
ArchitecturePLB's RVC
Camden cafe;
Perkins Ogden's Barnfield
College foyer, Bedford.

REAL LIVES

Four small Hampshire practices hope to gain the muscle to take on the big boys by joining forces in an alliance, says Hugh Pearman

STRENGTH IN NUMBERS

IT'S THE OLD PROBLEM: you're a lively, experienced and well-regarded smaller practice, you want to bid for a particular project, but you fall at the first or second hurdle because you are deemed to be too small, or not to have enough experience in the sector. So too often (from your point of view), projects on your patch go to big firms from elsewhere. What to do?

Well, you could do what four Hampshire practices are planning right now: join forces. Alton-based Re-Format, Winchester's Design Engine (RIBA, November 2012) and ArchitecturePLB, plus Perkins Ogden of Alresford, intend to market themselves jointly as The Southern Architects Alliance, though among themselves they are already calling themselves simply 'The Alliance'. Unlike other looser practice umbrella groups such as the traditionally-minded Acanthus, this is a tight little regional grouping – all four offices are within a 15-mile radius – that can, they reckon, effectively operate as a single organisation. Not for all their work – the individual practices remain as separate entities – but for larger bids, especially in the South of England region. All together, they can field a workforce of around 100, many decades of experience, and a strong back catalogue across all sectors but especially in education, from primary schools to universities.

Like-minded

Stephen Lampard, a founder director of Re-Format which he first set up under another name some 20 years ago, says: 'We're all like-minded in terms of the architecture we do, which has a strong contemporary edge to it. We respect each other's work, we meet a lot,

sometimes we find ourselves in competition with each other – so why not join forces?'

Richard Jobson of Design Engine remarks that 'a lot of European architects join up collaboratively on projects,' but agrees it's rare in the UK. This is confirmed by RIBA practice director Adrian Dobson, who says single-project partnerships between two practices are well enough known, but not greater numbers. For Dobson the sticking-point may well be PI cover. Can an alliance offer the same level of cover as a single large practice? There's no getting round the need for this.

Genuine alliance

Lampard continues: 'There's no point in offering an alliance if you're not *really* an alliance.' The devil will be in the detail but the intention is that the combined operation will operate like a micro European Union, with the chair switching between the four constituent members on a project-by-project basis. However the work is divided up, all the practices will have a say, operating an inter-practice crit system. A tithe of the fees earned will go to the running costs of the joint operation – for instance the chair at any given moment would be expected to have an increased workload, and there would be a joint marketing budget for the grouping. However, it should be possible to offset such added costs with shared overheads.

The intention goes beyond merely offering a bigger design resource. The members of the fledgling Southern Architects Alliance know that design framework projects are often given to large engineering firms who then need architects. The Alliance would provide architecture within a greater team, effectively being employed by the consultancy.

It's all very well to talk the talk about this and shake hands on the idea but now, as Lampard and Jobson both acknowledge, it's time to knuckle down to the detail, to get the mechanism in place. A potential bid – confidential for now – is concentrating their minds. They aim to get themselves a constitution by the start of the summer. This would not be a merger as the practices would remain independent, but together they would offer much greater firepower. It's an idea well worth exploring. ■



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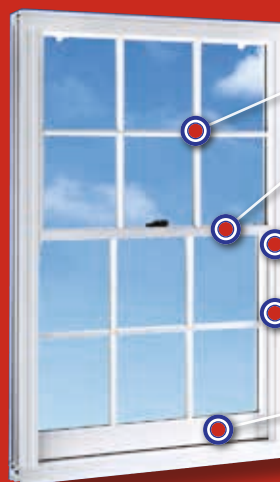
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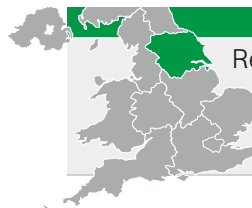
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**RETAIL**

Despite the blows delivered to retail by the recession, there's still scope to give place and permeability to Leeds and beyond

SHOP THERAPY

Words Eleanor Young



RETAIL IS DEAD? Try telling that to the 130,000 people who visited Trinity Leeds when it opened on 21 March. Leeds is famous for its beautiful shopping arcades and decent spend. That might explain why more than one practice is getting to hone its retail design in the city.

Trinity Leeds, by Land Securities, and Hammerson's Eastgate Quarters have long been competitors for city presence. Both were knocked by recession but Trinity Leeds was first off the block in recovery and has now bagged big names like Primark and Topshop among its many tenants. Chapman Taylor

Look up and see the steeple: the struggle to create a sense of place when retailers want shoppers concentrating on their wares at Trinity Leeds.

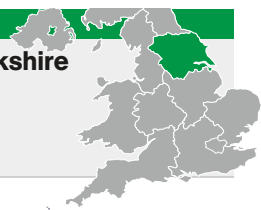
took over the Trinity design from EMBT and Stanley Bragg Architects when Land Securities bought the project. It's an old Land Sec hand, with Exeter's Princesshay and Cabot Circus in Bristol under its belt. Without going back to planning it aimed to create a more viable project, explains director Adrian Griffiths, in particular simplifying earlier designs for an expressive and expensive EMBT roof.

Rebuild work on site at Hammerson's rather reduced Eastgate Quarters is planned to start in spring 2014. Friedrich Ludewig of ACME worked with both Hammerson's and John Lewis while at Foreign Office Architects. When he started on the Leeds project in 2008 he admits there was the presumption that retail was just going to get bigger and better. But the credit-crunched scale suits him down to the ground, with its variety of independent buildings which will tap into Leeds' arcade culture. Last year Hammerson's bought Victoria Quarter with Matcham's ornate grade II* listed arcade, which will create a natural route from the city centre to Eastgate Quarters (which is a little 'off pitch' in retail parlance).

Pre-planning visualisations of ACME's design show it playing around with the glazing and proportions to get the atmosphere of an arcade. 'You want it to be beautiful with its own rhythm,' says Ludewig. The John Lewis store will borrow from London's Selfridges by using rich three-dimensional articulation to distract from the retail-required blankness of the windows.

Meanwhile, Archial has been struggling to turn a single storey 1950s arcade into something a little more salubrious to link

'Last year Hammerson's bought Victoria Quarter with Matcham's ornate grade II* listed arcade, which will create a natural route from the city centre to Eastgate Quarters'



BELOW: Working with the grain in Harrogate, in Cambridge Crescent and along Parliament Street, by DLA Design.

PERSONAL PILOT

The 2011 Mary Portas review into the future of the high street was seen as addressing the smaller high streets of market towns. But Hull put in one of the 371 bids for a 'Portas Pilot' to fund initiatives around her suggestions. White Friargate is seen as a dying street and the development of St Stephens in 2007, away from the older city centre, has diverted shopping attention from it. In fact it has become a place that shoppers travel to by car. Despite council-commissioned masterplans to revive White Friargate, the anchor M&S is on the cusp of leaving. And it did not win money for a Portas boost. Diploma student Natalie Leward suggested taking an urban block and dedicating it to makers and repairers to turn it into a centre for upcycling, the home of reinvention becoming the hub for a wider reinvention of the street (below).



'Griffiths is not suggesting chains are kept out of cities, but that retailers are encouraged to think how they are part of the scene, perhaps by being pushed a bit to make their shopfronts work with the street'



smarter shopping streets with the Market and Corn Exchange areas — a collaboration that tapped into the concerns of the city centre regeneration team. Equally, Chapman Taylor will shortly address the less than lovely existing shopping centre alongside Trinity Leeds and turn it out to face the bustling Albion Street again.

But even the one million square feet of Trinity Leeds can't compete on size with neighbour Sheffield's out of town Meadowhall (which is half as large again and has expansion plans). And these city centre shopping centres are rivalling out of town malls. They still offer car parking and are likely to be at least partially covered, but they are far better at tapping into, and creating, a sense of place. At Trinity Leeds visitors can situate themselves with views of the spire of Holy Trinity Church. Griffiths is proud of the masterplanning Chapman Taylor has developed, often with open streets, mixed uses, active edges and strong connections. And Princesshay in Exeter and the Greyfriars section of the Bristol scheme certainly add to the cities.

'I hate the idea of clone towns,' says Griffiths. He is not suggesting chains are kept out of cities, but that retailers are encouraged to think how they are part of the scene, perhaps by being pushed a bit to make their shopfronts work with the street. Ludewig picks up on the same elements, noting the historic arcades' curved glass and gold lettering on black, and speculating how this sort of beauty and identity might be achieved on his project.

Beyond Leeds

In York the issues of city centre or out of town retail have been fought out with the emotive



backdrop of the historic city centre. The long running saga of Coppergate has left a rather large hole in the city, while the big names have decamped to edge-of-town Monks Cross, which will house a 120,000ft² John Lewis as well as a massive M&S alongside an existing offer of supermarkets. DLA Design, which drew up the plans, admits it has been controversial but, like other retail architects, DLA's John Orrell points out that if a city wants the presence of certain retailers then it has to find space for them.

Orrell prefers the model of DLA's Parliament Street work in Harrogate with its smaller scale insertions. It perhaps helps that this scheme is for Lateral Property Group, which has a significant stake in the town through its ownership of the Royal Baths and Parliament Street, which leads to it. Grand plans for pedestrianisation fell through but insertions of units into an Owen Luder-designed building (a letting to Jamie's Italian has helped) and a well-mixed development in the next door block of three small retail units, (flats above and bars at the back) is a pleasing arrangement. With 35% or so of his practice's work in 'bog standard' retail this, he feels, offers a little more scope.

It is clear, though, that retail can no longer carry the burden of regeneration as many thought it might in the New Labour years. From the high street malaise examined by Mary Portas, and the British Retail Consortium report of 11.3% shop vacancy rate, to the scaled-down shopping centres: while retail is still a force to be reckoned with, the grandest plans, and all that hangs on them, have had to be rethought over recent years — and will into the foreseeable future. ■

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Tensar International, a global leader in soil-reinforcement and ground stabilisation technology, has seen its groundbreaking Tensar/Netlon technology named as a Great British Innovation in a poll voted for by the British Public. The competition was launched to coincide with National Science & Engineering Week. Tensar's technology was recognised by a number of voters, finishing within the top 20 in 18th position. The past innovation recognised by the public as being the most significant was Alan Turing's 'Universal Machine'.

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Mul-T-Lock's patented MT5 cylinder platform has been installed at Peckforton Castle by Safeguard (NW) Ltd, to restrict the unauthorised distribution of keys and ensure its security can operate from a single master key suite, without compromising on the medieval style architecture. Based in the heart of Cheshire, Peckforton Castle has been transformed into a luxury hotel with conference facilities and has also gained a license to undertake wedding ceremonies. However, with a number of different cylinder platforms on site securing the castle, security was being compromised. Due to the historical ambience of the Castle, built in 1846, the owners required a system that would not ruin the style of the doors or affect the overall aesthetics of the Norman style architecture, now an English Heritage Grade 1 Listed Building. Safeguard recommended Mul-T-Lock's MT5 patented cylinder range, to update the security systems in place and ensure a consistent extra level of protection, which could be integrated with an electronic access control system and be flexible to accommodate possible future expansion. MT5 provides enhanced key security and strong tamper resistance. The system has now been fitted throughout Peckforton Castle, without impacting on the aesthetics and only authorised personnel can now distribute keys.

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GETTING THE RIGHT MIX

Marley Eternit launches mixed brindle clay innovation. Marley Eternit is expanding its market leading clay product range with its latest innovation, a new mixed brindle single camber clay plain tile with unrivalled environmental credentials. The Acme Mixed Brindle has a red brown base and weathered appearance to create a true brindle colour that is ideal for both refurbishments and new builds alike. The new Acme Mixed Brindle tile has been developed to offer specifiers, contractors and merchants a quality, cost effective, brindle clay plain tile in a traditional single camber

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ANOTHER INVENTIVE DESIGN FROM FLÄKT WOODS

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IGUZZINI

iGuzzini have launched their new and improved 2013-2014 General Catalogue (for both internal and external products). Included within these are the many recent additions to the iGuzzini lighting portfolio such as extension to the iN range, the award winning Laser Blade and Lun-Up along extensions to the external offer.

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Greater Manchester housing organisation has re-roofed 1,000 properties with Marley Eternit's pollution busting EcoLogic tiles over the past four years, as part of an ongoing planned roofing replacement programme.

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Siniat has launched GTEC Weather Defence: a new external sheathing board that makes it faster, safer and more sustainable to protect a building during the construction phase. The board's gypsum core is coated with a tough, water-resistant glass mat facer, giving it superior water-resistance and weather-proofing compared to traditional materials, such as cement particle board, but with the speed of installation and lightweight qualities of plasterboard. The result is that it can be used to quickly and safely protect a building during construction.

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ARMSTRONG LAUNCHES INTERNATIONAL STUDENT COMPETITION

Students of architecture globally have the opportunity to enter a green building competition run by Armstrong Ceilings.

An international competition for students of architecture has been launched by Armstrong Ceilings. The inaugural Armstrong Green Buildings Award, in conjunction with global architecture and suppliers' network www.archi-europe.com, has been introduced to help celebrate ceiling systems becoming a key element of energy conservation. Students are invited to present concepts using an array of multi-material ceiling solutions in four categories – energy savings, waste management programme, resource management and indoor air quality (interior well being). Advice on green building solutions is conveniently contained within Armstrong Ceilings' environmental mini-site

www.armstrong-ceilings.co.uk/greenbuilding. Open to groups of any size as well as individuals, the number of entries is also unlimited and free. Judges include Marie-Claire Regniers, the Belgian architectural journalist; Jacques Allard, Archi-Europe CEO; Ronald Kern, architect and vice-president of the European Architecture Foundation EURAF, and Neil Shaw, vice president of marketing for Armstrong in Europe, Africa and the Middle East. The winners in each category will receive all expenses paid trip to the Batimat internal exhibition in Paris in November to present their project and be presented with their trophy. The deadline for entries is **October 7th**. For more information and to enter, visit;

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3,000 metres of Ancon brick support angle and over 800 Ancon windposts have been supplied to the construction of new student accommodation at the University of Liverpool's Chatham Street campus. The project comprises an East and West block of six and nine storeys respectively and has been designed, by Stride Treglown, to be BREEAM Excellent. The concrete frame with traditional brick cladding provides the buildings with thermal mass, which will moderate temperature fluctuations and minimise heating and cooling costs during occupancy. Construction of the attractive façade, thought to be one of the largest brick packages awarded in the UK in recent years, involved the support of masonry at every floor level by an Ancon stainless steel support system. The support angles feature slots in some sections to allow lintels to be fixed to the underside at window openings, and are radiussed in other locations to support curved brickwork. The Ancon system was designed and scheduled for manufacture to suit the site schedule. It was supplied by SIG Construction Accessories and installed by brickwork subcontractor PLF Brickwork. The scheme provides a range of dwelling types including single bedrooms, studio flats and two-bed apartments, as well as high specification catering and conferencing facilities.

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RADA COMPLETES MOD MISSION IN CHESHIRE

Rada's expertise in delivering robust and sustainable commercial showering and digital washroom controls has been demonstrated through a new project at the Ministry of Defence's Dale Barracks site in Chester. Refurbishment works across multiple blocks of the purpose built infantry barracks saw Rada supply a range of products including its T1 100 timed flow taps, VR2 CC high performance chrome-plated shower fittings with concealed pipework, and the revolutionary Rada Outlook digital mixing valve and washroom control system. Rada Outlook provides precise temperature and flow duration across any configuration of six showers or washbasin spouts, with touch or non-touch sensor options and is suited to both refurbishment and new build projects. For multiple washrooms, up to 31 Outlook units can be connected to form a building-wide digitally controlled washroom water management solution using an IT Network or Building Management System, and with innovative functions including automatic duty flushing and supervised thermal disinfection settings, it can deliver significant manual resource and cost savings. Rada Outlook incorporates the Rada T-Logic™ digital intelligence for efficient communication between components for ultimate safety and hygiene control.

W www.radacontrols.com



ALUMASC CREATES BESPOKE FASCIA SOFFIT SYSTEM FOR STYLISH COUNCIL OFFICES

Alumasc Skyline Fascia & Soffit system has made a significant contribution to the design of Kingswood Locality Hub in South Gloucestershire.

The system was supplied in Basalt Grey, to the Locality Hub and the roofed areas adjoining The Hub to the Civic Centre. The bespoke system was designed by Alumasc in conjunction with Alec French Architects, incorporating 25 different flashings and trims, interfacing with each other to suit various orientations. Alumasc worked with the designers and installers OHS of Bristol, to ensure that the fittings provided a smooth, uninterrupted interface with the timber cladding and feature oriel windows. Alumasc also supplied rainwater goods on adjacent buildings.

For further details on Alumasc's fascia Soffit Systems and other rainwater products, please visit:

W www.alumascrainwater.co.uk



PARAPAN® IS MOVING INTO OTHER AREAS OF THE HOUSE

Innovative designers are taking highly reflective gloss Parapan® out of the kitchen and bathroom and using the revolutionary, man-made acrylic alongside more conventional materials to create stunning new designs for furniture in sitting rooms, offices and bedrooms. Available in an exciting palette including sophisticated neutrals and vibrant brights, the 24 Parapan® colours are solid and UV stable. There are two thicknesses, 18mm & 4mm, which can be cut to size, machined like wood and thermoformed into any radius of curve.

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RUNDUM ORIGINAL CONCAVE SOLID OAK GARAGE DOOR

A solid oak Rundum Original concave garage door was specified on Downley House - a beautiful innovative home located in rural South Downs National Park and designed by RIBA competition winners Birds 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

CONTACT THE SALES TEAM ON: +44 (0)20 7496 8338 OR EMAIL CLIVE.WAITE@RIBAJOURNAL.COM



TOWERING SUCCESS

3000 Series concealed door closers have been used to great aesthetic and practical effect on a landmark residential development in Cork, Ireland. The Elysian Tower, the tallest building in Ireland and a benchmark for smart urban living, features over four thousand of the innovative Astra 3000 Concealed Closers on apartment entrance doors, internal doors and cross corridor doors. Built by O'Flynn Construction, The Elysian is a mixed-use developments consisting of a number of connected 6-8 storey buildings, with a landmark 17-storey tower on the southwest corner of the site. The tower is 71 metres to the top floor, making it the tallest storeyed building in the Republic of Ireland. The complex includes an enclosed Japanese garden and a two-level basement garage to service the apartments – from one-bedroom units to a luxury four-bedroom penthouse. Architectural Ironmongery Solutions was tasked with scheduling the hardware for over four thousand doors on the Elysian project. Modern sleek aesthetics were a top priority for architects Wilson Architecture whose watchwords for the development were space and luxury.

Astra Door Controls

T 01772 796901 E philipp@astradoorcontrols.com W www.astradoorcontrols.com



HUNDREDS OF INTERFACE PRODUCTS NOW AVAILABLE WITH 100% RECYCLED YARN

Global carpet tile manufacturer Interface is now offering its most sustainable carpet tiles with greater choice than ever before. More than 365 colours and 20 styles across the company's diverse product range are now available with 100% recycled yarn for a greatly reduced environmental impact. Customers can now choose from new colours in the popular Biosfera collection, several brand new ranges as well as new '100% recycled yarn' versions of Interface's best-selling products.

Interface was the first company in the industry to develop a product with 100% recycled nylon yarn, when it introduced Biosfera I in 2011 – now one of its best selling collections ever. Featuring products with half the carbon footprint of a typical carpet tile, recycled materials in the backing and a minimal amount of yarn, Biosfera I is the result of Interface redesigning its products to reduce their largest environmental impact – the extraction and use of raw materials.

W www.interface.com



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@baileyardartform.co.uk

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FORM FOLLOWS LED – THE NEW WE-EF FLC100 LED PROJECTORS

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LEVOLUX SHINES AT FABRICA

Fabrica is a speculative office development in Manchester which draws admiring glances thanks to a striking external screening solution, provided by Levolux. The solution, applied to exposed elevations, comprises perforated aluminium panels with integral walkways. The gold anodised screening panels increase privacy and comfort levels for occupants, and create a distinctive external aesthetic.

T 020 8863 9111

E info@levolux.com

W www.levolux.com



Vinylit wood effect facings give a smart, new look to these South Lanarkshire homes

LOOKING GOOD

South Lanarkshire Council has just completed phase II of an ongoing restoration programme in Coalburn to its Canadian Timber Construction properties built originally for the Scottish Special Housing Association between 1937 and 1941 and later transferred to local authority ownership. 21 two or three bedroom semis have undergone an extensive upgrade to bring them to the latest standards including the Scottish Housing Quality Standard. The refurbishment covers external and internal improvements, in particular featuring the Vinylit wood effect facings to complement the wood finish and colour of adjacent properties. Specified for its long life finish and as its lightweight imposes little load onto the building structure it was therefore ideal for the restoration of the timber framed homes. The chosen wine-red colour provides a bold and striking finish to the non-traditional house types which, despite their age and temporary nature of their original concept, were still sound.

T +44 (0) 788 90 35 488

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W www.vinylit.co.uk



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IN SICKNESS AND IN HEALTH

THE FREEMASONS' War Hospital opened during World War I within the former Chelsea Hospital for Women on Fulham Road. By 1919 it had treated over 4,000 servicemen and was rapidly outgrowing its home.

A purpose-built premises in Hammersmith, the largest of its kind in Europe at the time, was inaugurated in 1933 by

King George V and won an RIBA Gold award the same year. The design of the new Royal Masonic Hospital in Ravenscourt Park exemplified a radical shift in architectural style for the practice Sir John Burnet, Tait & Lorne.

Thomas Tait had won a competition for the building in 1929 with a dormer-roofed neo-Georgian proposal but

completely revised the design in 1930 to create a Streamline Moderne flat-roofed edifice in red brick with nautical-style cantilevered sun balconies.

Exempted from joining the NHS in 1948, the hospital continued as an independent concern but by the 1970s it was in dire financial straits and began to accept non-Masonic patients. After several

decades of dispute it closed in 1994, reopened as a private clinic and was later leased to the NHS.

Remaining unsuccessful, it has lain empty since 2006 but is now being redeveloped as the London International Hospital. ■

Justine Sambrook

More images at ribapix.com

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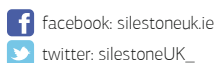
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in the clothes real people wear.
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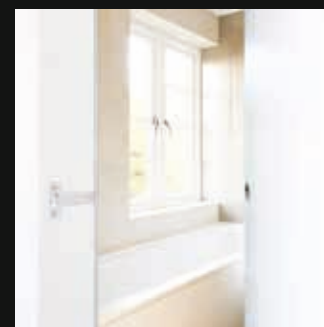
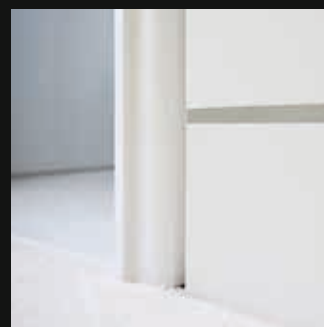
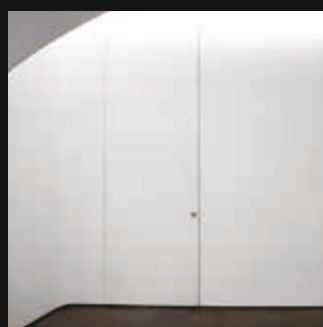
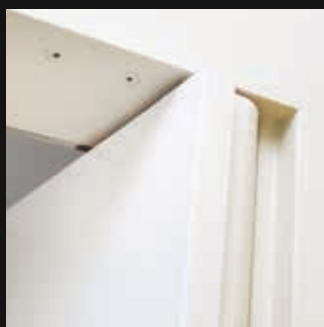
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