



Country practice

On parade: Mitchell Taylor's Pangbourne College upgrade

Remote control: Theis and Khan move to the country

Forest lawns: John Pardey heads for the hills

Pastures new: Straw bale construction in Tottenham

DRAWINGS COMPETITION
LAST CHANCE TO
ENTER: page 25



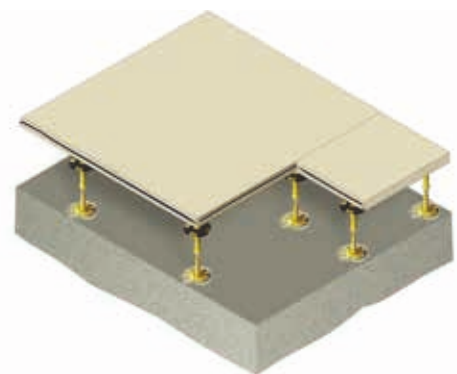
A solid choice for the perfect high-end floor finish

Knauf GIFAfloor's strength and stability make it the ideal base for natural stone, technical stone and porcelain tiles of any shape or size.

High-density panels with precision-engineered tongue and grooved edges create robust monolithic raised floors without the need for plywood.

The result is a solid sub floor which gives peace of mind for high-end finishes.

To find out how Knauf GIFAfloor can help your next project visit www.knauf.co.uk/gifa



KNAUF

Build for the world we live in



Cover: Timber and brick patchwork facade of Mitchell Taylor's Pangbourne College addition. Photo by Peter Cook.

06:2013

CONTEXT:

Leader : 07 Being outside London no longer means losing out to those in the capital, quite the opposite
Viewfinder : 08 Thirty years after she was dredged out of Portsmouth harbour, the Mary Rose has docked
The month : 10 Brooks in Bath, Blavatnik's go-ahead, light in Leeds, South Bank debate, another new roof
Obituary : 12 Rick Mather, whose work shows how his greatest interest was in urbanism and context
Perspective : 15 Meier's Gold Medal, Carnarvon Castle restoration, and who needs competitions?
Out there : 16 A campfire dream is becoming a real eco community for a group of self-builders in Wales
President's column : 18 All hands on deck for HomeWise as ministers face up to the housing crisis
Book review : 20 This reissue of Louis Kahn's 1967 lecture includes a fascinating CD of his speech
Review : 22 Eileen Gray's work is so desirable that this show is the nearest you're likely to get to it
Eyeline : 25 It's your last chance to enter the RIBA J drawings competition, which closes on 10 June
Listings : 26 What's on and when, at the RIBA and in the wider world
Love Architecture : 29 Highlights of this month's annual festival that draws in the public
Exchange : 30 Readers' views and reactions

ANALYSIS:

Profile : 32 Following the success of its central London home/office/commercial lets development, Theis and Khan have forsaken the urban landscape for rural Kent. But it's made no difference to its clients
Critique : 36 The leafy site at Pangbourne College is beautiful but the buildings were fading. Two modern new blocks by Mitchell Taylor have reinvigorated both the premises and the pupils
Process : 44 When the wealthy country set want a new home they turn to John Pardey Architects, whose latest project, buried in the sweeping Surrey hills, is a low-slung, modern classic

INTELLIGENCE:

Technical | Editorial : 49 Jan-Carlos Kucharek introduces this month's intelligence offerings
Technical | Sustainability : 50 Straw bales are making a sustainable London community centre
Practice | Climate change : 54 Sustainability means designing for the climate of the future
Practice | Plan of Work : 56 This vital document will prove its flexibility when you work with it online
Practice | Heritage reform : 58 Planning changes should give heritage projects more freedom
Practice | Legal : 60 Your net contribution clause can only help you if it is utterly unambiguous
Practice | Real lives : 62 How a group of architects are involving the public in Cambridge's local plan
Regional focus | East Midlands : 67 Leicester's improvement plans got a huge boost from Richard III
CPD Directory : 70 Company promotions of their technical training modules

PS:

Parting shot : 74 Samuel Bourne's photographs introduced British society to the glories of India

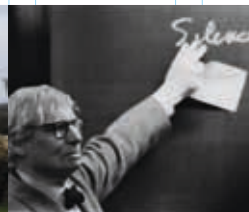
'Does the building give anything to the street?' Rick Mather : 12



10



16



20



32



36



44



50



67



More content at:
RIBAJOURNAL.COM

LET IN THE LIGHT, KEEP OUT THE DRAMA



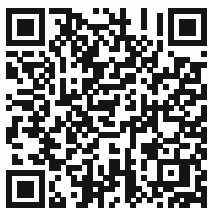
INSULATED WINDOWS FOR GREATER COMFORT INDOORS

Now you can achieve the perfect balance between beauty and performance with JELD-WEN timber windows. Choose from a range of U values down to 0.7 W/m²K, with energy ratings from A-C and a selection of finishes to suit any project. We are committed to sustainable practices and all our windows come certified with FSC or PEFC Chain of Custody as standard.

For more information on our range, to download drawings or to book a windows CPD training course visit www.jeld-wen.co.uk/architect
Product featured Stormsure Casement Designer range

**NATURALLY INSPIRING
TIMBER WINDOWS**

RELIABILITY *for real life*®



Do you want to know more?
Scan to discover how we can help you

JELD-WEN
WINDOWS & DOORS

Sterile clean, not sterile white.

The widest choice of colour and printed images for
hygienic cladding. For a room with a view... **Trovex it.**



The complete Trovex product range:



**The essential range of hygienic
doorsets, walls and ceilings.**

Crisp, clean finish with unbeatable
performance in a range of colours.



**The most advanced antimicrobial
wall-cladding system.**

Making hygiene-critical areas safer
than ever.



**Beautiful, bespoke wall art with
an ultra-safe hygienic finish.**

Unlimited design possibilities for the
cleanest aesthetic appeal.



**Economical, low maintenance
hygienic wall-cladding solution.**

The contractors choice for simple,
pure protection.

TROVEX[®]

For more detailed product specifications go to:
www.trovexproducts.com





OUT OF TOWN

RIBAJ
120
1893 - 2013

Editor

Hugh Pearman

Executive editor

Eleanor Young

Senior editor

Jan-Carlos Kucharek

Sub-editor Alysoun Coles

Digital editor Sara Loane

Art editor Patrick Myles

Telephone +44 20 7496 8300

Fax +44 20 7 374 8500

firstname.surname@ribajournal.com

Advertisement manager

Richard Tomlin +44 20 7496 8329

Business development manager

Midge Myatt +44 1902 851 645

Advertisement executive

Clive Waite

Production manager

Pete Songi

Director of media

Jonathan Stock

RIBA Journal

www.ribajournal.com

Published for the Royal Institute
of British Architects by

RIBA Enterprises

15 Bonhill St

London EC2P 2EA

Subscriptions

CDS Global

Telephone +44 1858 438 748

Fax +44 1858 434 958

ribaj@subscription.co.uk

UK £70 Europe €196

Rest of the world US\$201

Student and digital edition rates

available on request

RIBA Journal is published ten times a year by RIBA Enterprises. The contents of this journal are copyright. Reproduction in part or in full is forbidden without permission of the editor. The opinions expressed by writers of signed articles (even with pseudonyms) and letters appearing in the magazine are those of their respective authors; the RIBA, RIBA Enterprises and the RIBAJ are not responsible for these opinions or statements. The editor will give careful consideration to material submitted – articles, photographs, drawings and so on – but does not undertake responsibility for damage or their safe return. Printed by Headley Brothers Ltd. ISSN 1463-9505 © RIBA 2009

A STIRLING-SHORTLISTED practice sets up shop in a spa town on the Kent/Sussex border. New school buildings arise in a Thames-side village in Berkshire. A modern house in the Arts and Crafts tradition starts construction in the Surrey hills. These are southern satellite developments, if you like – not in London, but to some extent owing their existence to the gravitational pull of the capital. And the architects? With one based in Bath, one in Lymington, Hants, and one in Tunbridge Wells, they are all in the affluent South but have opted for a different work/life pattern from the stereotypical Clerkenwell or Hackney studio. In one case, there is some reverse commuting involved. In all cases, office overheads are considerably lower than the capital.

Is there a trend here? It used to be axiomatic that being in the non-London South made you invisible compared to those in the great regional cities or the capital itself. But as the national prominence of Feilden Clegg Bradley (Bath) or Adam Architecture (Winchester) suggests, such perceptions can change, and were doing before those practices got round to opening their London branches. Nobody would argue that HAT Projects or Quinlan and Francis Terry are any lesser architects for having Colchester postcodes. Our news last month, that four well-regarded Hampshire practices are joining forces to bid for larger projects under the name of the Southern Architects Alliance, is another straw in the wind.

Perhaps this goes with the revival of southern coastal towns, or just the sobering expense and cut-throat competition of London. Whatever, in this issue we celebrate the work of some very fine architects who are most determinedly Out of Town.

Show us your sketches!

Our Eye Line competition for architectural drawing – in any medium – is still open. We want to find the best visual communicators in architecture. Enter now – details on page 25.

HUGH PEARMAN | EDITOR



RIBA Enterprises



RIBA JOURNAL

FINAL BERTH FOR THE MARY ROSE

IS IT A CLAMSHELL or a ship?

The elliptical, black timber-clad Mary Rose centre in Portsmouth Historic Dockyard, by Wilkinson Eyre with Pringle Brandon Perkins + Will, was built around the venerable temporary structure housing the salvaged Tudor naval flagship, still being sprayed with preservatives at the time. The sprays have finally been turned off after 30 years, though it will take a further five years for the timbers to gradually dry out in a 'hot box' at the centre of the building.

This does not prevent the giant slice of ship – a large

portion of one side of the vessel, complete with sections of deck – becoming the main exhibit in the new building, through a series of viewing windows. The conserved salvaged objects form an unparalleled Tudor collection – including everything from original longbows to the skeleton of a giant archer who fired them, plus the heavy bronze cannon which some say caused the ship to capsize as it sailed out to battle the French fleet in 1545. Many of these objects are displayed in their correct positions in a mirror-image implied hull facing the original.

Chris Wilkinson and Chris Brandon have kept the interiors dark and moderately claustrophobic in an attempt to give something of the feel of life below decks – though the decks of the Mary Rose were considerably taller than those of Nelson's flagship Victory alongside, half its age. And no, says Chris Wilkinson, the building is not really meant to look like a ship, it's just that it was set out from the geometry of the original hull, so as to hug it quite closely. It's a highly insulated steel structure, its black timbers acting as a rainscreen. **HP**



THE MONTH

Brooks by the Avon

After a year in development and going through planning, Alison Brooks Architects has obtained permission for a small residential development on the banks of the Avon river in Bath. One of the architects of the Stirling Prize-winning Accordia development in Cambridge, Brooks has

experience in working on sensitive sites. 'Bath Riverside' is a triangular form of three stone-clad terraces made up of 14 large family houses, six mews houses, six apartments and a café, and is phase three of a 2000-home scheme by developer Crest Nicholson. Homes are designed to code level 4. **CK**



Blavatnik comes out on top

Herzog & de Meuron has been granted planning permission for the offset wedding cake that is Oxford's Blavatnik School of Government. The height had proved contentious, its 22m going over the 18.2m 'Carfax Height' limit set for Oxford's city centre developments – although the school points out that the bulk of the building (below the smaller top two storeys) is 14.5m high. A faceted double skin cloaks the 'shifted disks' that will house an expanded school of 150 students on its completion in 2015. 'Central to a school of openness, communication and transparency. The central forum takes this principle literally by stitching all levels together,' says Herzog & de Meuron. **EY**



Wimbledon top spin

The All-England Club at Wimbledon has continuously reinvented itself since 1993, when BDP's masterplan saw the creation of a new Number One Court in 1997, a huge underground infrastructure, new broadcasting building and relandscaping. In 2009

a Populous-designed retractable roof was installed on Centre Court. Now, with the 2013 fortnight looming, the club has released details of its next masterplan, to 2020, by Grimshaw. Perhaps inevitably, a retractable roof on Number One Court is the headline item – for which no costs have been

revealed. The rebuild will be phased through to 2019. The constrained 17ha site will see a lot of the new facilities for competitors go in a podium beneath three repositioned courts. Circulation pinch points will be removed, a new entrance plaza created, and the planted landscaping reinforced. **HP**

Leeds – ready for everything

Ten years in planning, Leeds Arena designed by Populous and engineered by Arup was handed to the City Council last month for interior fit-out, with a scheduled opening date of next month. The £60m, 13,500-seat events venue sits in the middle of the city and, with its fan-shaped interior layout,

is designed to maximise sight lines and acoustic qualities. The steel load-bearing structure is easily modified for theatre and sporting events. Populous' Nuno Guerreiro said the broadly semi-circular building 'is a cross between a stadium and classical theatre'; constructed in facets 'for buildability purposes'. **CK**



GILES ROCHOLL PHOTOGRAPHY

Drawing competition

It's your last chance to enter our 'Eye Line' drawing competition. Good at visually communicating architecture? Show us your best sketches, detailed drawings, computer renderings, collages – and we'll publish the best in our August issue. Details on page 25. **Hurry – final deadline is June 10.**



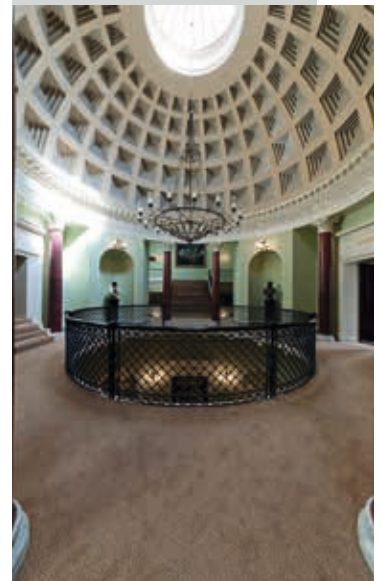
Aga Khan Awards

The Katana Institute in Nakhon Pathom, Thailand, is one of 20 nominations for the US\$1m Aga Khan Award which will be announced in Lisbon in September. The 8m-high walls of handmade bricks were designed by Project Studio in Bangkok.

AKAA / PIRAKANURAKYAWACHON

Webber wonder

'My earliest passion was for architecture and my love for it has never dimmed', said composer and impresario Andrew Lloyd Webber as he opened the first phase of his restored Drury Lane Theatre in London last month. Involving the re-creation of the Regency scheme for the public areas of the huge 350-year old theatre, the project has been supervised by architect Norman Bragg, originally of RHWL, now in his own practice. Architectural historian Edward Bulmer advised. **HP**



Mixed reviews for South Bank

When FCB Studio's redevelopment proposal for the South Bank Centre was launched earlier this year, comments poured in from those supporting or denouncing the scheme before its submission to Lambeth planners last month. The £120m project involves upgrade of

the structure, new routes into the complex from the Waterloo and river sides; but most controversially, a huge glass box containing much-needed functions, sitting directly on top of the existing building's fly tower. The 20th Century Society has voiced concerns about views to the complex; its senior conservation advisor Henrietta Billings

saying: 'As it stands, the proposed high-level box appears to overwhelm the existing buildings, not only the Hayward Gallery but also the Royal Festival Hall.' The South Bank Centre, however, said the consultation had an 85% approval rate and support from the original designers, as well as architectural doyen Paul Finch. **CK**



OBITUARY



ANDY MATTHEWS | RICK MATHER ARCHITECTS

RICK (RICHARD MARTIN) MATHER, 1937-2013

Repeated competition winner and consummate urbanist, for whom all buildings should first serve the street

RICK MATHER was the American architect who arrived in the UK some 20 years before the 1980s transatlantic gold-rush, produced very different architecture from his compatriots, and was from first to last an individualist. More interested in urbanism and context than the standalone building, more at home with cultural, residential and educational work than commercial offices, he ploughed his own furrow of humane, European-influenced modernism. Not for him either the postmodern or high-tech routes, though some of his early work shows signs of influence by Aldo Rossi, and later he fruitfully dabbled with structural glass, collaborating with engineer Tim MacFarlane. Instead he was taken at first by the heroic modernism of the 1930s, gradually developing a distinctively Matherish style of his own.

Mather was unafraid of colour, texture, and

sometimes sound – as in the trickling water features he designed for his series of Zen restaurants in the 1980s and 1990s. He was a good and instinctive gardener, uncommon among architects who too often treat planting as if it were an inert building material. His death in April from an asbestos-related cancer was unexpected because, although nearly 76, he had always been lean, fit and seemingly youthful.

At college in Oregon he had been introduced to Camillo Sitte's *The Art of Building a City*, and often spoke of Rasmussen's *London: the Unique City*. European urbanism attracted him: he moved to London in 1963 to study urban design and stayed. Working first on schools at Lyons Israel Ellis, then system-built housing at the London Borough of Southwark, in 1967 he won third prize with a fellow Oregonian, Don Genasci, for the new town of Espoo in Finland. The prize money provided some capital for his own first house and studio.

He finally set up his own practice in 1973. While teaching at the AA and other schools, he slowly became known for enlightened conversions, notably his own two 'upside down' houses with their loft-style living areas and roof gardens – and for a thorough sort-out of the AA's interiors including the famous bar. But it was not until the start of the 1980s, with a pair of ceramic-clad faculty buildings at the University of East Anglia, that he started to be seen as an 'emerging architect' alongside others almost a generation younger.

Then came the 1990s rush: after the UEA masterplanning job he won three important London museums in a row: Dulwich Picture Gallery, Wallace Collection and (with BDP) the National Maritime Museum, Greenwich. A great winner of competitions, his introduction to Oxford was a hall of residence at Keble: his relationship with the city culminated in 2010 with his remarkable, Stirling Prize-shortlisted Ashmolean Museum extension in Oxford, and its subsequent phases. He had earlier been Stirling shortlisted for his Klein House in Hampstead. After Keble, other universities – Southampton, Liverpool John Moores, Lincoln – signed him up.

Mather was drily witty, observant, busy. He ran a tight office, sometimes incredulous at the number of staff larger competitors threw

at projects. Although he might be thought to have gone native in London, relatively late in his career he finally won a substantial job back in the US: his expansion of the Virginia Museum of Fine Arts, won in 2001, was completed in 2010 with SMBW Architects. He died with another big American project in hand: a 175,000ft² addition to the Peabody Essex Museum in Salem, Massachusetts – coincidentally where his ancestor, Puritan clergyman Cotton Mather, gained notoriety during the Salem Witch Trials.

Mather's dedication to architecture as urbanism is summed up by the question he often asked: 'Does the building give anything to the street?' For him, the life of the street – the life of the city – was pre-eminent and all buildings should serve it, not stand hermetically aloof. For London, the undoubted popular success of the South Bank Centre remodelling, in progress since 2000, is due to his typically acute, deceptively simple masterplan. British architecture owes Mather a great deal.

The practice will be continued by his long-term colleagues, under his name. He leaves his partner, David Scrase. ■

Hugh Pearman

IN MEMORIAM

Leslie Gooday, elected 1951, East Molesey, Surrey

Gerald William King, elected 1949, Milton Keynes

James Arnold Bath, elected 1958, London

Charles Anthony Hartridge, elected 1956, Cambridge

Harold Anthony Walton, elected 1949, Cranbrook, Kent

Herbert Dennis Marshall, elected 1949, Shrewsbury

Jeremy Arthur Thomas Goer, elected 1955, Walsall

Alan Stuart Mitchelson, elected 1960, Edinburgh

John Victor Organ, elected 1970, Havant, Hampshire

Timothy John Nutt, elected 1972, St Albans, Herts

Harish Chandra Sharma, elected 1980, Southall, Middlesex

Jane Ann Ferra, elected 1983 Harrow, Middlesex

Brian Leslie Leicester, elected 1947, Market Drayton, Salop

Alice Diana Kirsti Morgan, elected 1999, Edinburgh

Anthony Wells Swaine, elected 1944, Canterbury, Kent

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

AK2
ARCHITECTS



Let **M&E**
lighten
your load.



At times roofing and facade specification can be complex and heavy going. That's why we're on hand to offer practical, experienced support in a host of useful ways. From creating bespoke NBS, BIM or CAD details to answering questions on any aspect of your roofing or facade project. We will deliver urgent samples where and when they're needed and provide products that help you achieve an A+ rating and with BES 6001 responsible sourcing and Carbon Trust Certification, we can help you with your sustainability targets. We're always happy to take the weight off your shoulders. Because **with M&E, it's all about you.**

Call **M&E** today on **01283 722588**
or visit **marleyeternit.co.uk/me**



DESIGNED TO PERFORM

ALUMINIUM WINDOW, DOOR AND CURTAIN WALLING SYSTEMS

The AluK Group is a global leader in the design and manufacture of a wide range of performance aluminium building systems, combining years of experience in the development of innovative solutions that improve our living and working environments. AluK not only delivers the highest performance products but also the service and project support to facilitate successful specifications and installations.

Our aluminium window, door and curtain walling systems have been specified in some of the world's most prestigious buildings and offer superior performance alongside outstanding design.

To find out more about our complete range of building systems please visit www.aluk.co.uk.

 www.aluk.co.uk

AluK (GB) Limited Imperial Park, Celtic Way, Newport NP10 8BE
T: 01633 81 04 40 F: 01633 81 60 04 sales@aluk.co.uk



WINNING WAYS

Meier wins the Gold Medal, Carnarvon Castle is successfully restored, but competitions are out

25 YEARS AGO

RIBA Journal, June 1988. In the depths of the postmodern period, Richard Meier has won the Royal Gold Medal, and juror Peter Cook is ecstatic

THERE WAS A SENSE of elation for me as we finally did decide to give the Royal Gold Medal to Richard Meier. Such an event contains plenty of accrued symbolism and rhetoric – and it is pleasing if this accords with the evangelistic need for better architecture with a higher level of performance than the rest, and a finer ability on the part of the architect chosen to manipulate space, form and fabric. I am very happy when such qualities are recognised above good intentions (but poor form), worthy processes (but mean spaces), high morals (but fussy outpourings), which are all too often the characteristics of British architecture.

I was delighted that we were relaxed enough about our assessment of the stuff of architecture that we momentarily forgot whether the buildings under discussion were meant for this group of people or that, were expensive or cheap, were for traditional or new activities; and then, of course, it is possible to be relaxedly partisan and enjoy the celebration of the white architecture as an antidote to the witlessness and meanness of prissy pink pediments and the humdrum repetition of striped brickwork.

The celebration of white architecture none the less brings with it both attraction and unease. It forces us back on to the wall



Poise and sophistication at Richard Meier's 1983 High Museum of Art in Atlanta Georgia.

of fundamentals without those scintillating decoys of colour or embossed surfaces... mind you, I can remember my own suspicion of the game – I once wrote that Richard Meier was merely repeating the exercises of High Modern architecture. Why a change of tack? Simply the subsequent emergence of the Athenaeum and the museums at Frankfurt and Atlanta.

We ignore poise and sophistication at our peril. In admiring it, we have to work hard at tabulating its moves. In celebrating it we are erecting a special yardstick for ourselves: involving the recognition of exactness and a purge of our sloppy ways.

100 YEARS AGO

RIBA Journal, June 1913. Heritage? What's that all about? In the month that the epochal Ancient Monuments Bill was passed, RIBAJ reported on an exemplary restoration.

AS A RESULT of the skilled and vigilant restoration which has been in progress at Carnarvon Castle for the last few years, not only has a large part of the building already been made secure against decay for years to come, but the dignity and beauty of the whole structure are far more clearly displayed than has probably been the case for at least two centuries. The great hall and many other of the interior buildings vanished generations ago, but part of the work done during the past two years has been to trace the foundations and to carry them up to the present ground level by a narrower course of stonework. The foundations of the kitchens, butteries, and some other buildings have also been brought to light, so that by this means and the aid of a large plan erected within the gateway a good idea can now be gained by the visitor of the internal arrangements.

Both stonework and ironwork show the care which has been taken to harmonise the recent repairs with the ancient structure. The coping of the parapet is being built of the same coarse sandstone conglomerate which was used in the original work, the old quarry having been discovered on the opposite shore of the Menai Strait. In the same way, where the builders used limestone, the same stone has been brought from the original quarry, also discovered in Anglesey.

50 YEARS AGO

RIBA Journal, June 1963. Plans were afoot to build both a new National Theatre and opera house. A selection process rather than a competition? No models? Yeah, right.

THE SOUTH BANK THEATRE and Opera House Board have decided to invite architects to submit evidence of their ability to design and supervise the construction of the National Theatre and new opera house on the South Bank. The evidence should give some indication of the author's understanding of a national theatre and opera house and

his approach, and would, of course, include any experience or research in theatre or opera house design and special interest in or knowledge of the theatre and similar public buildings.

The Board has given close consideration to holding a competition [but this] would have involved a specific schedule of requirements, which the Board feels... would hinder proper development of the project. They have therefore requested a panel to advise them on the compilation of a list of architects... the means of inviting evidence of ability will assist in the compilation of

the list by making the selection more comprehensive and giving an opportunity to talent as yet undiscovered.

(This) is not in any way a competition. It is not intended to put those who respond to this invitation to the expense or time involved in the preparation of special drawings or models for this site. The evidence, which should be accompanied by written application, may be in written, graphic or photographic form. It is not possible to handle models or any evidence of a bulky nature; but photographs of models are permissible.

WALK ON THE WILD SIDE

Nine committed families are self-building a true eco village in Wales. It's pioneering stuff, says **Paul Wimbury**

THE CONCEPT of the Lammas eco village was born around a campfire at a summer festival in 2005. From that moment on the project has grown and evolved in an independent, serendipitous and steadfast manner. At its heart is the idea that human beings form an intrinsic part of the landscape. Toward this end we have set about designing and building sustainable infrastructure sufficient to support a new settlement on 31ha; transforming degraded pasture and neglected woodland into a mosaic of diverse abundant ecosystems interwoven with a network of renewable services.

The settlement operates as a collective of nine eco-smallholdings in which people develop their own solutions to the challenge of sustainable living. We are about half-way through the set-up phase, and all the indicators suggest we are making good progress towards our goal.

Our residents come from all over the UK and from all walks of life. Some had experience of natural building and growing food while others had none. The smallholdings are all self-build and self-funded, and on the surface appear diverse in form and style. However the primary focus for the project concerns the energetic and resource patterns that underpin the development. Where does the energy come from? Where does the waste flow? Where do the construction materials originate? What will we do with the materials when they reach their end-of-life? How can we create self-supporting systems? Can we redefine our relationship with the land-base?

Through planning and beyond

While the project benefited from an innovative local planning initiative, the journey through the planning system was not easy. It took three years and an appeal to the Welsh Government to win planning permission. Since Lammas' success, planning policy has been updated and adopted across the whole of Wales. Called 'One Planet Development', it allows for eco-smallholdings to be built in the open countryside so long as the applicants demonstrate a commitment to sustainable living, land-based productivity and zero carbon energy. The bar for such applications is set high and in addition to compiling a comprehensive management plan, developments are required

to report annually on a range of performance indicators that include productivity, traffic generation and renewable energy.

Relations with local people have also undergone quite a journey. During the height of the planning controversy there was massive local opposition. Many in the group found that very difficult. Following planning permission we reached out to the local community and have been very open about sharing our progress on the land. For the most part this seems to have precipitated a turn-around in local opinion. Now that we are setting down our roots we see ourselves very much a part of the local community. For while we are a community in ourselves, Lammas is structured to be as liberal as possible. Residents have bought 999 year leaseholds from the Lammas organisation and are free to sell these on the open market when they leave. These leaseholds are intrinsically tied to both the planning conditions and a management plan which ensure the core principles are adhered to. The arrangement also lays out what we refer to as



'One Planet Development allows for eco-smallholdings to be built in the open countryside so long as the applicants demonstrate a commitment to sustainable living, land-based productivity and zero carbon energy'

the 'hermit principle' which ensures that all residents are free to choose whether or not to involve themselves in community affairs and gatherings.

The development is very much a grass-roots affair. None of us had any previous experience of housing development, farming or planning and, in line with our pioneering approach, we are learning as we go.

More ups than downs

In some areas we have been very successful. We managed to obtain funding for a Community Hub building which provides an interface with the wider world. We run a multitude of courses and offer weekly guided tours throughout the summer. We have installed a 27kW hydro generator that supplies electricity to the project. We support research activities and offer practical and planning guidance for emerging projects. The land-based businesses within the project are looking strong and the increase in biodiversity across the site is remarkable.

In some things we have met with significant obstacles. Fitting within a building regulations framework designed for conventional developers has not been easy. For the most part our structures are built using either natural or recycled materials.







On balance we are making good progress. Our third annual monitoring report indicates that we are generating approximately a third of the traffic that would be expected from a similar scale conventional development, that we have achieved a one-planet ecological footprint, and that we are on track to meet our land-based productivity targets.

Similarly, of the nine households that have bought into the project, none has left. There is no denying that it has been hard work, but the benefits of a self-built dwelling tied into an interdependent ecosystem infrastructure include empowerment, affordability, security and a beautiful environment. Reward enough, it seems, for the commitment to playing a key role in the transition to a low-carbon future. ■

Paul Wimbury is a co-founder of the Lammas ecovillage in Pembrokeshire, and author of the book *The Birth of an Ecovillage*.

More information available at www.lammas.org.uk

DELIVERING ROOFING EXCELLENCE

-  Photovoltaic Solutions
-  Flat-to-Pitched
-  Green Roofing
-  Built-up Roofing
-  Liquid Roofing
-  Polymer Modified Asphalt

SINTOFOIL TPO Single Ply Roofing Systems

THE **ONLY** ROOFING PARTNER YOU NEED

Sintofoil TPO from Langley delivers performance and reliability that's proven in single ply roofing systems worldwide. Combining the durability of EPDM and workability of PVC, this 100% recyclable, plasticiser free innovation from the industry leaders carries a 30 year BBA guarantee. Add our single source planning, installation and after sales service for complete peace of mind, and Langley is the only partner you'll ever need.





LET'S ACT FOR BETTER HOMES



ANGELA BRADY | RIBA PRESIDENT

The RIBA campaign for better new homes, HomeWise, needs members to lend their support to put pressure on government

Housing has risen quickly up the political agenda over recent years and with the economy flagging, the government has announced a series of initiatives and reforms designed to get Britain building. This month, I focus on the RIBA HomeWise campaign which entered a new phase last month, as ministers prepare to make crucial decisions about the future of housing standards and regulation in England.

Angela Brady @angelabradyRIBA

BRITAIN'S HOUSING crisis is well documented. Decades of under-investment and a dysfunctional market have led to rising waiting lists, a chronic shortage of dwellings in many parts of the country and increasingly unaffordable homes both for sale and rent.

However, meeting Britain's burgeoning housing demand is not just a question of financing and building a particular number of units, it's about providing quality homes which fulfil the varied and changing needs of individuals and families.

It was with this in mind that at the start of my presidency the RIBA launched HomeWise, our campaign for better newbuild housing. We launched the campaign because we were concerned that our new homes won't provide the quality of life people need and so will not stand the test of time. And with government and industry alike looking to get Britain building, we wanted to ensure that design quality is not just an afterthought, but a crucial part of our thinking on housing.

**BRITAIN'S NEW
BUILD HOMES ARE
THE SMALLEST IN
WESTERN
EUROPE**



HomeWise is grounded in research to discover what consumers want and need from their homes. Too few in the housing sector bother to ask what residents need or consider whether the industry is accommodating consumers' wishes. But the way a home is designed has a profound effect on the lives of the household – on people's health, on a child's ability to learn, on relationships.

So as part of our HomeWise campaign, we've researched what good quality housing design means to the British public. This revealed a clear preference for older properties, with only 1 in 4 people saying they would choose to buy a home built within the last 10 years, citing small rooms as the chief cause of concern. This concern was found to be borne out in reality in our 'Case for Space' research into the size of new homes, which from a sample of over 4,000 new properties, found that the average three bedroom home was around 10% smaller than the minimum space standards recently introduced for homes in London – the equivalent per home of a single bedroom of lost living space.

The Case for Space report highlighted a problem with newbuild homes, but it gave no indication as to how contemporary households live. So last year the RIBA commissioned in-depth social research – 'The Way We Live Now' – which found some common problems and pointed towards some

simple yet universal qualities of a good quality home. People want big windows, high ceilings, homes that are flexible, ample storage and decent space standards to allow privacy and to facilitate the needs of modern living. It should not be unreasonable for consumers to expect these qualities in a new home, but sadly they still remain elusive for many.

In order to build the kind of homes consumers want, we need robust, workable housing standards. So the Technical Housing Standards Review being conducted by the government will have a crucial bearing on the quality of future homes. Announced by communities secretary Eric Pickles last year, the Review seeks to rationalise and streamline existing housing standards. Anyone working in housing will be sympathetic to the need to rationalise what is a complex set of standards, but it is essential that, in a bid to cut out unnecessary complexity, the review does not undermine quality.

To make this case we launched a new phase of HomeWise – 'Without Space and Light' – focused specifically on influencing the Housing Standards Review. The aim of the current phase of the campaign is to mobilise the public and put pressure on the government to ensure that it puts design quality ahead of short term cost cutting and, more specifically, to introduce national minimum space standards and natural light requirements (as exist in London and Scotland) – two of the biggest concerns for consumers as identified through our previous research.

The campaign has already generated a huge amount of interest in the media and significant public and stakeholder support. But we need your help. I encourage all our members to back the campaign by writing to their MPs and demanding better newbuild housing. Visit www.withoutspaceandlight.com to find out more and lend your support. ■

**WE
NEED
DAYLIGHT
TO SURVIVE**





DESIGNING & DELIVERING FUTURE-PROOF FLOORS



Gerflor understands the challenge of delivering creative, hardworking building environments.

With a wide choice of world class vinyl and linoleum brands, you can be confident that Gerflor have a flooring solution for every sector. A palette of 4000 inspiring designs made with environmentally friendly and sustainable materials, offers you freedom to future-proof your building interiors.

World class brands... for every sector

Tarasafe™	Education
Mipolam	Health & Care
DLW Linoleum	Housing
Taralay	Offices
Taraflex™	Sport & Leisure
Creation & Artline	Retail
GTI & Attraction®	Industry

Contact us for the brand new 2013/2014 Collection Catalogue.

Tel: 01926 622 600 Email: contractuk@gerflor.com Visit: www.gerflor.co.uk



CAST IN A NEW LIGHT

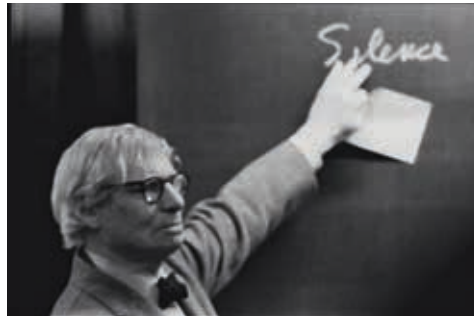
Hearing Louis Kahn speak on the accompanying CD of the lecture this book revisits is the most illuminating part of the package, says **Jan-Carlos Kucharek**

THE DIFFERENCE, for this reissue of a 1969 lecture by Louis Kahn at ETH Zurich, is that it comes with an audio CD reprising the whole event in gloriously grainy analogue. Architecturally, this aural reconnection with the pre-eminent modernist, for whom architecture's spiritual dimensions were fundamental, amounts to a philosophical *Listen with Father*. In a one-hour recording, Kahn discusses the eternal values that he believed architecture needed to be truly great. Talking to us nearly 40 years after he died, this 'lost' tape has a haunting yet comforting quality.

In the introductory essay, Balkrishna V Doshi — who put Kahn forward to design the Indian Institute of Management (IIM) in Ahmedabad — describes his mentor as a 'yogi of architecture' and as the lecture plays out the sense of this just becomes more palpable, as Kahn draws us into his world of mystical modernism. 'The measurable is only a servant of the unmeasurable — everything man makes must be fundamentally unmeasurable,' he tells his

Swiss audience — sons of watchmakers. At times his philosophy verges on contradictory; 'structure is the maker of light,' he declares, a moment later talking of the 'treasury of shadows'. The lecture can tend to the discursive; Kahn tries to stick to a subject, but his mind is firing on many levels. He talks of 'inspiration', 'the university', 'institutions of man' and 'functionalism', but themes smear into each other. Sometimes he addresses the audience tentatively, interjecting 'you see?', as if unsure of their view, and Doshi's observation that the man always sought, but never received, the recognition of Le Corbusier, suddenly makes perfect sense. Yet at other times his pronouncements on 'silence and light' are so founded in faith that he seems to be a priest reciting a paschal litany.

The lecture's timing is historically relevant; in 1969, Kahn was at the height of his powers. He had stopped off in Zurich on the way back from an IIM visit. The Salk Institute was finished, Kimbell Art Gallery was under way and the commission for the Yale Centre for British Art was

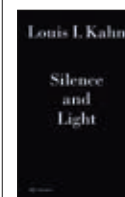


won, but change was in the air. Three years earlier, Venturi had published *Complexity and Contradiction in Architecture* — a year after Corb had drowned; the year of the lecture both Gropius and Mies would die; and in 1972 Yamasaki's Pruitt-Igoe housing was razed — Charles Jencks famously noted it as the day modernism died. And Kahn himself would rudely die in 1974 of a heart attack in the Gents at Penn Station — a modern block that replaced a much-loved 1910 neo-classical edifice. Even now its critics see it as a 'scurry through underground rooms bereft of light'. So much for Kahn's eternal values.

So one might ask, in a world where nothing's black and white, what relevance is there now in resurrecting Kahn's meditations on light

Louis Kahn makes his point during the lecture at ETH Zurich. Photograph by Peter Wenger © Archives de la construction moderne — Acm, EPF Lausanne

and darkness? The world recently saw two other Yamasaki buildings brought down in far more violent circumstances, and with the paranoia this induced in the west, curtailing human rights in the name of 'freedom', it's interesting to note that 2012 saw the realisation of Kahn's final commission — the Four Freedoms Park, a triangular form of grass and tree-lined avenues leading to a huge bust of Roosevelt; beyond a small plaza defined by 28 massive granite blocks pointing into the East River. Designed a year before Kahn died, it honoured Roosevelt's 1941 'Four Freedoms' speech: freedom of expression and worship, from want and fear. In his Zurich lecture Kahn spoke of the clear distinction between an idea and a building — unless it be true Architecture. In light of that, I'd like to think Louis would be his last work's sternest critic. ■



SILENCE AND LIGHT
Louis I Kahn
Park Books
PB, £32

EDITORS' SELECTION



A Life in Education and Architecture

Catherine Burke, Ashgate, £55

A deeply interested account of the life and thinking, work and networks of Mary Beaumont Medd (1907-2005). Labelled progressive, she engaged with leading educators of her day and challenged the conventional 'sit and listen' classroom. **EY**



Urgent Architecture

Bridgette Meinhold, Norton, £35

Crisis, conflict, cost. These set the depressing scene for a whole lot of ingenious housing solutions. Alone, any one might claim to solve a major problem, but when grouped together with trendy graphics, titled 'Wheelly' and 'Groovyvyrts', you start to wonder what the point is. **EY**



Cities Are Good For You

Leo Hollis, Bloomsbury, £16.99

'It is places like the High Line that allow us to think again about the city and how it can make us happy,' says Hollis. He picks up on all the themes of the moment, creativity, suburbia, mega cities in this lively and enjoyable romp. **EY**

The background of the advertisement is a photograph of the interior of the Scottish Parliament building. The space is characterized by its dramatic, curved architecture, featuring large, polished metal columns and a ceiling with intricate, flowing lines. Large windows allow natural light to enter, and the floor is highly reflective. Several people are visible in the background, some sitting at tables and others standing, adding a sense of scale and activity to the scene.

PermaQuik
hot melt waterproofing

PermaQuik hot melt waterproofing has been protecting members of the Scottish Parliament since 2004. Installed by Radmat trained Approved Contractors, **PermaQuik** is certified by the BBA to last the lifetime of the building and comes with a guarantee of up to 35 years. Whether a green roof, brown roof, biodiverse roof, ballasted roof, balcony, terrace or podium - trust **PermaQuik**.

For more information, or a RIBA accredited CPD seminar, please call 01858 410372 or visit www.radmat.com.

Wall Solutions

Turning the industry on its head

Uses 95% less water.

Up to 4x faster than traditional construction.

High thermal mass values.

Ensures healthy living climate – breathability and humidity regulation.

Porotherm, the clay block walling system from Wienerberger, is the ideal option for the UK construction market. With the system's uncompromising quality - its safety, sustainability, simplicity and strength - the precision engineered Porotherm block has become a popular choice with constructors and developers across the country. From apartment blocks in South Harrow, to Southworth Primary School in Lancashire, the unique mortar-efficient interlocking design has allowed the delivery of large projects on budget and ahead of schedule - so buildings can be released onto the market much sooner than usual.

At the heart of innovation.

Tel: 0161 491 8200
Email: office@wienerberger.co.uk
www.wienerberger.co.uk


Wienerberger
 Building Material Solutions

SHADES OF GRAY

This is the closest you're likely to get to first hand experience of Eileen Gray, and it's pretty good, says **David Brady**



Inside Gray's E1027 house, 1929.

FAME KNOCKED TWICE at Eileen Gray's door. As a young woman working in Japanese lacquer and other rare materials either side of the Great War she became well-known among the wealthy cognoscenti of Paris. Then, towards the end of her long life, writers and makers of television programmes found their way to her apartment to ask her to remember and revisit her younger self. Since her rediscovery in the late 1960s more and more ambitious exhibitions of Gray's work have been mounted. The latest, curated by Cloé Pitiot, was at the Pompidou in Paris, transferring this autumn to the Irish Museum of Modern Art, outside Dublin.

Gray's creations are personal and domestic, tending to surface only when the possessions of rich collectors are sold. Jacques Doucet commissioned several pieces from her in the 1920s, which fetched high prices at auction in 1972. More recently, at the sale of Yves St Laurent's estate, one of her early

lacquered pieces of furniture, the 'serpent armchair', realised €21.9m. Prices like that bring the spotlight of posthumous recognition. This exhibition attempts to cover, at least partly, every aspect of her creative life: the early de-luxe furniture, functional pieces from the late 1920s, her experiments in architecture and abstract pictorial compositions.

Gray was born in Wexford in 1878, to an artist who was sufficiently well-off to own a London house. Gray attended the Slade School of Art, part of that stellar generation of students just before the Great War. The exhibition opens with a watercolour of Eileen by Wyndham Lewis, one of her Slade contemporaries. Captioned 'Lady with a French Poodle', it is in his characteristic Tyro-Vorticist style. Although she trained as a painter, Gray's career took a different turn. In a much-retold story, she walked down to Soho from the Slade one lunchtime and saw craftsmen repairing lacquer screens. She asked them if she could

Landscaping Solutions

learn the technique herself. Finding she had the necessary patience for the laborious work, she pursued it. Moving to Paris for further study, Gray developed a working relationship with Seizo Sugawara, a Japanese master of the elaborate method of lacquer-work. In 1922 she opened a showroom, under the invented name 'Jean Désert'.

Jean Désert's wealthy clientele wanted unique pieces. An early customer was Madame Lévy, a successful milliner, who commissioned an entire interior from Gray. A version of this room, exhibited at the 1923 Salon des Artistes Décorateurs, brought praise as well as a wonderfully memorable criticism from one French reviewer: 'A chamber for the daughter of Dr Caligari in all its horrors.' In 1924 an edition of the avant garde Dutch periodical *Wendingen* was devoted to her work. Two items made for Doucet are in the show, pieces that Gray later renounced, commenting that the couturier 'lacked taste'. For Jean Désert she diversified, producing all kinds of furnishings: lights, rugs, chairs, lacquer screens. Ultimately, the enterprise was unsuccessful, closing in 1930 after a knock-down sale; by then Gray had moved on to architecture.

In about 1922 Gray met Jean Badovici, a Romanian architect and journalist exiled in Paris. He edited *L'Architecture Vivante*, which promoted the new architectural style. It was probably he who encouraged

her to think of building. With her much younger new friend, Gray found a difficult coastal site at Roquebrune near Menton in the Côte d'Azur where they built a villa together, code-named E1027. A striking recreation of the main interior of this house is a key feature of the exhibition. Using a giant enlargement of an original coloured photograph from 1929 as a backdrop, the foreground is populated with furniture rescued from the house. There are also models of this house and another, Tempe a Pailla, which she built for herself slightly later. Several of Gray's screens are on show; lacquered ones becoming progressively more abstract in motif and more articulated in construction, also a 1974 example faced with natural cork. A line up of three Transat reclining chairs, each in a different finish, will delight lovers of her furniture.

The exhibition is a surrogate for something most of us will never experience: entering a real interior by Eileen Gray or using an original piece of her furniture. The proper stuff is either in museums, from South Kensington to Virginia via Paris and Dublin, or perhaps in one of the many mansions of a roubillionaire. Certain items are available in reproduction, notably the tubular steel and glass adjustable table for E1027.

Restoration of the wrecked house as a museum began in 2006, but there is no completion date in sight. ■

EILEEN GRAY

Now closed in Paris, re-opens at the Irish Museum of Modern Art in Dublin on 12 October imma.ie



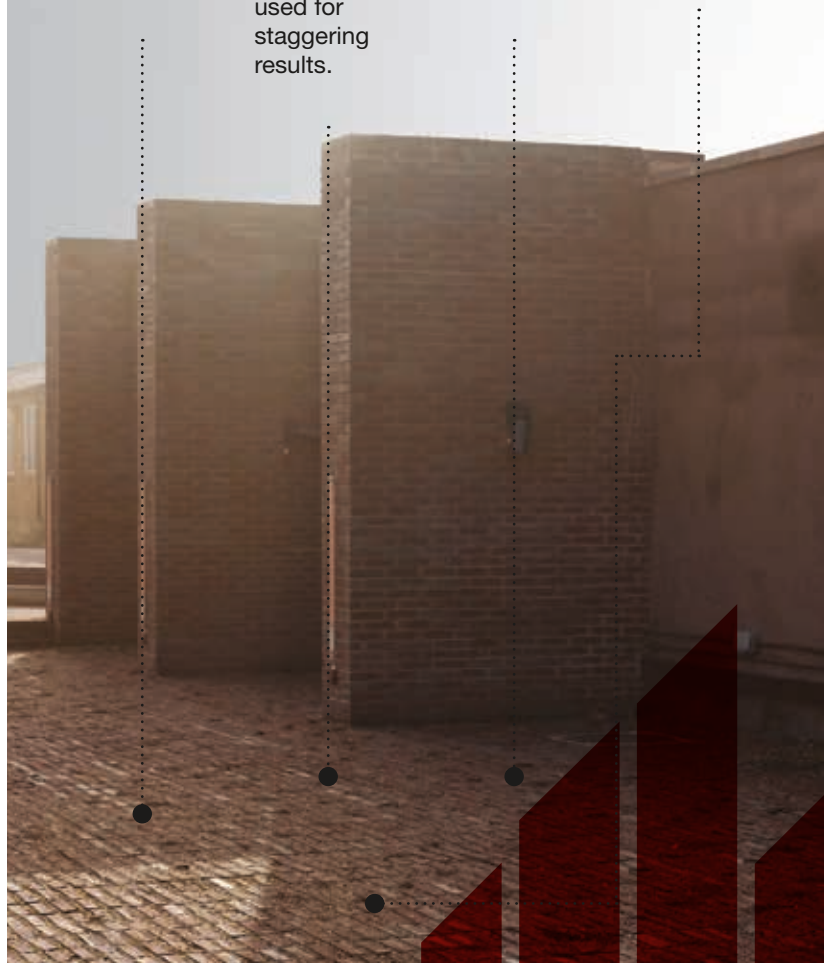
Award winning paving at The Yard

Winner of the Best Outdoor Space award at the BDAs.

Herne Dark Brindled Slimpave bricks were used for staggering results.

Each paving brick is sized at 210 x 50 x 70mm.

90 paving bricks cover 1m².



Seeing Wienerberger's Herne Dark Brindled Slimpave bricks used by Henley Halebrown Rorrison architects and specialist brickwork contractor, Exel Construction, the BDA judges were "staggered" with The Yard when they visited.

At the heart of innovation.

Tel: 0161 491 8200
Email: office@wienerberger.co.uk
www.wienerberger.co.uk

PORCELANOSA

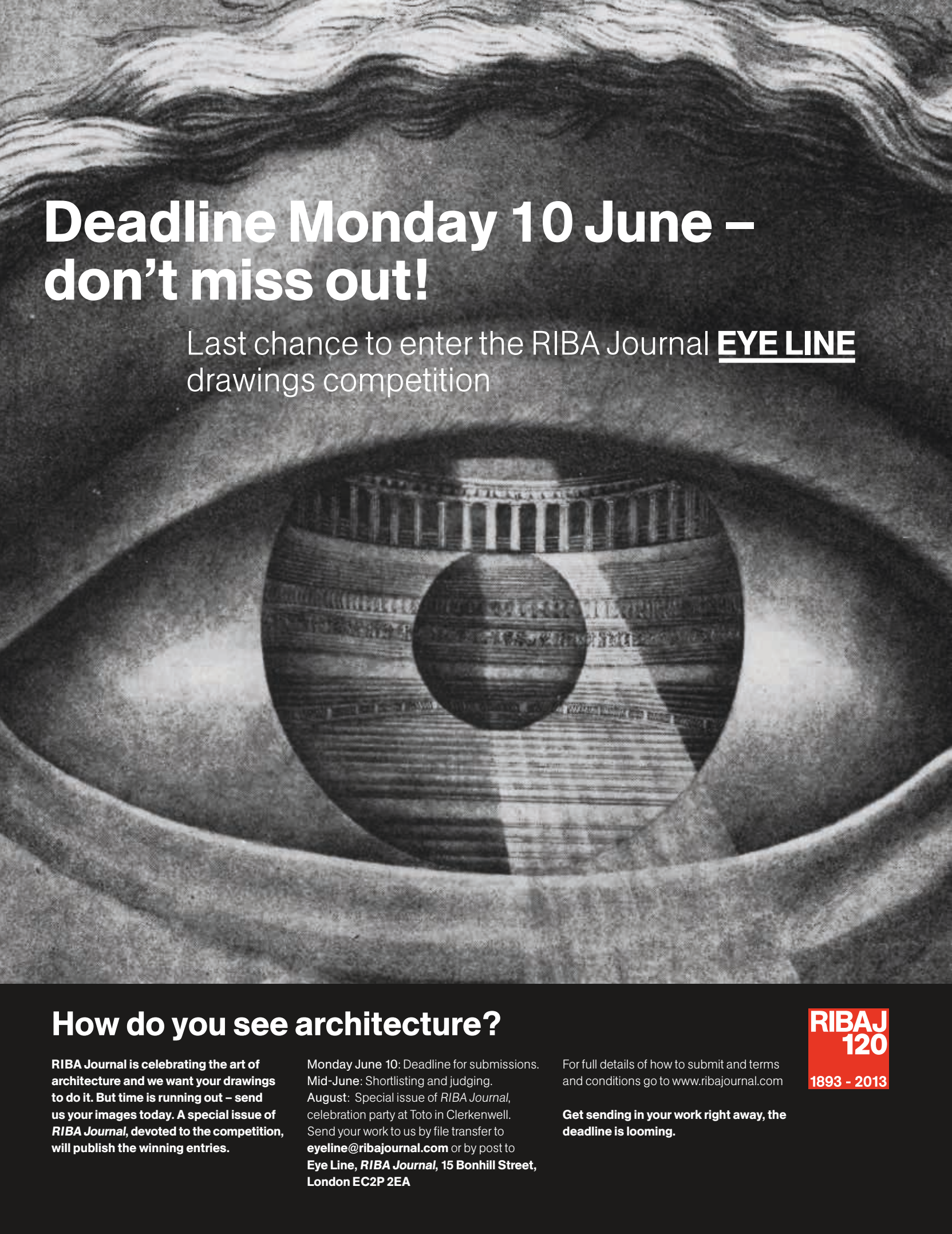
TILES · BATHROOMS · KITCHENS · HARDWOOD



FLOOR TILES: Amsterdam Antracita 14,3x90cm & 22x90cm.

CERAMICS · NATURAL STONE · WOOD PARQUET · TERRACOTTA · MOSAICS · KITCHENS · BEDROOM FURNITURE
HYDROMASSAGE · BRASSWARE · SANITARYWARE · TECHNICAL SOLUTIONS





Deadline Monday 10 June – don't miss out!

Last chance to enter the RIBA Journal **EYE LINE**
drawings competition

How do you see architecture?

RIBA Journal is celebrating the art of architecture and we want your drawings to do it. But time is running out – send us your images today. A special issue of *RIBA Journal*, devoted to the competition, will publish the winning entries.

Monday June 10: Deadline for submissions.
Mid-June: Shortlisting and judging.
August: Special issue of *RIBA Journal*, celebration party at Toto in Clerkenwell.
Send your work to us by file transfer to eyeline@ribajournal.com or by post to Eye Line, *RIBA Journal*, 15 Bonhill Street, London EC2P 2EA

For full details of how to submit and terms and conditions go to www.ribajournal.com

Get sending in your work right away, the deadline is looming.

**RIBAJ
120**
1893 - 2013

LISTINGS

BELFAST/ A METHOD

Three-dimensional model of the city with events alongside.

> To 8 June

Golden Thread Gallery, 84-94 Gt Patrick Street, Belfast, BT1 2LU
www.forumbelfast.org

THE INDEPENDENT GROUP: PARALLEL OF ART AND LIFE

A disappointing look at the work of the group: no Alison and Peter Smithson, James Stirling or Colin St John Wilson, but some Reyner Banham and artists Richard Hamilton and Nigel Henderson.

> 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

ROYAL ACADEMY SUMMER SHOW

Eva Jiricna curates the architecture room at the annual Summer Show.

> 10 June to 18 August

Royal Academy of Arts, Burlington House, Piccadilly, London W1J 0BD
www.royalacademy.org.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

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.

> To 23 June

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

RUINS IN REVERSE

Monuments and ruins. Two sides of the same coin, explored through the work of six artists. Includes Rà di Martino's photographs of an old 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

BUILDING IN THE COUNTRY

Rural buildings in one of England's most cherished and protected parts; projects from the Lancaster and Westmorland Society of Architects.

> 1 June to 30 June

Lake District National Park Authority, Murley Moss, Oxenholme Road, Kendal LA9 7RL

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.

> 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. 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

Big ideas that will shape Bristol's future. Includes interactive map for comment on future developments.

> 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.

> To August

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

HUGH CASSON PRA: MAKING FRIENDS

Photographs, letters, sketches, diary extracts and even children's books. 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.

> To 25 August

Royal Academy, Burlington House, Piccadilly, London W1J 0BD
www.royalacademy.org.uk



HELENE BINET

MUST SEE

NICHOLAS HAWKSMOOR METHODICAL IMAGININGS

Photography by the sublime Hélène Binet and curated by the cerebral Mohsen Mostafavi, this exhibition offers a taste of Hawksmoor's London churches.

> 1 September
 Somerset House, Strand, London WC1R 1LA
www.somersethouse.org.uk



EXPERIENCE THIS

TURN END

The first opening of Peter Aldington's 1960s home at Turn End in Buckinghamshire in many years. Grade II* listed and embracing the garden this is a rare chance to visit.

> 30 June
 Turn End, Townside, Haddenham, Aylesbury, HP17 8BG
www.turnend.org.uk



ACTION STATIONS

**SUMMER LAST TUESDAY:
MUMBAI!**

Epic metropolis of 20.5m people explored by workshops, in film (City of the Water, Liquid City, Bombay Railway) and through talks ranging from Bombay Deco to Vertical Mumbai. An evening when 66 Portland Place comes alive with music and a bar until late. And of course the Correa exhibition will be open too.

> 25 June, 6-10pm
RIBA, 66 Portland
Place, London

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

Turn over for
highlights of Love
Architecture

**WINCHESTER LECTURE
SERIES**

Andy Law of Reiach and Hall,
Robert Adam of Adam Architecture
and Manchester-based Roger
Stephenson each take the stage.

> 5, 12, 26 June respectively, 6pm
Winchester Discovery Centre, Jewry
St, Winchester, Hants SO23 8SB

**PERSPECTIVES ON
ARCHITECTURE**

Building Co-operation: 1844-2012.
Stephen McCusker's take on the
buildings that resulted from this
pioneering movement. Plus Dr

Kim Trogal on how objects make
relations, an exploration of ethics.

> 11 June, 6pm
RIBA 66 Portland Place, London

ARCHITECT IN THE HOUSE

Register now to be put in touch
with homeowners and donate to
Shelter. One hour's consultation
could raise enough money to
rehouse two families.

> To 26 August
www.architectinthehouse.org.uk

**CHARLES CORREA: INDIA'S
GREATEST ARCHITECT**

Significant projects from the
man whose placemaking has
flourished in 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.
Part of the Out of India season.

> To 4 September
RIBA, 66 Portland Place, London

**A VISUAL JOURNEY THROUGH
THE INDIAN SUBCONTINENT**

Display from the RIBA collections.

> To 4 September
RIBA, 66 Portland Place, London



FreeFlow
RANGE

Natural Ventilation Solutions

by Fläkt Woods Limited

Introducing the New **FreeFlow** Range

For all your natural ventilation requirements

- Concept
- Design
- Manufacture
- Installation

All created with expertise and technical know how. Fläkt Woods working with Vision Ventilation a perfect partnership.

For more information

email: marketing.uk@flaktwoods.com or tel: 01206 222 555

Fläkt Woods Limited

Axial Way, Colchester, Essex, CO4 5ZD

tel: 01206 222 555 fax: 01206 222 777 twitter: @flaktwoodsuk
email: marketing.uk@flaktwoods.com website: www.flaktwoods.co.uk/freeflow

FläktWoods

FIRE PROOF, ROT PROOF, FUTURE PROOF.



LOVE ARCHITECTURE

Highlights from the RIBA's annual June festival, which gets the public involved in architecture and design



LOVE ARCHITECTURE HOTSPOTS

LONDON

The annual London Festival of Architecture is the capital's version of Love Architecture. From the Barbican's offsite installations and South Bank's Festival of Neighbourhood to smaller events of the Fringe. londonfestivalofarchitecture.org

MARGATE

Includes exhibition on interior designer Thomas Beaumont Walpole Champneys whose last work was the theme park's cinema. Plus sandcastles...

NEWCASTLE

Events from Tea with an architect in Barker and Stonehouse to a Fantastical Cities Workshop and the Lego Challenge at John Lewis.

Love Architecture runs from 21-30 June. For full listings details on these and more events go to www.lovearchitecture.org

SANDCASTLE CHALLENGE

In previous years camper vans, stylised synchronised swimmers and even the odd castle have brought design to British beaches. Join the Sandcastle Challenge at Margate, Weston-super-Mare, Mablethorpe and Porthminster Beach, St Ives and test your skills with sand, stone and seaweed.

ARCHITECT IN THE STORE

Looking at homewares? Why not think about more significant home improvements? Talk to architects in stores in Leicester (John Lewis), Newcastle Metro Centre, Middlesbrough and Darlington (Barker & Stonehouse).

FORGOTTEN SPACES

A community focussed Forgotten Spaces encouraging groups to join architects to dream (and design) how to reinvigorate their forgotten spaces. Wolverhampton's version was launched by architecture's Apprentice star Gabriella Omar and will be on display during Love Architecture. In Maidstone there's

community brain storming at the main shopping centre with the local council and further impetus will come from a talk from Hugh Broughton Architects and tours of recently completed buildings.

ARCHITECTURE CRAZY GOLF

Student and architecture teams take to the (crazy) golf course. Prizes for the design of the best installation on the course taking over the tarmac at Poole Quay. On 22 June only.

TOUR: MANCHESTER TOWN HALL COMPLEX

Inside Manchester's Grade II* listed central library and town hall



extension (below) to see linking and refurbishment by Ian Simpson Architects and Ryder Architecture.

HIDDEN PROCESS

The thinking, sketches and details behind the buildings. This exhibition, appearing during Love Architecture in shop windows in Bath, explores the hidden process of Bristol and Bath's architectural practices.

TOUR: BORDEN ECO-STATION AND EXHIBITION HOUSE

Ian Mackay of BBM Sustainable Design leads a tour around Bordon's 'make do and mend' retrofitted fire station cum Eco-Station and the Exhibition House which shows new features in the carbon neutral arsenal. The buildings are the advanced guard of the eco town that is taking over old Ministry of Defence land here in Hampshire.

DINKY DESIGNERS

Two to five year olds can design and build their own models at the National Centre for Craft & Design in Sleaford.

Think BIM Think Sika

Sika Sarnafil is the first flat roofing manufacturer to be BIM ready.

Visit www.nationalbimlibrary.com/sika-sarnafil
to download our 23 flat roof BIM details.



EXCHANGE

We welcome communications but retain the right to edit them.

Email letters@ribajournal.com or write to us at RIBA/J, RIBA Enterprises, 15 Bonhill St, London EC2P 2EA

SLICKER CITIES

Arthur Qarmby's letter (*RIBA/J* May 2013) in praise of the post WW2 prefab shows he does not understand cities.

In 1991 Harley Sherlock demonstrated in his book *Cities are Good for Us* that if our entire population were housed at the densities of the garden cities there would be no arable land left in UK.

Perhaps, more pertinently, the low-densities produced by the repetition of detached houses cannot support the communal facilities we all need within walking or cycling distance, creating the US-style, car-dependent suburb.

Rather we should look forward to low-energy developments such as Vauban, outside Freiburg. Vauban is a new neighbourhood planned for 5,000 inhabitants and 600 jobs 4km south of the town centre. Transport is primarily by foot or bicycle, and the level of car ownership has fallen over time.

Kate Macintosh
Winchester, Hants



SHOPPING SURPRISE

I was surprised to read in 'Shop Therapy' (*RIBA/J* May 2013) that you feel Archial has struggled to turn Leeds' Central Arcade (previously Market Street Arcade) into something 'a little more salubrious'. While the take-up of units has been slower than hoped for since the redevelopment completed in May 2012, this project has transformed the Arcade which now has small scale retail units in a high quality environment in the heart of the retail centre of the city, revitalising an

important pedestrian link.

Quality retail spaces are essential for the viability of any city centre, and while Trinity and Eastgate Quarter will inevitably attract large high-street names, smaller scale investment is just as important to maintain quality and diversity. Central Arcade's owner/developer should be applauded for its willingness to invest in this smaller scale redevelopment and its desire to produce such a high quality end product.

Ian Akroyd, Archial Group

NEGATIVE REVIEW

Here's a radical idea: how about the *RIBA/J* actually visiting and reviewing events before listing them as 'must see'? On the back of *RIBA/J*'s recommendation, I took a friend to see the ICA's Independent Group exhibition. When we couldn't find it, we thought we must have got the dates wrong, but on our way out through the bar we spotted the tiny

sign on the wall directing us to the basement down a staircase past a hen party. Hugh Pearman's description of this gallery as a broom cupboard is flattering. The work is woefully out of date and boring. The promise of Colin St John Wilson and the Smithsons is inaccurate. In your review in the subsequent issue you could at least have apologised for the 'must see' status.

Bobby Open

TIP TOP PIP

Your *Products in Practice* supplement which I received with *RIBA/J* recently was delightful and uplifting compared to the main journal. I love the setting out and the quality of the images and the paper that it is printed on. Congratulations!

I say this because of the lack of quality in most of other architectural/construction journals one is flooded with.

Amarjit Kalsi, Rogers Stirk Harbour + Partners, London

Correction

The price of *Building Seagram* in *RIBA/J* May 2013 page 30 should have read £45.



Technical know-how. Tried and tested.

Facade design needs to allow for movement, expansion and contraction, so choosing the right system is critical – go to

www.stotestingfacility.co.uk

Facades



Movement



Sustainability



Colour, Texture & Material



Thermal Performance

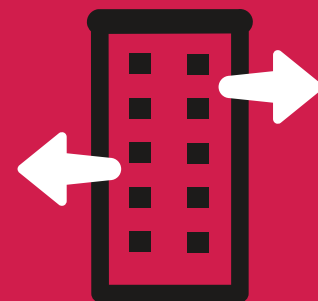


Fire Performance



Wind Loading

sto





nk PORCELANOSA

www.noken.com

COUNTRYSIDE COMMISSION

Theis and Khan have left their uber-urban Shoreditch development for the **calmer rurbanian comforts** of Tunbridge Wells. In this age of computerised comms, it's not made a scrap of difference to their clients in the capital

Words Hugh Pearman | Portrait David Vintiner

THE LAST TIME I met Patrick Theis and Soraya Khan at work, it was in their Stirling Prize-shortlisted home in Shoreditch, London – more than a home, in fact, a complete development which also included their office, flats for rent, and an art gallery (*RIBA*J, October 2010). These were entrepreneurial urban architects, plainly, but even then there was the sense that the development on Bateman's Row – which when conceived in 2000 was in a very run-down postindustrial area – had been overtaken by the meteoric rise of Shoreditch as a hipster hangout. Bateman's Row had been an outlier of this change, a decade in the making. It was quite some achievement. But for a family rapidly growing up (their children are now 24, 21, 16 and 10), this location was becoming noisily problematic.

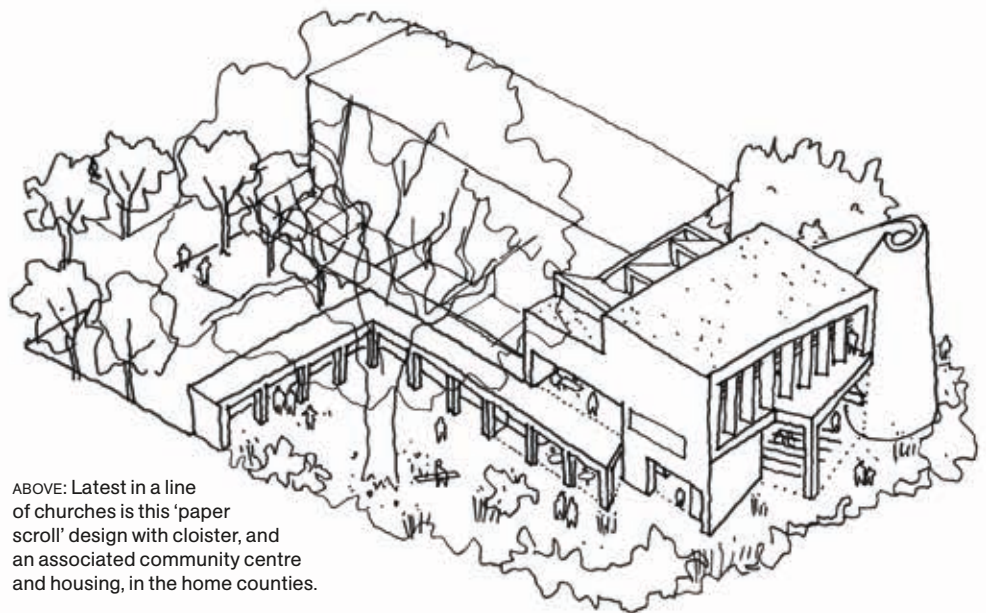
This is why I am now walking up stone-cobbled Frog Lane in Kent's Tunbridge Wells, which runs up a steep hill from the bottom of the High Street and which, on a hot sunny day, looks almost Mediterranean. This is where you will find the office of Theis and Khan these days – six people including them, with another about to join, in one rented studio space tucked away up this alley. Nearby are the venerable and picturesque pedestrian enclaves of Chapel Place and the Pantiles. The family home is now way out in the Sussex Wealden countryside, a 1920s timber-built farmhouse on a promontory into a flooded valley, Bewl Water, which acts as a reservoir. The contrast with their previous life is extreme.

By coincidence this was once my home town, so I know how the place has developed. The now-thriving High Street, full of high-end fashion stores and cafes, was not so long ago commercially half dead, as was the Pantiles precinct with its rust-flavoured supposedly

healthful mineral spring which brought the town into existence. (The Pantiles was arguably the world's first pedestrianised shopping precinct, dating from the 17th century: the name has nothing whatever to do with roofing pantiles, referring instead to their original square pavements). Shopping had migrated to the northern end of the town. Now the specialist chains (including Cath Kidston, inevitably) and the independents have put right that imbalance. But for the prominent blight of a long-abandoned cinema complex right in the heart of the town, its redevelopment endlessly delayed since a 2009 competition won by Panter Hudspith and a change of owner, there is a general air of prosperity. Tunbridge Wells has broadly changed from being a fading off-

pitch former spa town famous for outraged retired military types into a busy M25 corridor town, an hour by train from London. It's a part of the world that drew artist Grayson Perry for one of his TV explorations of taste last year. Even so, as Theis and Khan say, the overheads here are tiny compared to London – and their staff are divided between those from the locality and those who reverse-commute from the capital.

'We moved the family down in September 2011 – we'd found an interesting house, on an extraordinary site, and that's what triggered it, really,' says Theis. 'As with Bateman's Row in London, the office followed the family.' Khan adds: 'It's a – shed. Like a wooden cabin on a peninsula.' I think it's rather grander than that;



ABOVE: Latest in a line of churches is this 'paper scroll' design with cloister, and an associated community centre and housing, in the home counties.



it's two houses knocked together. But being way out in the sticks had work implications. For a year they kept their office in London, then moved it briefly to the Sussex house before finding the studio in more accessible Tunbridge Wells – to make things easier for their staff but also, as Khan admits, 'It's just great to get away from the house.' They are now considering getting to grips with retro-fitting that house while simultaneously pondering a mixed-use development in Tunbridge Wells which sounds a bit like Bateman's Row. Theis and Khan, it would appear, do like a project. And the move from London proved less problematic than they expected. 'The year we kept the office in London, unless we had a meeting, we just worked from home,' says Theis. 'We had email, remote access to our server, Skype calls: we realised our profession is incredibly flexible, really.'

'We did canvas our clients about the move, and whether it would affect their perception of us,' says Khan. 'They weren't bothered, which made the adjustment easier.' Now, when going to meetings in London, they inevitably find themselves designing on the train. 'We don't make any issue of it,' explains Theis. 'We turn up to meetings on time. We don't say, sorry, the trains were late. We asked the client of the West London house if he minded, and it turned out that the QS is from Brighton, and the M&E guy comes from somewhere in Bedfordshire. So no, he didn't mind. Perhaps the clever clients choose people where they're not funding their expensive central London office.'

Readers based in the UK's regional cities, or the remoter rural fastnesses of the UK, might regard this little move from London to Kent/Sussex as a small affair. So it is in distance terms – just 40 miles to the office, 50 to the house. And yet, as many south-eastern based architects have discovered, in a way it's harder being close to London – but not in it – than it is being hundreds of miles away, such is the gravitational pull of the capital and its sheer density of rival architects. So they have their own regional market. Theis and Khan, then, are in interesting territory here. They have their projects in London and the M25 corridor – but might they develop a parallel rural practice?

The work at the moment includes a pair of big new houses – one in Surrey's Green



'We asked the client of the West London house if he minded us being so far out, and it turned out that the QS is from Brighton, and the M&E guy comes from somewhere in Bedfordshire. So no, he didn't mind'



TOP: Two artists' studios and a house in an enclosed Holloway yard.

BELOW: Top of the heap in West London – house with a basement pod.

Belt (addition to a refurbished listed barn), one a huge conversion and extension in Notting Hill, completely new behind the front and side facades. Both have the basement swimming pool/spa that now seems de rigueur for the wealthy. There are two new churches (a continuing strand in their work) for the United Reform Church in the home counties, with associated housing. Back in London they are working up a compact studio/house arrangement in a landlocked yard off the Holloway Road for a pair of well-known local artists, and they are doing a Chinese community centre in Bloomsbury.

The Tunbridge Wells architectural community immediately embraced them, they say – no sense of resentment at the high-profile Londoners. 'The week we moved down, we had a knock on the door from the local RIBA and one of the larger practices here, to welcome us, which was rather nice. They were getting all the architects and designers together to look at various sites around town.'

'They called them grotspots,' says Khan – adding with the voice of Shoreditch experience, 'It's all relative.' This was a 'Forgotten Spaces' – style exercise in blue-sky proposals for awkward corners of town which then got displayed in an empty shop unit. Theis and Khan presented an idea for a small university on the site of a particularly lacklustre 1960s office site adjoining the Pantiles. The area is full of excellent schools, but then students leave to study elsewhere.

Theis and Khan are also, in a way, as other architects such as Paxton Locher used to be, property developers. That's how Bateman's Row came to be – and though they have sold their remarkable house there, they remain freeholders and have kept control of another rented flat and the two commercial units. It's not a bad way to operate, and it's going to continue. 'We're starting to think about doing it again down here. This office is a stopgap. We'll probably be here for three years and we'll see what crops up.'

Happenstance, it seems, guides what Theis and Khan do but they keep their eyes open for opportunities. You just know something will crop up for them to self-develop again. And that when it happens, it is going to be more than a little interesting. ■



ITS TIME TO SPECIFY INTELLI HEAT ELECTRIC HEATING

*Affordable alternative
to storage heaters, oil, lpg
Fully compliant with the energy
efficiency requirements of the latest
Building Regulations Part L
Heat available on demand
where & when you need it
No expensive service or
yearly maintenance*



Smart Energy (Compatible with NEEDED radiators)

This cool looking wireless management centre with touch screen controls represents the ultimate in style.

Not only does it enable the full, day-by-day, 7 day timing and temperature programming of each radiator or zone, it also provides individual real time data on energy consumption and running costs, which enables substantial energy savings.

There's something of a renaissance for electric heating taking place across the UK with many architects, specifiers and builders now seriously considering electric central heating as an option for new build properties and even more so in refurbishment projects where the installation time and costs, as well as on-going running costs can be lower than those associated with traditional wet heating systems.

The majority of Intelli Heat business comes from customers looking to replace outdated storage heating systems because of their well-known drawbacks including the fact that they produce very dry air, are often bulky and unattractive, producing warmth in the morning and afternoon but fizzle out into the early evening. There is a distinct lack of control and programming ability and having to try and predict the next day's weather is a nightmare even for the professionals!

So while it may be seen as a big plus to be able to take advantage of lower rates of electricity overnight, this 'benefit' is heavily outweighed by not having the flexibility to efficiently heat the home when the occupants really need it. As long as the electrical supply is unrestricted, any existing wiring can be utilised making the installation very simple and incredibly cost-effective.

Intelli Heat offer three ranges of electric central heating to cover all of your customer's needs. All our electric radiators are designed to be thermo-efficient and incorporate advanced technology to ensure a highly energy-efficient performance, thus ensuring a low consumption of energy. They provide comfortable, flexible and fully controllable heating throughout the home or business exactly where and when it is needed. No plumbing is required, and they are quick and inexpensive to install.

In many older building refurbishments and conversions of buildings to residential usage, not having to install complex pipework can make a huge saving to the project costs.

NEEDO electric radiators are proving that

beauty is far more than just skin deep. These beautiful designer ranges with their revolutionary new technology the radiators heat up twice as fast as competitor's systems and offer up to 30% energy savings when compared with storage heaters and regular electric panel heaters.

With the user having the power of total seven day programming control over the temperature and timing settings of each individual radiator or zone, and the benefit of being able to access both real time and historical energy consumption and running costs data, minimal running costs can be realistically achieved making the cost of heating your home with a NEEDED system easily comparable with a traditional wet system - but without the upheaval, installation and maintenance costs associated with wet systems.

The secret behind NEEDED's superior energy efficient performance is an innovative two-phase heat transfer process that not only delivers a much more rapid rise in temperature, but also facilitates heat recovery of energy already produced thereby substantially lowering running costs.

This unique process is called the Advanced Condensing System (ACS). Each radiator contains a small amount of eco-friendly, highly thermo-efficient fluid. During operation this fluid evaporates at high speed immediately releasing its energy through the condensing process to the inside of the radiator's case and the heat generated is completely and quickly transferred from the radiator to the environment.

As a result, the ACS technology reduces the time it takes to reach the required temperature by up to 50% compared with other electric radiators. Furthermore, this process ensures an extremely uniform radiator temperature profile resulting in a highly efficient heat transfer process to produce comfortable, natural ambient warmth. At last, thanks to IntelliHeat, the design, energy efficiency and flexibility failings of electric central heating may well become a thing of the past.

INTELLI HEAT, advanced electric heating systems.

Featured on Brand New Series 60 Minute Makeover ITV1

www.intelligentheat.co.uk

www.needo.eu

01842 338089

NURTURE IN NATURE

When head Thomas Garnier decided Pangbourne College needed updating, he asked Mitchell Taylor to add two modern buildings to the battered fabric. Now students are flourishing in a **fresh renewed environment** on this naturally stunning site

Words Eleanor Young | Pictures Peter Cook

A TALL BEECH reaches its branches elegantly towards the shiplapped timber of Pangbourne College's new communications building, its buds greenening, ready to burst into bright leaf and rival the white flowers of the cherry trees beyond it. The college tennis courts, bluebell woodland, long lawns stretching away from the headmaster's panelled study; this small school of just 400 girls and boys is surrounded by parkland of the quality you would expect in an Area of Outstanding Natural Beauty.

But parents don't pay upwards of £28,800 a year full board just for a slice of countryside. And when headmaster Thomas Garnier arrived eight years ago he could see that the fabric of the school was turning off prospective parents. The rotting windows and cold, uninsulated 1950s boarding houses did not reflect the

school's care for its pupils. Garnier had diagnosed another issue too. 'Pangbournians had become one dimensional,' he says. 'They talked about sport, thought about sport and they were always looking to the rugby pitches.'

The school has some experience of new architecture. Across the parade ground from the tower-topped historic Devitt House sits an architectural rival: the Falklands Memorial Chapel from 2000. Designed by Crispin Wride, its carapace is split to reveal an inner layer, inside which sits the elliptical chapel. The sense in the school, which has a nautical tradition, was that this was a successful and 'striking' piece of modern design. It is the sort of building the governors and head wanted to align themselves with as a modern boarding school. But the governors were also wary. The new boarding house, which neighbours the chapel, was more problematic in delivery and in operation. The school was left with a feeling of neglect by the large London practice which had designed it.

So when old Pangbournian Rob Mitchell called on the school in 2005 from his small practice in Bath, the door was open. Mitchell Taylor had just completed effectively its first project, a small school extension, and had an easygoing style. Partner Kris Eley has now spent seven years visiting the school, regularly leaving his Wiltshire home on misty mornings and pulling up 60 miles away in sunny Pangbourne. He gestures at his staff badge with bemusement but he is a member of 'Team



RIGHT: Replacing a car park, the communications building starts to define this corner of the quad.

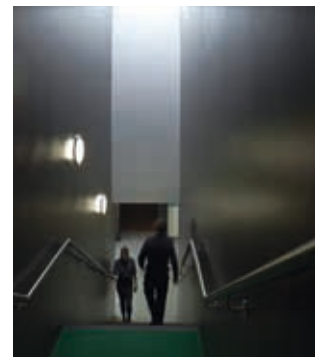
Two volumes, two entrances: both music and ICT are represented in this building, though it goes under a single title.



BELOW: A stretch of timber alongside a grand beech tree is articulated with a terrace and ribbon windows on the top floor and angled baffles to the practice room windows below.

BELOW RIGHT: The recital hall with panels open to soften the acoustics. The view to the quad beyond means the musicians don't have to be cut off from the rest of the life of the school.

BOTTOM RIGHT: Dark and light in the staircase. Rooflights are used to good, and sometimes dramatic, effect.



Pangbourne' and Garnier is quite explicit about that. Eley may be visiting to look at defects but he is game for climbing up a ladder to offer advice on a flashings and happy to be asked his opinion about minor alterations.

The relationship started with discussions about how to improve music facilities and to engrave that into the image of the school by placing it prominently at its entrance. A recital hall was high on the list and the department wanted plenty of other things; a listening room, dedicated music classrooms and plenty of high spec practice rooms. On the other side of the quad an information and communications technology (ICT) building was planned. The figures that the quantity surveyor came up with for the two buildings were unacceptable to the governors. So what would be? The design came down to some simple maths, the school could afford 800m². Both music and ICT had to fit into it. Even so, it took a few years to raise the funds. In that time Mitchell Taylor had started working on a new girls' boarding house to bring more of those girls into the heart of the campus.

The two buildings share a construction rigour and ingenuity. Both have an interesting

take on timber boarding (see page 43). But there the comparisons end. The boarding house is a pleasingly polite brick volume, with just a touch of stylish severity, making the best of modest alterations to an existing planning permission. The Harding Communications Centre is an unexpected image in silver, or silvering, aluminium mesh and larch with a splash of a bright green curtain and dashes of the red breather membrane. It picks up on the grass of the quad – almost too much – but most importantly it gives a potentially stolid volume a sense of life which is deliberately heightened by the full height window of the recital room and the way Mitchell Taylor has carved out the entrances and, on the opposite facade, the first floor terrace.

Eley is quite happy with the combination of music school and ICT: it shifted the volume from a black box performance space with single storey alongside to a more compact form. While the plan of the building is quite ordinary – performance box at one side, double-loaded corridor above – what Eley describes as 'small moves' define the exciting sense of the space. The first is a fairly significant

'A rooflight, punching through the upper floor with a twist, gives the small foyer a massively extended sense of space after entering under the cutaway volume'

THE ART OF HEATING



BESPOKE.
CLASSIC.
ELITE.

For Stockists Contact:

T: 0808 129 2224 | E: sales@carron.uk.net | W: www.carron.uk.net





ABOVE: A protruding box houses the main staircase while the simple rooms of the plan are expressed more interestingly externally, with variations in window size.

rooflight, punching through the upper floor with a twist, giving the small foyer a massively extended sense of space after entering it under the cutaway volume. The same device works dramatically on the black painted main staircase. The kinked geometry plays out on the back wall, with vertical slices of white oiled larch, and runs into the corridors turning them into real spaces rather than routes, with the occasional upright fluorescent tube among them and indents around clusters of doors.

The mesh-clad recital hall has a presence on the quad, but inside the double doors don't call attention to themselves. Nor do the 'tuning' panels in the wall, the 2.7m high vents nor the pelmet stuffed with services. It is a lofty yet intimate space thanks to the lower level timber-finished lining and the height of the space. It feels pleasantly airy with a small group practising and, I would guess, charged when filled with an 80-strong audience and a Steinway grand piano. Despite other school halls and the memorial chapel this room may have to serve for headmaster briefings as

well as for small scale chamber orchestras or orchestra practice. But making an acoustically flexible space is complicated. Or at least it is in many hands. Mitchell Taylor took the advice on absorption surfaces and reverberation from their acousticians and have made a series of opening tuning panels which offer either a hard, reflective, face or open a soft absorbing one to the room, with acoustic panels. A similar device of opening panels is used for ventilation. All can be controlled by those using the room.

Air and sound and a sense of ingenuity run through the building. The practice windows open a little onto the tennis courts and fields beyond. Baffles angled towards them allow just a few notes to escape – a fair exchange for a breathe of sweet air. Wide sills on the windows above obstruct sound waves to give quiet classrooms. Higher still, projections are not south-facing, as you might think, but were more about creating an aesthetic balance. The second staircase, giving ICT its own front door, is deliberately 'pingy', a bit of acoustics in practice as Eley had to explain to building control.



LEFT: Deep sills to the large windows in the girls' bedrooms give another space to sit and chat in.

BELOW LEFT: The housemistress' home is timber clad, its front door given a modicum of privacy by a partially perforated brick wall.

BELOW RIGHT: Brick from Swanage has great warmth and texture.



Garnier has seen the building 'galvanise attitudes towards learning'. For him it has been a revelation. He realised this would not be the building he had imagined when the quantity surveyor first delivered bad news of the cuts. And he admits that he carried that disappointment with him until it opened. But now the experience of the building has swept that away; the quality of sound in the recital room, but more significantly the excitement and enthusiasm of pupils has elevated the place of music in the school. 'If I could bottle that excitement I would,' says Garnier. It's something he hopes Mitchell Taylor can magic up again for the science and technology departments they are now designing.

The boarding house St George had a very different brief, to create a home for the girls and staff living there. It is a very particular sort of home driven by regular musters of the whole house of 60 which obviously requires quite a large common room. The galley (kitchen) and cabin (bedrooms), and the large brass bell at the entrance, refer to the school's maritime

'The excitement and enthusiasm of pupils has elevated the place of music in the school. "If I could bottle that excitement I would," says Garnier'

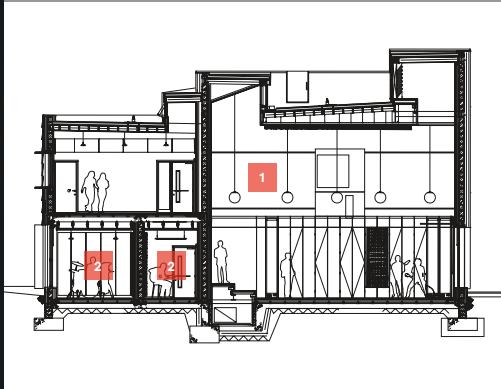
heritage. It was very much informed by the things its rather closed-in neighbour was missing: generous ceiling to ceiling heights, corridor fire doors on automatic closers to open up the hallways, showers that drain quickly, easily and cleanly. Taking advantage of the height of the housemistress' townhouse, also part of this building, some bedrooms have amazingly high ceilings, rising to 5.5m.

Bringing the girls in from the outer edges of the site has already paid dividends, says Garnier. And the building is a positive addition to its not terribly distinguished structures. The campus still betrays its piecemeal development with a teenage gawkiness — its understated quad and a very open parade ground that cries out for the windswept misery of a rainy day. The brief was never to improve this but perhaps the development of the science and technology departments and the continuing presence of the trusted Mitchell Taylor on site will start to change the sense of the campus, and get it all to start pulling together in a way the headmaster could be proud of. Go team Pangbourne! ■

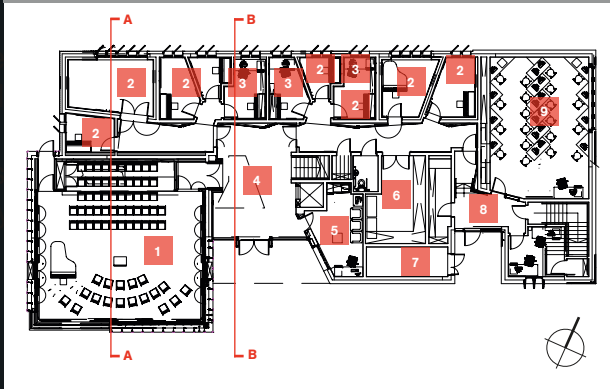
DATABASE

COMMUNICATIONS CENTRE/BOARDING HOUSE, PANGBOURNE COLLEGE

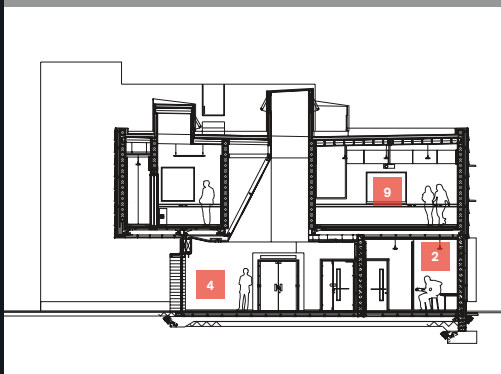
COMMUNICATIONS CENTRE SECTION A



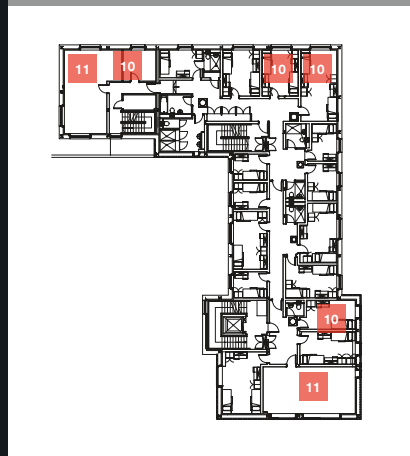
COMMUNICATIONS CENTRE GROUND FLOOR PLAN



COMMUNICATIONS CENTRE SECTION B



BOARDING HOUSE FIRST FLOOR



KEY TO DIAGRAMS

- | | | | |
|------------------|---------------------|--------------|-------------|
| 1: Recital room | 4: Foyer | 7: Plant | 10: Bedroom |
| 2: Practice room | 5: Peripatetic room | 8: Lobby | 11: Lounge |
| 3: Office | 6: Instrument store | 9: Classroom | |

IN NUMBERS: Communications Centre £1.45m total contract cost; £1,800/m² GIFA cost per m²; 800m² area; 17.9 *kgCO₂/m² total power and heating; JCT IFC05 traditionally procured; 7 practice rooms; 3 classrooms; 1 recital hall.
 Boarding House £2.4m total contract cost; £1,550/m² GIFA; 1,555m² area; 15.7 *kgCO₂/m² total power and heating; JCT IFC05 traditionally procured; 47 beds and 1 flat and 1 townhouse for staff



'TEXTUREFUL' is what Kris Eley of Mitchell Taylor was looking for when he was designing the Harding Communications Centre. The practice was already investigating timber and had used it on a boarding house at another independent school, Badminton. At Pangbourne it came down to the setting, 'I felt there was something missing,' says Eley. 'The campus was surrounded by woodland and timber seemed the right thing – I know that's very literal.'

The naturalness of the material and the patina of aging were important. Eley saw them working in tandem with the mill-finished aluminium. As it oxidised from silver to a simple flat grey, so the timber would lose its bouncy yellow as it aged. Silver was all part of the package. The governors took some convincing, as did headmaster Thomas Garnier. But Garnier is proud of it as a demonstration of Pangbourne as a modern school, although as the practice has proved with the boarding house, brick can look just as modern. Advised by Trada, Mitchell Taylor won through with its tightly researched specification of larch (fine grained, hard and low knotting) weatherboarding on the communications centre. To give the building a sense of scale, and the architect greater control, the oversize 2.5m by 500mm panels could be perfected and corners mitred to its satisfaction. Eley compares it to specifying a cladding system, although a natural material is harder to control. On site, the panels were quickly erected by carpenters.

Timber panels on the boarding house were similarly preassembled. The quantity surveyor saw timber and priced accordingly. Eley saw the possibilities of playing with that simple material to break up the sense of a substantial mass and the office spent a good few sessions with yellow tracing paper getting the pattern of boards arranged to their satisfaction. The three board types, 50mm by 50m, 125mm by 22mm and 225mm by 22mm, are set out either vertically or horizontally. 'No diagonal this time,' says Eley.

CREDITS

Client: Pangbourne College
Architect: Mitchell Taylor
Main contractor: Beard Construction
Quantity surveyor: MTP Consultants
Mechanical & electrical: JDP Building Services Engineering Consultants
Structural engineer: Sean Pringuer-James
Acoustics: Sound Space Design

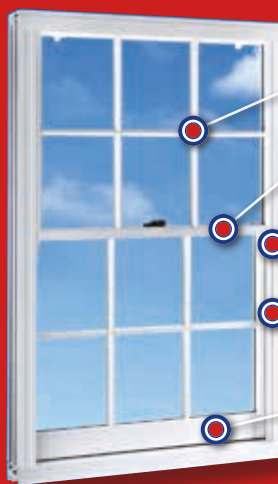
SUPPLIERS

M&E subcontractor: Scion Technical Services
Perforated aluminium cladding: Cadisch MDA
Timber cladding: Russwood
Boarding house windows and doors and communications centre doors: Velfac
Communications centre windows: SAPA
Ironmongery: Sitemaster Supplies
Breather membranes: Proctor Frameshield
Blinds: Kensington
Rainscreen system: Eurofox
Sanitaryware: Ideal Standard
Cubicle systems: Armitage Venesta, Venesta Washroom Systems Ltd
Acoustic panels: H&H
Acoustic floor system: Danskin
Acoustic ceilings and floor systems: Mason UK
Single ply membrane roofing: Renolit Alkorplan
Roofing installation: Tego Roofing
Brickwork: Ibstock
Acoustic louvres: IAC
Loose and bespoke furniture: Witley Jones
Acoustic ceiling planks: Rockwool T/A Rockfon
Waterproofing: RIW
Fall restraint systems: Latchways
Plasterboard and acoustic wall linings system: Lafarge
Boarding house wall system metal stud: Metsec
Rubber flooring: nora flooring systems

Alumatherm®



THE SLIMMEST AND MOST AUTHENTIC ALUMINIUM SASH WINDOW IN THE UK



- Choice of Astragal Bars
- Only 36mm!
Our super slim meeting rail
- High gloss acrylic decorative horn
- Thermally broken profiles
Doc L compliant
- Choice of 43mm or 90mm deep bottom rail



Modern new builds



Commercial refurbishments



Care Homes



Social Housing

CALL
01778 347147

FAX
01778 341363

EMAIL
sales@clearviewgroup.co.uk

VISIT
www.clearviewgroup.co.uk

Alumatherm®



...AS AUTHENTIC AS IT GETS



Wealthy clients avoiding the rat race turn to John Pardey for their dream homes in Elysian settings. The practice's latest project plants **timber, glass and concrete** in Surrey's woods and fields – modern geometry with rolling views

Words Jan-Carlos Kucharek

JOHN PARDEY ARCHITECTS could never be accused of not understanding the mindset of its clientele. Manser Medal shortlisted architect of choice for the well-heeled desiring bespoke modernist homes set in their own rolling acres or on idyllic riverbanks, Pardey's office shares a similar setting to most of his commissions. Converted farm buildings outside the New Forest village of East End, it sits plum between the woods and the Solent. In fact, it is so remote that Pardey's right-hand man Karl, going home on his bicycle one winter night, ran straight into the back of one of the many cows that freely roam the New Forest's lanes. In a strange form of technology transfer, the impact was of such force that he was thrown over the handlebars and on to the cow. So in case anyone's wondering how much the firm actually knows about the countryside, they

even bear the scars.

Interestingly, as part of his argument for the planning permission on his newest, biggest and most uncompromisingly modern luxury home, Northbrook,

deep in the Surrey countryside, Pardey cites 'technology transfer' as one of his design drivers. Like his bovine story, it stems from an unlikely source – the Arts and Crafts movement. There's even a Nash precedent nearby. 'As a style, it's always inspired me in my work,' says Pardey. 'Despite its traditional look, I love how they were using the technology of the day and ideas of exposed, functional construction. Also how they defined external space, carving it in negative out of the built footprint. When we put Northbrook in front of the planners, I argued that we were merely doing what Lutyens would be doing now. At least that's what I'd like to think.'

At ease associating himself with the greats, Pardey's no shrinking violet. Maybe it stems from the fact that, despite his youthful ambitions, he abandoned London in 1995 for the



ABOVE: Pardey's 2011 Manser Medal shortlisted Watson House in the New Forest – a precedent for Northbrook (TOP).



FAR LEFT: Northbrook's huge but predominantly timber south elevation was inspired by the abstracted work of the New York Five.

LEFT: Tom Stuart-Smith's visualisation of Northbrook succeeds in melding the abstracted modern house into a natural landscape.

New Forest to spend 12 years in the wilderness. During that time he made ends meet by scrabbling around for design work, a bit of teaching at Portsmouth and Southampton with his colleague Richard Weston, and compiling with him books on Scandinavian 'geniuses' Jørn Utzon and Wilhelm Wohlert; whereupon he became their personal friend, and they his mentor. Pardey first came to prominence in 2000, refurbishing and extending Basil Spence's former home in nearby Beaulieu. At that point, the private house commissions started coming in thick and fast. There's a sense that if this self-assured architect's seen further than the treetops of the New Forest, it's been by standing on the shoulders of giants.

Pardey calls the fact that his name has almost become synonymous with one-off high end country residences as 'a double-edged sword' (there's actually a lot of urban housing and schools work on his books), but it worked in his favour when in 2011 his client, a power couple of a German fund manager and his English lawyer wife with a young family, shortlisted 17 architects from the RIBA Directory to approach for the £2.25m commission to design a modern

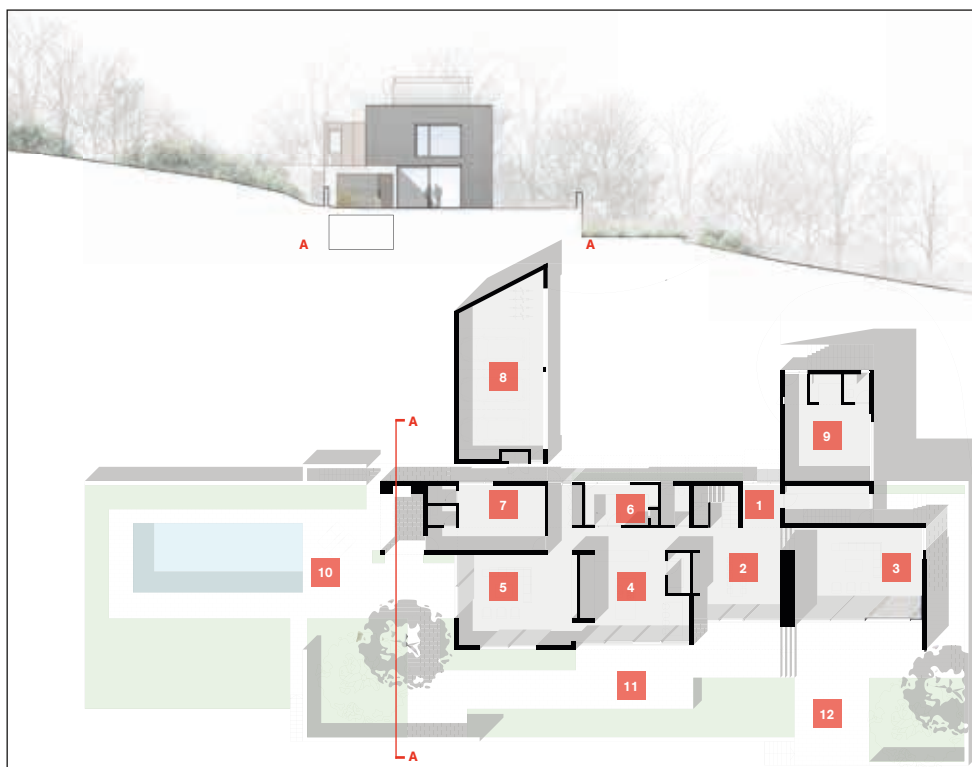


ABOVE: Completed this year, the Owers House in Feock, Cornwall, adopts a similar plan to Team 4's Creek Vean, which it overlooks.

country house on a 7ha sloping site in an Area of Outstanding Natural Beauty, that they had spent five years searching for. The process was helped by a savvy client, who Pardey calls 'forensic' in all his dealings, both in his own work and with him as architect. He was also very proactive. When the couple bought the site, it had a lacklustre 1950s red brick home on which the client set about spending £250,000 to extend in the same manner. He did this just to gain the extra 40% permitted development, as he planned from the outset to demolish the whole lot to make way for the new design. As it is, Pardey's design proposal came in at 730m² – a mere 0.4m² shy of the existing area and more than enough space for five bedrooms, two ensuite, two huge reception rooms, dining hall, kitchen, study, gym/spa and utility spaces and a housekeeper's flat. Pardey seems almost nonchalant that a scheme of this size and extreme look received planning permission last September without even needing to go to appeal. It broke ground last month.

The formal look of the design is very much in line with materials and spatial moves that have informed his output from the start –

BELOW: Northbrook's north elevation, its public face, has a more guarded, solid aesthetic.



driven by the architects who have inspired him since his student days. For Pardey, the home 'forms the centre of every architectural obsession out there. The Villa Savoye is a case in point; Corb embodied his formal and urban theories, his obsessions with modern culture and technology all in the one building. Isn't that what being an architect's all about?' But it isn't Corb or Corb's concrete that's evident here. Pardey's true obsessions lie with the abstraction of the Case Study Houses by the likes of Neutra, whose Kaufmann House 'is an all-time favourite', and particularly with the work of the legendary New York Five (Gwathmey, Hedjuk, Meier et al), whose work he viewed as 'revelatory'. This is due, says Pardey, to the fact that they were actually built of timber and not concrete — he puts his natural feel for the material down to the fact that he grew up with a carpenter father. In this way, his output seems driven most clearly by the iconic 1967 Charles Gwathmey House, its pared-back grey palette embodying a strong sense of ambiguity and abstraction.

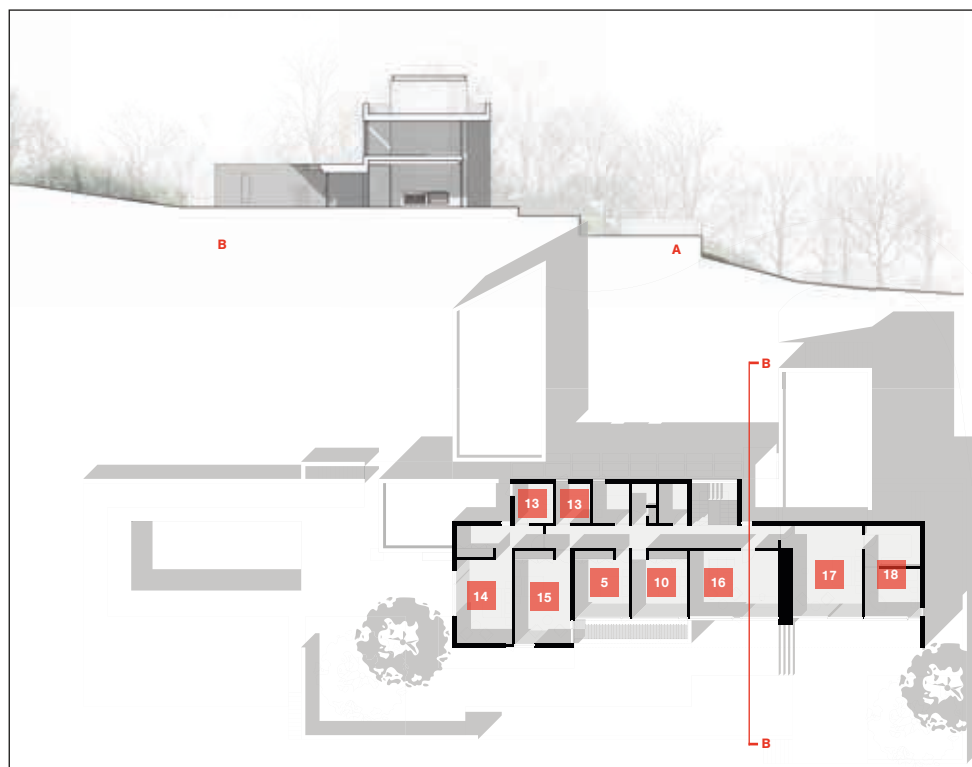
Both are evident in spades at Northbrook. At nearly 40m long and 8m high, Pardey's

signature timber wrapping makes itself clearly evident here, slats of vertical black-stained cedar defining the framework within which the domestic activity occurs. The Neutra-esque chimney housing the domestic hearth, here in smooth-faced concrete, is another consistent element running through his work. Concrete walls might appear at the lower levels, but Pardey emphasises that this is effectively a timber structure, albeit one reinforced with steel to achieve the spans needed to create the proscenium effect on Northbrook's main south elevation. Within this, facing out to the garden, all functions of the house are expressed — at ground reception, entertaining rooms and kitchen; at first floor bedrooms and more private family study. A generous 1.4m wide corridor runs east west, separating 'served' spaces from the 'serving' spaces to its north.

Ceilings are consistently high, a minimum of 3.6m to the underside of the glulam beams. Finely engineered 65mm steel columns bring the necessary stiffness to the huge expanse of glass on the south face. Northbrook, in its look, would seem to be the antithesis to any

PLAN

- 1: Entrance hall
- 2: Dining room
- 3: Main living room
- 4: Kitchen
- 5: West living room
- 6: Boot room/utility
- 7: Games room
- 8: Garage
- 9: Office
- 10: Pool terrace
- 11: South terrace
- 12: To garden
- 13: Bathroom
- 14: Guest room ensuite
- 15: Children's bedrooms
- 16: Snug/study
- 17: Main bedroom
- 18: Bath/wardrobe



BELOW: The west elevation viewed from the pool terrace.



notion of the English Picturesque, but Pardey denies this, claiming British modernist Peter Aldington as a big influence. He conceives building as 'abstracted, folded planes rather than volumes', so that once within this envelope 'everything is composed within the frame, like a Mondrian painting'. It's true to say that planes shift in and out within the proscenium, glass making way for solid panels or timber slats – the sense of formal composition pervades. Similar compositional ideas appear on the north elevation, which will be the public approach, although this is characterised less by glass than by concrete and patinated bronze panels.

No-one inclined to question the liberal reading of the word 'picturesque' for the building would do so for the gardens that surround it. Pardey has worked with landscape architect Tom Stuart-Smith to create terraces of abstracted planes that step down gradually into fields of ash and alder to the south. The architect gives Stuart-Smith credit both for the way he takes the artificial levels of the pool court and parterre on the south side and blends them seamlessly with their

'I don't think the perfect house necessarily creates the perfect life. But it can make it seem like it's as good as it will get'

natural surroundings, but also for his visual representations of the proposal.

'He's a fantastic renderer and he knew how to draw the building out of the landscape in a subtle way', says Pardey, who thinks that the pencil renders, while not actually the subject of planning, might have been pivotal in securing it. 'If you are in a National Park and submitting computer renders, you are asking the planners to react to it – a pencil drawing can be a much better means of manipulating planners' perceptions of your ideas.' It's true

that the drawings do seem to embed Pardey's most expansive private house to date into the landscape. And some might think it should – its design will add over £1m to the overall project cost.

Despite his anointed role as a kind of dreamcatcher to the aspirational classes, Pardey hasn't let it go to his head and he knows that there will always be limits on the architect's capacity to be a 'happiness generator'. He remains a pragmatist: his own daughter, a sparky graduate, is job hunting, as yet without success, and his artistic son is still struggling to find his feet as musician. Pardey's own home meanwhile is a slightly dowdy 1930s house on the coast. He bought it thinking he'd knock it down and build his dream house on the plot, but he knows he'll never do that now. But he also accepts that life's like that – a bit flawed and unpredictable. 'I don't think the perfect house necessarily creates the perfect life,' he concludes, sitting in a meeting room replete with images of long, low orthogonal forms hovering dreamily above Elysian landscapes. 'But it can make it seem like it's as good as it will get.' ■

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



Green Technology for the Blue Planet
Clean Energy from Solar and Windows

SCHÜCO



LOOKING AT THE LONG GAME

'SOME ARE born great, some achieve greatness and some have greatness thrust upon 'em', said Shakespeare's Malvolio. Here it's the last case for architect van Heyningen and Haward, consultant to Leicester Cathedral, dealing with DDA issues and the like, but now charged with working out how to fittingly lay to rest the long-lost, hunch-backed and recently disinterred Richard III (p.67). Okay, it's a quote from Twelfth Night and not Richard III, but it's a nice example of how nurturing client relationships can on occasion result in scenarios that you might not have imagined when you first started working for them.

The same might be said for Ian Finlay & Associates, but at the other end of fortune's spectrum (p60). Here the architect, found liable for defects in a design and inspection duties, sought limitation on its liability through a net contribution clause in its appointment that, it assumed, included the contractor. However, the ambiguity of the actual wording had the judge side with the client, not the architect – leaving the firm wholly exposed on a costly suit which must have had them muttering: 'A clause, a clause, my kingdom for a clause!' as they sullenly left the courtroom. The lesson here is that you are what you sign up to – or what you demand others sign up to. Ambiguity in either could prove costly. Never assume – it makes an ass out of u, me and...well, you get the drift.

And while we're talking litigation, it's slightly worrying but not really surprising to hear from Bill Gething that, tired of ambulance chasing, the lawyers are pursuing the climate change dollar now (p54). The legal profession is fully expectant that today's designs should anticipate climate change, given that it's now a generally accepted phenomenon. I'm all for any move that will push architects to assume their god-given roles as saviours of the planet – it's just a shame that it's barristers rather than barometers that will end up swinging it.

JAN-CARLOS KUCHARÉK

CHARLES GLOVER

FOUR SIGHT



LED Backsplash

It's a recession, we're all miserable, so let's make like it's 1974 and dust down our white flares coz Disco's back! But for those always found in the kitchen at parties, thank God for Nicholas Anthony's LED colour changing panel/backsplash – a Saturday Night Fever dance floor – for walls. nicholas-anthony.co.uk

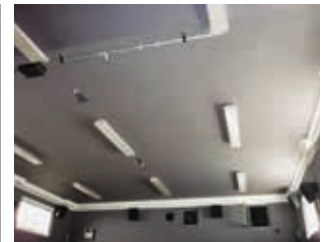
Knauf insulation

DECC might want to take note: Knauf Insulation has extrapolated Green Deal uptake rates and found it will take more than 200 years to reach government upgrade targets for 14 million homes. By then we'll all have died of thirst, so this hot topic might be more of a moot point. knaufinsulation.co.uk



Dado shower enclosure

Italian firm Glass is launching three shower enclosures aimed at elegance, transparency and modularity. Quite where the surfboard comes in is anyone's guess; but one thing's for sure, with a cactus right outside the door, I sure wouldn't want to be slipping on the soap. glassidromassagio.it



Whisper Walls

It's no Sistine Ceiling, but to mask the sound of funny handshakes and trouser legs being rolled up at Dorking's new Masonic Hall, Ace Acoustics used its optimum engineered panel, meeting Sound Absorption Class A and cost criteria. But don't take my word for it – ask the Pope. acousticwall.com

DOUBLE TAKE : FULL METAL JACKET



Fifty years after Joseph Conrad wrote *Heart of Darkness*, its Congo-based protagonist Kurtz uttering 'Le horreur! Le horreur!' before kicking the bucket, Jean Prouvé was battling around ideas on metal structures while thinking how to bring modern civilisation to the colonies. And what a gloriously misguided project it was; his 1951 aluminium and steel sheet prefab, the Maison Tropicale (inset), stands as a form of cultural imperialism that's so wrong it's right. Getting shipped to French Congo's Brazzaville as a gorgeous mustard flatpack of pressed metal panels, with small circular lenses, that slid open to a deep verandah; after it went up it things really went down. Like Kurtz, Prouvé's bit of France went native, disappeared and got found 50 years later riddled with bullet holes. Making a brief 2007 appearance after selling for \$5m it now seems to have resurfaced as developer Derwent's new 'White Collar Factory' (far left) on London's Silicon roundabout. Architect AHMM might not have had as colourful a career as Prouvé – it didn't pioneer neoprene gaskets and practically its only 'tropical' experience is an HQ for clothes firm 'Monsoon' in Shepherd's Bush. But you know what they say: 'imitation is the best form of flat-packery'.

STRAW BALE BUILDING

Haringey council chose straw bale construction for its Tottenham Eco-Hub not only for its sustainability credentials, but to involve the local community in the project

INNER CITY BALE OUT

Words Amanda Birch | Images Ioana Marinescu

A NEW STRAW BALE sustainable building isn't the kind of thing you would expect to find near a social housing estate in London. But in Tottenham's Lordship Recreation Ground, which borders the Broadwater Farm housing estate, a modest 300m² single-storey community centre has been built using a palette of low-embodied renewable materials.

Designed by Anne Thorne Architects and erected with local voluntary help, the £800,000 Eco-Hub provides teaching space for environmental education, a multi-purpose community space, a cafe, public WCs and a boot room for Park volunteers. Using Passivhaus methodology, it is an important building that provides essential services and links to the local community. Built into a sloping hill with its front elevation facing a lake, it is the centrepiece of the ground's regeneration, which has been spearheaded by Haringey Council and the Friends of Lordship Recreation Ground.

'There was a desire from Haringey Council for the building, which replaces a former pump room, to be different — more organic and responsive to the park — and they wanted it to be ecologically sustainable,' says Fran Bradshaw, partner at Anne Thorne Architects. 'They wanted us to use straw bale technology because it was a community engagement project: they wanted people to take ownership of the park and saw this as a way of doing it.'

This is not a building that touches the earth lightly. Instead, it hugs the land and is built on chunky timber piles to allow ventilation beneath. Gabion walls form a rocky plinth, rooting it to the ground and protecting the straw walls, while its sedum roof reinforces its connection to the landscape. The primary

frame is made from Douglas fir, supporting the roof that rises to a 5m tall atrium in the centre over the main entrance, drawing in daylight.

Given its exposed site the building also has to be robust. Steel security screens, some decorative, clad the triple glazed timber framed windows and double doors although, Bradshaw points out, the Eco-Hub was finished in late autumn and there has been no damage or break ins.

The straw bale walls are self-supporting and are built beneath the timber overhang of the



ABOVE: The Lordship Eco-Hub's south elevation from the east.

RIGHT: Straw bale wall under construction.



roof. Hazel pins were pushed vertically through each bale as it was laid, to hold it together. The bales were then compressed to create a rigid and incredibly strong structure. Lime render was applied manually to the outside of the straw and clay plaster to the inside, finished with a sealer coat once dry. In all, 790 bales were used, at a price of only £3.50 per standard sized bale — 450mm deep by 365mm tall and 1.050mm long — which includes delivery from a farm in Essex. It took about four weeks over last summer for the straw bale walls to be built by an enthusiastic team of volunteers with experienced leadership from Straw Works.

Walk inside the light-filled Eco-Hub and not only does it feel solid and well-built, but it is also warm and welcoming. This is partly due to the timber flooring and ceiling. But the interior does not overheat — the temperature on the day of the visit was comfortable, achieved by the combination of the 500mm thick walls (U-value 0.11 W/m²K), triple glazing and heat recovery ventilation (MVHR). This is a super-insulated, air-tight building that will dramatically reduce running costs and minimise its CO₂ emissions. The building has



LEFT: The café terrace, looking south. Galvanised grilles not only make the Eco-Hub more secure, they suggest the branches of the trees beyond.

MAKING MATERIALS COUNT RORY BERGIN, PARTNER, HTA DESIGN

'The operational energy performance of homes is the prime driver rather than the performance of the materials. We are getting to a point where it is difficult to improve on the operational performance and the next area of innovation is in the life cycle impact of the construction process.

I believe industry needs to move away from 'opinion' to 'fact' in the debate about materials. A way to achieve this is to produce Environmental Product Declarations for materials. EPDs are certificates produced from a life-cycle assessment of a product. They describe the amount of environmental impact it generates – not only as an amount of CO₂ produced, but also as a complete range of environmental impacts.

We are seeing increasing awareness in the importance of EPDs, and standards such as BREEAM, LEED and SKA recommend them. The Department of Communities and Local Government is doing a standards review which will hopefully produce an update. There is much more residential construction than commercial, and a requirement for residential life-cycle assessment would be welcome. We are working with BioRegional on an LCA of its One Brighton project by testing a piece of software – eTool.

Most of HTA's residential work HTA is design and build. We can propose and need ammunition from the Code for Sustainable Homes.

Many people don't think longer than five years, but a building is longer term and if we thought about this more we would have better buildings. We need some regulatory recognition that materials have an impact, and an impetus to use assessment tools like eTool to measure the impact of our designs at an early stage.'

achieved 1.2m³/h/m²@50Pa, one of the best airtightness results for a straw bale building in the UK, and has been awarded the AECB silver energy standard.

The Eco-Hub is a delightful, simple building and is a lesson in how to build sustainably using the right balance of natural, low-embodied materials with more sophisticated high performance products and systems.

Bradshaw adds that straw bale construction – an excellent insulation and low-embodied material – has a future, but it is bulky and isn't appropriate where space is limited.

'All materials have their place and have a hierarchy of use,' says Bradshaw, 'But as architects we should try to reduce the use of high-embodied energy materials in buildings. High-embodied materials such as steel, cement and plastic can still be used discreetly in buildings, but where appropriate.'

She adds: 'Embodied energy in materials is important because as we design more efficient buildings, the energy in use decreases and the embodied energy becomes a greater proportion of total energy use.'

Andy Simmonds, a practitioner and chief



ANNE THORNE/ARCHITECTS



PLAN

- 1: Teaching room
- 2: Office
- 3: Boot room
- 4: Community room
- 5: Café
- 6: Kitchen
- 7: Lobby
- 8: WCs
- 9: Plant room
- 10: Terrace



‘Embodied energy in materials is important because as we design more efficient buildings, the energy in use decreases and the embodied energy becomes a greater proportion of total energy use’

executive of AECB, agrees, adding that a big barrier to specifying natural low-embodied materials is cost.

‘Oil-based materials are generally seen as cheaper, making it harder to justify the use of natural fibre products to clients. Architects are endlessly struggling with this ‘materials versus energy in use’ dilemma, and would surely use more sustainable materials and products in buildings if manufacturers and suppliers were on a more level playing field, rather than one tilted by fossil fuel subsidies,’ argues Simmonds.

He adds: ‘As a profession, we often over-complicate building and services designs, so architects and clients could also aim for simpler buildings, and spend the resulting savings on energy efficiency and less biosphere damaging products.’ ■

Client: LB Haringey

Architect: Anne Thorne Architects

Project manager and engineering services: NPS Group

Contractor: Vinci Construction UK

Straw bale walls: Straw Works

MAKING MATERIALS COUNT ALAN SHINGLER, PARTNER, SHEPPARD ROBSON

‘What issues do architects face on commercial projects and how do you balance quality materials? That’s a tough one. There is no industry-recognised tool that architects can use to make a value judgement. New European standards stemming from CEN/TC 350 aim to ensure consistent product assessment, potentially enabling material labelling – voluntary Environmental Product Declarations.

There is a general consensus from industry that the whole life carbon cost of the material should be measured, but embodied carbon is still measured in different ways. A further complexity is the carbon in use benefit that a material or product may have so it’s a fine balance.

Simply put, the ‘whole life’ of the material needs to be considered. Recycling material at the end of its life it helps to mitigate the carbon cost but we should also be specifying materials that are designed to last for as long as they are intended to be used. We recently had a project in China where we re-clad a hotel. The client intends to demolish the hotel in 20 years so we specified bamboo. As well as being a local low-embodied material its design life is appropriate to its use.

Fit-out is another area of focus because materials are frequently replaced, so it is all the more important that their whole life carbon profile is considered before specifying. After fitting out the BBC’s new offices in Salford we worked with Deloitte to measure the carbon footprint of the materials specified. We benchmarked it against other schemes to show how responsible specification of materials saves carbon without sacrificing quality, aesthetics or durability’.



TOP: View looking east from the community room through partitions to the café.

ABOVE: Small frames looking through the plaster to the bales beyond tell visitors about the walls’ build-up.



VMZINC Rainwater systems

Naturally Compliments other Materials



VMZINC has been used as a material for rainwater products for almost 200 years. The naturally attractive appearance of zinc allows the rainwater system to compliment other building materials. Zinc is also a cost effective, durable and low maintenance solution. Furthermore a full range of accessories is available in both QUARTZ-ZINC® and ANTHRA-ZINC®.

Call **01992 822288** for more information, literature or samples.

www.vmzinc.co.uk



CLIMATE

How should practices go about building for the weather of the future? By Bill Gething

ADAPT TO SURVIVE

DESPITE GOVERNMENT HESITATION in pushing the construction industry towards zero carbon in this economic climate, there is only one direction that it can head in. As part of the global efforts to avoid catastrophic climate change, a commitment to reduce the energy consumption and associated carbon emissions of buildings is an essential component of the government's legally binding strategy to reduce UK carbon emissions.

The previous government's original roadmap, set out at the end of 2006, triggered a period of rapid change in design and construction practice, as the industry responded to the ramping up of energy performance standards at an unprecedented rate. The drive to reduce carbon emissions is embedded in regulation and correspondingly ingrained in the industry.

Designs must anticipate change

However, the parallel climate change agenda, adaptation, is less well embedded. We have been slower to recognise that the climate is already changing and that, because buildings last a long time, we need to design differently to take projected changes into account (see box). That said, although impacts have yet to be reflected in building regulations and standards, planning policies increasingly require submissions to address the changing climate, and some clients with a long-term view are starting to ask for future climate to be taken into account in building design. The legal profession has also floated the issue as a potential area of future litigation – because as a generally accepted phenomenon climate change should be taken into account in design.

The Technology Strategy Board's Design for Future Climate programme, launched in

HOW BIG SHOULD A GUTTER BE?

The intensity of a rainfall event is described in terms of its expected frequency, or return period. For example, in an analysis of 100 years of rainfall data, a 1-in-20 year event would be expected to occur five times within that dataset, on average once every 20 years. In any given year, the probability of such an event occurring would be 1 in 20, or a 5% chance. A 1-in-1000-year storm would obviously be much more intense, but has only be a 0.1% probability of happening.

To work out exactly how intense an event a building should be able to withstand, designers must decide how severe the consequences of the system overflowing would be, and choose one of four risk categories. A building with conventional eaves and gutters that can overflow with no significant impact would fall in a lower category than a building with internal gutters, where an overflow could cause significant damage or affect some critical process. For each category, an associated multiplier is applied to the anticipated life of the building to give an appropriate return period on which to base the design.

A series of contour maps in British Standards provide design rainfall intensities in litres/second across the UK for return periods of 1, 5, 50 and 500 years. An additional map shows maximum probable intensities for buildings which require the highest level of security. The map with a return period that is equal to or greater than the design return period should be chosen: for a building with an anticipated life of 30 years, the design return period is 45, and so the 50-year map should be used to set the appropriate design rainfall intensity.

Extract from *Design for Climate Change*

2010, aims to help the industry explore how design and construction practice should respond to the challenge of adaptation. This is summarised under the three headings of Comfort (particularly summer overheating), Construction (the impact of changing conditions on structure, materials and detailing) and Water (too much and too little).

The TSB programme funded the design teams of 50 live projects to consider how climate change should affect their design proposals and what measures their clients might take forward in the projects. In doing so, it has brought this emerging issue to the attention of a wide cross-section of the industry and enabled a significant number and range of projects to act as pathfinders. The teams, many collaborating with academics, investigated the range of potential change and how this might affect their proposals over the time frames relevant to their clients. They explored the available climate data and how it has been translated (or not) into usable design information, identifying gaps in data and guidance and considering how they might be filled. They developed ways of communicating issues and adaptation strategies to clients, and the cost benefit of any measures proposed.

The teams' findings are available through the TSB _connect website (<https://connect.innovateuk.org>) and are necessarily tailored to the individual projects, but there are some common themes that are worth noting.

Airtightness equals summer overheating

The overwhelming focus for design thinking across the projects was how to deal with summer overheating, perhaps driven by inter-related circumstances. For many building types, summer comfort has not been a particular design driver (my environmental design textbook at university did not mention it once – though admittedly this was in the 70s...), there being an assumption that by opening a few windows, buildings would look after themselves. As we improve insulation and airtightness, and increase glazing to improve daylighting (to reduce artificial lighting), all in the name of energy conservation, it is perhaps not surprising that buildings overheat in summer. There is evidence that this problem is growing; an unintended consequence of our

focus on reducing space heating and the trend to increase densities of occupation and the use of IT etc just adds to the problem. This is also one area where basic climate data has been translated into the weather files that industry-standard dynamic simulation models can use to analyse environmental performance, so the teams could use their familiar software tools to identify problems and test solutions. The teams relished the architectural possibilities of developing new design solutions – of form, layout, materials and facade treatment – to meet the challenge passively rather than rely on mechanical services, however efficient.

Yesterday's weather is old news

The availability of future weather data also highlighted the inadequacy of using averages of past records to design buildings in a changing climate. By definition, past records are out of date – after all, in terms of climate data (which averages values over a 30 year period), we are already in the 2020s (the 30 year period centred on 2025). Just to cope with current conditions,

'By definition, past climate records are out of date. Just to cope with current conditions, we should be using 2020, not historic data'

we should be using 2020, not historic data.

Design data to reflect changes in patterns and intensity of rainfall and wind to inform materials selection and detailing are less well developed. Climate statistics for rainfall, for example, are expressed as daily or hourly volumes rather than the short burst intensity (a couple of minutes) needed to design rainwater systems (see box). This was found to be typical of many construction related design issues.

The teams found that the necessary regulatory frameworks and standards are in place; they just need reviewing to reflect the speed and magnitude of projected change. Quite how and when this will happen remains to be seen.

Some useful methodologies were explored that could form the basis of future standards, but climate change is a moving target with multiple layers of uncertainty that make definitive judgements difficult. Each project has to grapple with these uncertainties and reach its own conclusions on what allowances to make on an individual basis. This cannot be efficient or consistent. What the industry needs is 'reasonable' minimum standards based on consensus, and the Design for Future Climate projects provide a rich source on which to build that consensus. ■

Design for Climate Change by Bill Gething and Katie Puckett aims to provide some background to the issues, to show how the TSB teams selected the conditions to design for and to draw out lessons from across the projects illustrated by examples from them

DESIGNING FOR CONSTRUCTION				KEY	
Climate		Structural stability – below ground		Time	
		Foundation design – subsidence/heave/soils/regions			
		Underpinning			
		Retaining wall and slope stability			
Climate		Structural stability – above ground		Time	
		Lateral stability – wind loading standards			
		Loading from ponding			
Climate		Fixings and weatherproofing		Time	
		Fixing standards – walls, roofs			
		Detail design for extremes – wind – three step approach			
		Lightning strikes (storm intensity)			
		Tanking/underground tanks in relation to water table – contamination, bouyancy, pressure			
		Detail design for extremes – rain – thresholds/joints			
Climate		Materials behaviour		Time	
		Effect of extended wet conditions – permeability, rotting, weight			
		Effect of extended heat/UV – drying out, shrinkage, expansion, delamination, softening, reflection, admittance, colour fastness			
		Performances in extremes – wind – air tightness, strength, suction/pressure			
		Performance in extremes – rain			
Climate		Work on site		Time	
		Temperature limitations for building processes			
		Stability during construction			
		Inclement winter weather – rain (reduced freezing?)			
		Working conditions – site accommodation			
		Working conditions – internal conditions in incomplete/unserviced buildings (overlap with robustness in use)			

Source: *Design for Future Climate*



PLAN OF WORK

Stephen Hamil looks into some of the advantages of the RIBA Plan of Work website

CLICKING POINT

THE 2013 EDITION is the most comprehensive update to the RIBA Plan of Work since its first publication 50 years ago.

One significant improvement is its accompanying website, which allows users to tailor the plan to the specific needs of any practice or project. There cannot be a 'one-size-fits-all' project plan that meets the needs of every organisation and all ranges of projects. Online availability addresses this need, enabling users to customise the plan by selecting and defining the procurement route, combining certain work stages and choosing the optimum time to apply for planning – although the core objectives of each stage of the plan are fixed and cannot be altered.

Browsing the plan

In paper format, a publication is static; it can only be viewed in one way. However, if the words are structured digitally and built into a web application they can be presented to the user at the most appropriate times. Examples of this are shown in figures 1 and 2.

Figure 1 shows that each task or term within the RIBA Plan of Work 2013 has a full definition. Rather than lying in the five page glossary at the end of the paper publication, in the digital version it pops up instantly as the user hovers over the task or term in bold.

Figure 2 shows that against each of the work stages the user may view either the tasks for the stage or an overview of this stage that displays technical guidance. Again, the benefit of the digital version is that the correct information is always at the user's fingertips.

Customising the plan

After browsing the plan, users can create a

version of it to meet their precise project or practice requirements. The user simply answers a few questions and the output is a PDF that is customised to their needs. The customisation tool is shown in Figure 3.

The main customisation options are around the 'three Ps' – procurement, programme and (town) planning. Modern construction has many different procurement options and tasks will vary depending which procurement route is chosen. A simple example is that tendering and other procurement activities occur at a different work stage depending on the procurement route. The programme bar is now based on generic stage overlaps according to the procurement route with Plan, advocating the preparation of a project programme to cover specific project details. Finally, the user can choose whether the planning application will be made at the end of stage 2 or 3.

The final customisation options are two task bars that may be switched on or off. These task bars are for sustainability checkpoints and the decision milestones for government projects.

The RIBA Plan of Work 2013 template, the overview guidance, the glossary of terms and the functionality surrounding the generation of a customised plan is all completely free. It is hoped that all of those involved in construction projects based on the Plan will find this website a valuable resource.

There's more to come

The release of RIBA Plan of Work 2013 in May is just the start. Expect more knowledge and further functionality around the tasks in the plan in the near future.

Immediate examples of the additional knowledge around a project workflow is the content being delivered in a series of publications based on and around the Plan, including the *Guide to Using the RIBA Plan of Work 2013*, a new edition of the *RIBA Job Book* and *Assembling a Collaborative Project Team*. The first two will be published in May, with the launch, and the latter this autumn.

In terms of software functionality, the research and development team at RIBA Enterprises is looking at key online work flow tools that will support assembling project teams, assigning design responsibilities and briefing. The vision is that information captured at the start of the project will flow through its lifecycle to help all those involved in the construction process. ■

Dr Stephen Hamil is director of design and innovation at RIBA Enterprises. Follow him on Twitter at @StephenHamilNBS
www.ribaplanofwork.com



Figure 1: Glossary of terms



Figure 2: Stage guidance



Figure 3: Customising the RIBA Plan of Work 2013



Improving the UK's education facilities

Education Estates

26-27 November 2013
Manchester Central
www.educationestates.com

- Multi-disciplinary conference focusing on the design, build, management and maintenance for the Primary, Secondary and Tertiary Education Sectors
- Hear from the leading names in the education sector - a paid for quality conference programme at no charge
- Network and engage with your peers and key personnel from the education sector controlling millions of pounds of budget
- A unique opportunity to share and explore your own ideas and insights as well as learning from others
- View the latest products and services in the exhibition

To register for a complimentary conference pass visit www.educationestates.com.

Founder Exhibitors

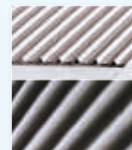
Organised by:



ARCHITECTURAL PROFILES LTD

Masters of the Metal Envelope

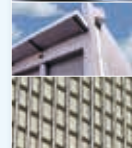
Roofs, walls, the whole envelope...



Standing Seam Roofing



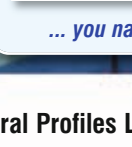
Wall Profiles



Rainscreens



Louvres



Detailing: corners, bullnoses, apertures, slim verges



Structural Wall Framing



Long Span Decking

Cantilever Systems

... you name it, we've done it!

2012
Construction
design award
WINNER

For energy efficiency, cost efficiency and unlimited design opportunities, look no further...

If it's metal you need - it's APL you need



Architectural Profiles Ltd

T 0118 927 2424
E info@archprof.co.uk
www.archprof.co.uk



APL INTEGRATED ROOFING + CLADDING SYSTEMS FOR DESIGN FREEDOM + COST EFFICIENCY



HERITAGE REFORM

Heritage planning aims for less regulation and greater growth now that six proposals from the Penfold Review have passed into law. Hugh Feilden runs through the changes

LOOSENING THE RULES

THERE HAVE BEEN several government reviews of the planning system in the last couple of years, most notably resulting in the National Planning Policy Framework. Less well known are the Penfold Review of non-planning consents run by DCMS and CLG's Taylor Review of Planning Guidance.

The Enterprise and Regulatory Reform Bill passed at the end of April implements six proposals from the Penfold Review relating to heritage and planning, some of which were part of the lost Heritage Protection Bill of 2008. The general aim is said to be deregulatory and to promote growth.

The approved proposals are:

> No separate conservation area consent.

Such consents will now be part of planning permission. This mainly affects proposals for total demolition of non designated buildings in a conservation area. Guidance on any tests required before consent is given for demolition may devolve to the local planning authority to be expressed in their planning policies rather than being generated by central government, but as the whole issue of government planning guidance is under review this is uncertain.

> Heritage partnership agreements will now be legally recognised.

These will usually be put in place for large listed buildings or complex estates containing a number of listed buildings. The idea is to pre-agree a range of activities which technically need listed building consent to save on paperwork and time. A number of informal agreements of this type can now be legitimised. These agreements will develop naturally from conservation management plans.

> Better definition of the extent and effect of listing. The original idea was to upgrade

'A certificate of immunity from listing can now be applied for at any time and no longer has to be attached to a planning application. This is long overdue'

all listing descriptions to state the cultural significance of each building, and to define curtilage and setting. This requires considerable resources and would take a long time. What has been approved is a watered down version which appears to be limited to identifying non significant structures within the curtilage. Architects preparing a heritage assessment would do this anyway. A certificate of immunity from listing can now be applied for at any time and no longer has to be attached to a planning application. This is long overdue.

> The introduction of a system of local and national class consents. Works described in the consent order will not require listed building consent. This is similar to heritage partnership agreements, but at local level. It could be related to a conservation area and included in its assessment. At national level it might relate to infrastructure projects such as the scheme to upgrade broadband capacity. The devil will be in the detail and guidance will be needed.

> The introduction of a certificate of lawful proposed works valid for 10 years. These will categorically confirm that works described

do not affect the character of a listed building and so do not require consent. This sounds like a heritage partnership agreement for an individual building, but may also be a vehicle for legitimising works already carried out. Why this is needed as well as listed building consent is unclear.

Waiting in the wings

Two further proposed changes relating to buildings in the Penfold Review have not been approved but are still under consideration:

> The use of accredited agents to strengthen expertise and drive up standards.

The RIBA Conservation Accreditation should be part of this if it happens. However, until details of the proposal are made public it is very hard to know whether this is a good idea or not. The conspiracy theory is that this is a way of avoiding the need for conservation officers.

> Reform of local authorities' powers to rescue buildings at risk. Again long overdue if local authorities are expected to take action when listed buildings are allowed to decay, without becoming embroiled in massive legal actions.

The RIBA Conservation Group has actively contributed to the Institute response to the Penfold Review and been working with the RIBA Planning Group on a response to the Taylor Review. There is concern that efforts to speed up and streamline planning and heritage protection, while welcome in principle, are likely to suffer considerably from the law of unintended consequences, and it is not certain these measures will maintain current levels of protection for heritage assets.

The government's appetite for reform of the planning system is not yet sated. CLG recently launched its contribution to the Cabinet Office's Red Tape Challenge, which may lead to consolidation of many planning regulations.

The number of initiatives and consultations, and the apparent lack of co-ordination between them, is worrying and makes it difficult to provide considered responses backed by evidence. The RIBA must provide the resources for its members to continue to make their voice heard. ■

Hugh Feilden is a partner of Feilden+Mawson, accredited as a specialist conservation architect and member of the RIBA Conservation Group

Explore the full potential of BIM technologies

with a Master's degree from the UK's
premier School of the Built Environment

Full-time, part-time and distance learning study options available.
All assessment is by coursework.

■ MSc BIM and Integrated Design

If you are interested in efficient multidisciplinary collaboration through the design and construction process with the support of advanced BIM technologies, this is the course for you. It provides the skills and competences to support integrated design and delivery solutions and the coordination of roles and responsibilities for the financial, environmental and social performance of buildings throughout their lifecycle.

APPLY NOW for September 2013 or January 2014 start. PgDip and PgCert options available. We welcome applications from students without formal qualifications but significant relevant experience.

For further information, please visit our Course Finder
www.salford.ac.uk/coursefinder or contact the College
of Science and Technology's Enquiries Team on
cst-enquiries@salford.ac.uk



YOUR
VISION

OUR GUARANTEE

From the boldest ideas to the finest detail, we understand exactly what goes into the areas you create. That's why, since 1947, we've guaranteed to meet your vision with our guarantee.

We guarantee great British fencing designed around you. We guarantee a seamless installation by our team of specialists, and most of all, we guarantee all of our products for 25 years.

To view our full range visit
www.jacksons-security.co.uk
or call 0800 41 43 43 for a brochure.



Head Office: 142 Stowting Common,
Ashford TN25 6BN. Also at Bath and Chester.

Jacksons





LEGAL

Douglas Wass gets down to detail on the need for net contribution clauses to be clear

SEEKING THE ADVANTAGE

ARCHITECTS AND OTHER PROFESSIONALS often seek to include net contribution clauses in their appointments. By including such clauses architects intend to limit their liability to the proportion of any loss suffered by the employer which it is fair and reasonable for the architect to pay, taking account of any responsibility other persons may have for the loss in question.

Although RIBA appointments have for many years included net contribution clauses, there has been relatively little case law on the validity and effect of such provisions. Helpfully, the courts have recently considered such a clause.

In *West v Ian Finlay & Associates*, the Wests engaged Ian Finlay & Associates as architect and subsequently appointed a main contractor to carry out the works. In the words of the judge, the project proved a disaster. Once the works had been completed it became apparent that no proper waterproofing had been carried out and that the mechanical and electrical installations would have to be removed and replaced. The Wests sued the contractor and architect but the contractor had become

insolvent by the time the case came to trial so the Wests dropped their claim against it.

The court held that the architect was liable for defects in the design and for failing in its inspection duties. The architect sought however to rely on the following clause from its appointment to reduce its liability:

'Our liability for loss or damage will be limited to the amount that it is reasonable for us to pay in relation to the contractual responsibilities of other consultants, contractors and specialists appointed by you.'

Fair or not?

The Wests looked to argue that the clause was unfair under the Unfair Terms in Consumer Contract Regulations and so should be struck out. The regulations aim to protect consumers from unfair standard terms in contracts they enter into with businesses.

The court found that the architect had not been looking to take advantage of the Wests by including this clause and that it was not unfair so was unenforceable under the Regulations.

The judge then had to consider the scope of the clause and, in particular, the question of whether the main contractor fell within the reference to 'other consultants, contractors and specialists' in the clause. If so, the architect may have been able to argue that it should not be held liable for losses attributable to defective work by the main contractor.

Under the regulations, if the meaning of a written term is unclear, the term is to be interpreted in the way which is most favourable to the consumer. Here, the judge held that the meaning of the clause was ambiguous and therefore construed the wording in a way that meant the main contractor was not covered by the clause. In reaching this view, the judge referred to certain correspondence between the parties that suggested that the main contractor should not be covered by the provision. The court therefore determined that the architect could not look to rely on the clause to reduce its liability to the Wests.

The case raises two important points:

The inclusion of a net contribution clause in a contract with a consumer is unlikely to be deemed to be unfair, provided that an architect is not looking to take advantage of the consumer by including the provision.

If architects include net contribution clauses in their appointments, the drafting of these needs to be clear and unambiguous. If the meaning is unclear, and the architect is contracting with a consumer, the provision will be construed against the architect and may be found to be of no effect. ■

Douglas Wass is a partner with Macfarlanes LLP

IN PLAIN ENGLISH

It's all a question of what's reasonable

UNFAIR CONTRACT TERMS

WEST V IAN FINLAY & ASSOCIATES considered the application of the Unfair Terms in Consumer Contracts Regulations to an architect's appointment. These only apply to consumer contracts. The Unfair Contract Terms Act 1977 separately

applies to contracts between businesses and consumers, and between businesses based on one party's standard terms. Under this Act, parties cannot in any circumstances exclude or restrict their liability for death or personal injury arising from their negligence; and can only exclude or restrict their liability for other losses if the term is 'reasonable'.

When deciding whether a term

is reasonable, the courts will take into account the circumstances, which are likely to include:

- > the parties' relative bargaining positions;
- > the extent to which the loss could have been insured;
- > whether the other party had taken legal advice in relation to the contract; and
- > whether the term was specifically drawn to the

attention of the other party by the party seeking to rely on it.

The case of *Ampleforth Abbey Trust v Turner & Townsend* (RIBA J, Legal, October 2012) shows how the Act can bite. In that case the court struck out a clause limiting the consultant's liability to a sum far below the required level of professional indemnity insurance, on the basis that it was unreasonable.



SYTEX FoamStone

Manufactured in the UK

if you can
draw it
we can
make it

- ☐ durable
- ☐ robust
- ☐ lightweight

The look and touch of stone

ANY shape delivered in four weeks

Used worldwide, SYTEX UK manufactures 2400mm lengths of architectural FoamStone plus any architectural detail. Easily installed either during or after construction. Approved by Councils and Conservation Officers.

Strong SYTEX Stone

Perfect for use on: Timber-frame; brick; block; render; external insulation; new build and restoration.

2400mm lengths of...

- Banding, string courses and cornice
- Window surrounds
- Heads and sills
- Copings

PLUS

- Quoins
- Keystones
- Brackets and corbels
- Reproduce period features

Call now for a quotation

01483 234 885 or visit: www.sytexuk.co.uk



PLANNING FOR GROWTH

Thursday 11 July 2013 • London

Join us at the most important planning event of the year and create your own unique programme. Select from:

- A range of special interest sessions
- A choice of plenary sessions
- A variety of guided study tours
- DCLG surgery chaired by Chief Planner Steve Quartermain
- Exhibition and networking
- RTPI Awards for Planning Excellence

**EXCLUSIVELY
SAVE £100
£195 + VAT
Quote
RIBA100**

Headline sponsor:
**Allen and Morrison
Urban Practitioners**

Call 0845 082 1171 or visit www.theplanningconvention.co.uk

Sponsored by:



Service with Style

If you need performance with style from your cast stone, Haddonstone's service sets the standard. From balustrading, cladding, porticos, door and window surrounds to custom architectural designs.

Haddonstone exceeds UKCSA compressive cube strength requirements and complies with all relevant UK and European standards including BS1217: 2008.

Contact us for a copy of our 204 page catalogue.

HADDONSTONE

www.haddonstone.com



THE FORGE HOUSE, EAST HADDON,
NORTHAMPTON NN6 8DB
01604 770711 • info@haddonstone.co.uk
NORTHAMPTONSHIRE • COLORADO • NEW JERSEY



BELOW:
Balloons on
a map show
perceived
good and bad
aspects of
Cambridge.

REAL LIVES

February Phillips explains how Cambridge architects are helping hone their city's local plan

YOUR LOCAL PLAN NEEDS YOU

THE GOVERNMENT'S approach to controlling change in the built environment emphasises 'planning from the bottom up' and 'cutting red tape'. So when Cambridge City Council launched its consultation documents on the Cambridge Local Plan it seemed like an opportune moment for the local chapter of the RIBA, Cambridge Association of Architects (CAA), an active and collaborative group of architects from different practices in the city, to get involved.

The 365 page initial consultation document, *Issues and Options Report 1*, was split into 12 chapters, prompting answers to questions such as: 'What do you think sustainable development means for Cambridge?'. Its illustrations were plans of the city with locating stars (a symbol which features in a plethora of planning consultation documents). Slightly daunted by the impenetrable nature of the information, the CAA divided the chapters between members, met the City Council for discussion and submitted a written response. The comments were collated by Cambridge City Council, alongside around 11,000 others.

Action plan

Having responded to the consultation documents, the spring 2013 issue of *Cambridge Architecture* – a biannual magazine produced by CAA volunteers, funded by corporate sponsorship/advertising and distributed free – focused on the changing local plan for the city. The opening pages of the magazine included a letter from the CAA to the council, listing three key challenges that it believed the plan should address. These were; producing a coherent city-wide spatial plan, promoting the use of under (or poorly) developed sites within the city and encouraging development of areas for

living and working (not just science parks and housing estates). The letter presented simple and clear priorities for future development, seen as important by architects and urban designers based in the city. Also included were 'interviews' with local professionals, including a planner, development consultant, lobbyist and politician – answering consultation style questions such as: 'How could the planning process be improved to give better control over the quality of large-scale developments?'

The magazine's aim was to encourage people to get involved in the planning process and promote support for the key challenges identified by the CAA. However, it also exposed the varying opinions of professionals in the city about the level of control needed

to change in the built environment – and this theme became the focus of discussions at the magazine's launch event in March 2013.

The public event opened with an activity based on a carpeted map of Cambridge. Guests were asked to place helium filled balloons (maybe they should have been stars) on the map – pink in places they loved and green in places they wanted to see most change. The map, as a large object in the room, focused attention and placing the balloons provided a conversation starting activity to promote exchange.

Five guest speakers gave quick fire presentations, each with an underlying message about an approach to change in Cambridge; from cutting red tape in order to speed up much-needed development; through production of an intelligent framework, responding closely to the existing context and allowing the integration of community driven and large scale developments; to careful protection and conservation of the parts of the city seen as most important. One speaker, the head of environment for the City Council, was left holding the baby – offering reassurance that detailed guidance would be developed as part of the local plan, through consultation and collaboration with all.

Don't let up

Deciding on the CAA's three clear aims for the local plan was a walk in the park, compared to the task the City Council has been set. It has to develop a local plan which sets an appropriate level of control for change in the city, while cutting the red tape, promoting planning from the bottom up and trying to ensure that what's left in the middle isn't just a big mess. The CAA will continue to collaborate with the council, responding to consultation documents and sitting on design review panels, in the hope that our voluntary involvement will influence positive change. In this much-loved city, with engaged professionals and citizens, the success or otherwise of the future local plan will be an important test case for recent planning reform. ■

February Phillips is an associate at 5th Studio, was on the editorial board for *Cambridge Architecture* issues 64 and 65 and is chair of the Cambridge Association of Architects. *Cambridge Architecture* is available to download from <http://www.architecture.com/>



FREE

If you are a RIBA member or a subscriber to the RIBA Journal then you are entitled to **FREE ACCESS** to the RIBA Journal digital edition. To apply visit our website at:

www.ribajournal.com

or email:

info@ribajournal.com

#RIBA JOURNAL

DONT MISS OUT!



George Clarke's Amazing Spaces wants to hear from YOU!

The Channel 4 primetime series George Clarke's Amazing Spaces is a feel good programme exploring the imaginative world of quirky and original small living spaces. The series tapped into a spectrum of small space pioneers who have shown that with enough determination and creativity, you can create the most inspirational living spaces- without breaking the bank.

The Amazing Spaces team want to hear from you!

We're looking for people who are about to build from scratch or transform an existing small space into a quirky, beautiful and inspiring living space. Do you have a unique or innovative way of maximizing domestic space or showcasing your unique collections? If so we want to hear about it.

Please contact us:

amazingspaces@plumpictures.co.uk

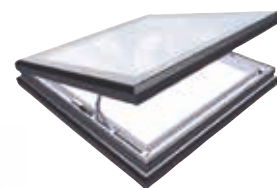
Natural Daylight

Natural Ventilation

Roof Access



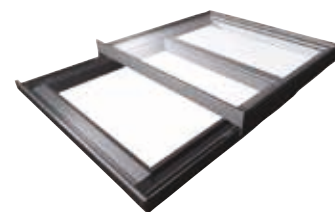
Flushglaze Fixed Range



VisionVent Range



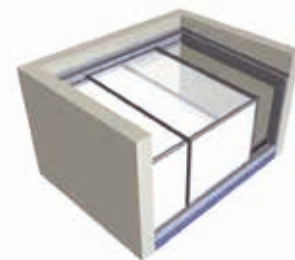
Skydoor Range



Sliding Range



Architects work with Glazing Vision for minimal framework, maximum daylight, concealed mechanisms, high thermal performance, but most of all for our quality. Contractors work with Glazing Vision as we are CHAS registered and employ our own installation teams complete with CSTB cards and CRB checks.



Sliding Access Boxes



0333 8000 881

sales@glazingvision.co.uk

www.glazingvision.co.uk



**GLAZING
VISION**

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

Hamilton®

T: 01747 860088

E: info@hamilton-litestat.com

W: www.hamilton-litestat.com

CPD title: Putting You In Control

Hamilton Litestat's interactive seminar focuses on the environments and uses for lighting controls, applications for lighting systems and an introduction to multi-room audio distribution, including details on energy saving. Can be delivered at workplaces, or seminar space can be provided if required.

Hamilton Litestat is a British manufacturer of high quality decorative electrical wiring accessories and audio and lighting control systems.

iGuzzini

C: Sarah Longhurst

T: 01483 468000

E: info@iguzzini.co.uk

W: www.iguzzini.com

CPD titles:

1. **Better Light for a Better Life**
2. **CO2 Relighting: The Route to Sustainable Lighting**
3. **Detailing the Dark**
4. **LED Lighting the way forward**

iGuzzini specialises in architectural lighting, and prides itself on its modern concepts which adhere to current environmental issues whilst retaining maximum cost effectiveness.

Flowcrete

for the world at your feet

T: 01270 753000

E: cpd@flowcrete.com

CPD Title: Floor Screeds – How To Avoid Failure

A new presentation that outlines the different types of floor screeds and their applications, identifies areas of failure, and offers advice on the avoidance of problems. The CPD also offers recommendations for the correct specification of sand and cement based screeds. Aimed predominantly at architects specifying screed systems in commercial environments, the CPD also caters for construction managers and other property professionals. Flowcrete's new screed CPD joins the flooring manufacturer's existing professional development programmes, covering underfloor heating, decorative resin flooring, industrial resin flooring and car park decking.



C: Lisa Breakspear at Fila UK

T: 01584 877286

E: filauk@filasolutions.com

W: www.filasolutions.com

CPD Title: 'Cleaning, Sealing and Maintaining Natural Stone Surfaces'

Fila specialises in surface care solutions. Its new CPD will assist in the specification of suitable products, in terms of both the substrate and surface finish. It also outlines the importance of correct maintenance and associated lifecycle costs.



E: bookcpd@uk.sika.com

CPD Title: The Specifier's Guide to Flooring

At Sika we are dedicated to supporting Continual Professional Development within Construction.

Special feature – Seamless vinyl floor.

- Explores the options available for industrial, commercial and specialist floor finishes
- Features and benefits of dry shake applied finishes
- Discusses the implications of floor finish specifications for resins, screeds and dry shake systems



E: cpd@boothmuirie.co.uk

CPD Title: Design & specification of Rainscreen facades using metal composite materials

Our CPD seminar investigates the principles of Rainscreen cladding made from metal composite materials. The RIBA accredited presentation investigates the design and specification of rainscreen cladding and goes on to discuss materials, finishes, feature detailing, manufacture and examples of applications.



Rely on it.

T: +44 1 670 718 283

E: Sheila.bevan@renolit.com

W: www.renolit-cpd.co.uk

CPD Title: The changing face of single ply membrane.

The Development of single ply membrane has significantly increased design possibilities. Against this backdrop there is an obvious need for specifiers to evaluate the changing face that this flexibility and reliability can offer.



Quality - this time - next time - every time

C: Hannah Spencer

T: 01904 681556

E: cpd@portakabin.com

W: www.portakabin.com

CPD Title: Pioneering Modular Construction with Ultimate Design Flexibility

This CPD presentation provides an overview of the modular construction industry and gives an insight into the whole process from initial concept through to completed project. It illustrates how modular buildings can provide architects with a real alternative to traditional construction without limiting their design creativity.



C: Sandi Moolman

T: 07950370928

E: sandi.moolman@elval.vionet.gr

W: www.elval-colour.com

Elval Colour is one of Europe's leading aluminium mills producing in excess of 30 million m2 of pre painted aluminium for facades and roofing Aluminium Composite Material.

CPD: Aluminium Composite Material as Rainscreen and Ventilated Facade Systems

Our CPD will demonstrate where ACM can be used on a building.

- Benefits of using ACM as a ventilated façade / rainscreen.
- Fixing systems.
- Vast colour range systems and how to install.
- Freedom for your own designs.
- Also discussed is our zinc, copper, roofing products and perforating capabilities.
- Fully BBA certified and Sika approved

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



**for people
who create**

C: Paul Hughes
T: 07852 867472
E: paul.hughes@fundermax.biz
W: www.fundermax.at

CPD Title: An Introduction to High Pressure Laminates in Rainscreen Cladding Systems

FunderMax Exterior is a high-performance, high-quality cladding/construction product, which is available in large format panels for cladding balconies and building facades. The range offers an extensive choice of finishes, including metallic, gloss, woodgrain and individual décor.



C: Gill Webster
T: + 44 (0) 1942 295500
E: cpd@kalzip.com
W: www.kalzip.com

CPD Title: Discussing Standing Seam - 21st Century Design

Kalzip 'Discussing Standing Seam - 21st Century Design' CPD Seminars are being held at many locations around the UK. These forward thinking, practical seminars address the most common issues surrounding current trends and the future direction of standing seam design for the building envelope.



T: 020 685 9685
E: projects@parksidegroup.co.uk
W: www.comar-alu.co.uk

CPD title 1: Stand & Deliver: a Study of Curtain Walling

- The design of curtain walling, it's properties and how it is used by specifiers. This seminar aims to offer an understanding of the points of H11 in the NBS specification system, and how best to make use of it.

CPD title 2: Designing Functions & Reliability into Entrances

- The issues that influence the function of main entrance design and technology. This seminar aims to offer an understanding of how user expectation influences door design and links this with hardware selection, entrance configuration and floor finishes to improve client satisfaction.



design · quality · respect

ege carpets ltd
Rochester House, Ackhurst Business Park
Chorley PR7 1NY
T: 01257 239000
F: 01257 239001
E: uk@egecarpet.com
W: www.egecarpet.com

CPD Title: Advanced carpet solutions

ege provide a comprehensive understanding of the most advanced carpet technology available in the industry to date benefitting any given project without compromising performance standards, BRE ratings, design or budget via the European EN1307 standards.



Building Solutions

E: dbsuk@dow.com W: www.styrofoam.co.uk

RIBA-approved roof insulation CPD online now STYROFOAM manufacturer Dow Building Solutions has launched an online CPD with RIBA called "Specifying insulation for inverted flat roofing", worth double points. The CPD offers advice on how to assess the suitability of different insulation products for inverted flat roofs. Summaries of relevant building regulations are included, as well as major issues to be aware of, such as roof falls, drainage and ponding. It also gives key pointers to bear in mind when reviewing U-value calculations for such applications. Sitting within the "Designing and building it" section at www.ribacpd.com, the CPD is part of the RIBA Core Curriculum and takes around 30 minutes to complete. Certificates are sent via email to delegates who successfully complete the module and questionnaire.



C: Keith Carey
T: 07787 153150
E: k.carey@saltosystems.com
W: www.saltosystems.co.uk

CPD Title: Keyless Buildings and Wireless Access Control Solutions

SALTO are the access control option of choice on over 1.2 million doors on more than 6500 projects in over 70 countries, providing total control over who is able to access what, where and when at all times. Our RIBA CPD provides a comprehensive understanding of the benefits of creating a 'keyless' building and how such solutions may be applied to any project.



C: Jayne Dixon
T: 01434 613 352
E: jayne.dixon@egger.com
W: www.egger.co.uk

CPD Title: Designing Interiors With Lightweight Panels Engineering Value for Interior Specifications

EGGER is one of the leading manufacturers of wood based panels in Europe specialising in Melamine Faced Chipboard, Laminate and Edging. With a portfolio of 108 decors there is a product and decor suitable for both home and commercial interiors.



C: Marie Wootten
T: 07957 997284
E: cpd.cupa@cupagroup.com
W: www.cupanaturalslate.co.uk

CPD Title: Specifying Natural Roofing Slate

This seminar from Cupa Natural Slate identifies the key design and technical features needed when specifying natural roofing slate.

Topics covered include the manufacturing process, the importance of traceability, vital testing standards and accreditations and the correct fixing techniques.



C: Sean Parr
T: 01543 443000
E: cpd@geze.com
W: www.geze.co.uk

CPD Titles:

1) EN 16005: Safeguarding Pedestrians from Accidents at Power Operated Doorsets

The new European Safety Standard for power operated doorsets EN 16005 came into force in April. GEZE UK is the first company to offer British architects a RIBA approved CPD explaining the standard, its implications for architects and how to comply.

2) Designing Effective Heat & Smoke Ventilation

3) Glass Door Assemblies – Selection & Specification

4) Removing Barriers to Access



Milton Keynes

Design Architect



London and Newcastle

Architects & Interior
Designers



Corsham,
Wiltshire

Architect or Architectural
Technologist

A perfect fit



London

Part 1 Architectural
Assistant

Assael

Fulham, SW London

Part II Architectural
Assistant

OSP Architecture

West Byfleet

Architects and
Architectural
Technicians



Vauxhall, London

Project Architect

+44 (0)20 7496 8370

info@ribaappointments.com

www.ribaappointments.com



PUBLIC REALM

Richard III's belated arrival in modern Leicester has given the mayor's improvement programme a backbone he could only have dreamed of

FIT FOR A KING

Words Eleanor Young

'WHEN I GOT HERE the plan was to sort out St Martins House, fix the Cathedral precinct, work out the Cathedral itself and find and install a dead king,' says Reverend Peter Hobson, acting canon missionary at Leicester Cathedral, ticking them off on his fingers. He laughs at the last. Not only did those in the cathedral not expect King Richard III to be dug up, nor did the archaeologists on the dig. As an East Midlands city Leicester has to compete with Nottingham which has the Robin Hood legend and its castle, and further north Lincoln with its magnificent gothic cathedral and the Magna Carta. Richard III has given it a fairer chance.

Richard III's discovery has galvanised Cathedral and mayoral efforts to link heritage and city so that people think of Leicester as more than just a multicultural manufacturing city and visit not only the new Highcross shopping centre but also stay to explore the city's history, which will soon include Richard III in his final resting place in the Cathedral. Louise Seymour, the city's development team leader, is excited about the way the projects are coming together. 'It is a vast number of projects delivered over a very short timescale. They are all in quite a small area so it will be transformational,' she enthuses.

Peter Soulsby, city mayor since May 2011, has made linking the city back to its heritage part of his Economic Action Plan. He told *RIBA Journal*: 'When people have less to spend in shops, and the retail sector is struggling, we have to look for other ways to ensure [the city] continues to thrive.' In a film made for the consultation on 'Connecting Leicester' he says: 'Over the last century a lot of the old



ABOVE: How Greyfriars Church might have looked, on the site where Richard III's skeleton (below) was found last summer.

town of Leicester has been lost. It has been lost because we made way for the motorcar.' A ring road and its flyovers split Leicester, as they have many cities. The £4m LDA redesign of Jubilee Square will see the removal of one lane of the inner ring road, which the square is just inside, and the introduction of a 'super crossing'. They will turn the car park and bus stands into a new civic space with to make a more natural, pleasant link between the end of the High Street with Highcross shopping centre, and the older part of the town.

Soulsby is prepared to invest, even now, in series of urban interventions that when viewed together will dramatically improve this area. The previous administration also had an eye on regeneration but went about it in quite a different way. The focus on creative industries manifested itself most obviously in the bombastic Curve Theatre by Rafael Viñoly and more interestingly in Ash Sakula's LCB Depot for start ups. Connecting Leicester interventions might seem a lot at £19m but compared to the £36.2m the Curve alone cost the council, it is small fry. Money from the Heritage Lottery Fund and the ERDF helps too.

Part of the issue is realising the character that already exists. The work of Reverend Hobson and landscape architect Gillespies on Cathedral Gardens will give clearer view of this modest little cathedral, that started life as a parish church, by pulling back the planting and making use of the cobbled routes that criss cross the site. 'It will bring back animation to this part of the city,' says Hobson. The design will create a space, either for people just to be in some of the quieter

'Over the last century a lot of the old town of Leicester has been lost, because we made way for the motor car'



gardens or for events – from baptisms to famous visitors. The launch of the Queen's national Jubilee tour in multi-faith Leicester gave Hobson and the team a flavour of things to come. The next famous visitor is likely to be King Richard III. He has to be interred in the Cathedral by August 2014.

Architect van Heyningen and Haward has been working on reordering the Cathedral for some time along with Cathedral architect Ian Salisbury. There are ideas of raising the floor to allow level access and installing heating and opening a new door. This is not work to be hurried. But thinking about where Richard III fits in is important and will certainly affect the flow around the limited space. Even now visitors cluster around the memorial stone in centre place in the chancel that the Richard III Society donated in 1980. The brief for the reinterment memorial suggests that the existing stone might be reused in some way, although the society itself has proposed a grander table tomb. The tension between a space for worship and mission and a visitor attraction is already being played out. But the church is pragmatic that both pilgrims and tourists can be touched by sacred space and this will influence the way the remains are located.

King Richard III's skeleton was found just beyond the precincts in the site of the long demolished Greyfriars Church, more recently

ABOVE LEFT: A breathing space in the city, linking shopping and heritage – Jubilee Square designed by LDA.

ABOVE RIGHT: Gillespies' Cathedral Gardens will offer a softer setting for the Cathedral and give it a little more presence.

'The tension between a space for worship and mission and a visitor attraction is already being played out. But the church is pragmatic that both pilgrims and tourists can be touched by sacred space'

a council car park, two minutes walk from the Cathedral. Even before his identity was established, with DNA samples from living relatives confirming the evidence of his violent death and curvature of the spine, mayor Soulsby got cracking – buying the empty school alongside the dig site and commissioning a visitor's centre for completion in just two months. Luckily for East Midland architect Maber an alternative temporary solution was found in the nearby Guildhall where, on an apparently quiet weekday, a crowd of visitors pores over the details of the dig and the story of Richard's last hours.

But Maber is still designing the new visitors' centre, and on a fast track schedule. In for planning at the end of May, the conversion also has to be ready for Richard III's reinterment in May 2014. But for all the urgency, before the project starts work on site there will be another dig to search for the artefacts of the rest of the Greyfriars friary. And it is not simply a conversion: there is the existing school, the new build and what to do with the grave. 'We have got to get the message right, it was the resting place of a king for 500 years and that is obviously specially important around the grave enclosure,' explains Paul East, director of Maber's Leicester office. 'Much as we want to provide a world renowned visitor centre we want to respect the area and its continuing history.' ■

SURVEYORS

THE ONLY CHARTERED SURVEY PRACTICE
SPECIALISING IN MEASURED BUILDING &
URBAN SURVEY FOR OVER 45 YEARS

Michael Gallie & Partners

RECORDING THE BUILT ENVIRONMENT™

166(B) Tower Bridge Road, London SE1 3LZ

☎:0333-240-1211 ☎:0333-240-1169

✉:enquiry@michaelgallie.co.uk 🌐:www.michaelgallie.co.uk



Headway House
17 -21 Brighton Road
Surbiton
Surrey
KT6 5LR

wpg@wpgsurveys.co.uk
www.landsurveyor.org.uk

WPG SURVEYS LTD

020 8390 2711

- Measured Building Surveys
- Topographical Surveys
- Engineering Surveys
- Monitoring & Verticalities

ARCHITECTURE LIGHTING

W.Sitch & Co. Ltd
Specialists in antique & period lighting

GILDERS LACQUERERS PLATERS POLISHING
RENOVATIONS REPAIRS REPRODUCTIONS REWIRING VASE MOUNTS
48 Berwick Street, Oxford Street, London W1F 8JD Tel: 020 7437 3776 Fax: 020 7437 5707
Email: wsitch_co@hotmail.com www.wsitch.co.uk

Digital Edition

A message to Subscribers and Members

If you are a current subscriber to the RIBA Journal digital edition then you will need to re-apply via our website at www.ribajournal.com or Email info@ribajournal.com
Remember if you are a member of the RIBA you get free access to our digital edition, all you need to do is apply online.

RIBA JOURNAL

ARCHITECTURAL IRONMONGERY

Vision Panels for doors & walls



BUY
ONLINE
NORTH4.COM

Brushed stainless steel Complete system supplied Easy installation Contemporary designs

North 4 Design Ltd

Info: 0208 885 4404 www.north4.com



3D VISUALISATION

3D

3D VISUALISATION LTD

Award winning 3D Images and Animations

WWW.3DVISUALISATIONLTD.CO.UK
info@3dvisualisationltd.co.uk
01924 284533

EXPRESSION OF INTEREST



DR. BHAU DAJI LAD
MUMBAI CITY MUSEUM

DR BHAU DAJI LAD MUSEUM TRUST

Invites

Global Expression of Interest For a Consultant for the
Architectural Selection Process for the proposed
extension to the

DR BHAU DAJI LAD MUSEUM, Mumbai

Details on www.bdlmuseum.org Contact : gmashruwala@bdlmuseum.org

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



CERAM LAUNCHES REDESIGNED WEBSITE

Stoke-on-Trent (UK), 08 May 2013 – Ceram, the international materials technology company, has launched a redesigned website with improved visitor functionality.

The revised website features a new design, simplified navigation and enhanced mobile device compatibility, while the modified structure allows users to choose the service (Testing & Analysis; Materials Development; Resource Efficiency; Assurance) or industry (Ceramics; Construction; Healthcare) they need.

W www.ceram.com



KINGSPAN KLARGESTER INVESTS IN ITS LONG-ESTABLISHED PUMP STATION RANGE

Kingspan Klargestor, the global-leading specialist in the design and manufacture of complete off-mains solutions, has invested in its long-established pump product portfolio. At the same time, it has refreshed the name of the full range to the easy-to-remember "Pumpstor". The Klargestor pump range includes: the new improved Pumpstor Compact Pump Systems for outbuildings and extensions, cellars, pool houses and external WCs.

W www.kingspanbook.com



Photo caption: Memco's elevator safety products protect visitors to the British Museum (top left) and travellers at Paris's Charles de Gaulle Airport.

MEMCO APPROACHING TWO MILLIONTH SET OF LIGHT CURTAINS

Leading provider of lift safety and communication systems Memco is about to supply its two millionth set of light curtains. To celebrate this key milestone, Memco is running a global competition. Five customers lucky enough to find a gold ticket included with their set of Panachrome or E-Series detectors will be able to claim a special prize. Memco's products are installed all over the world, from Europe and the Americas to the Middle East, Asia and Australasia. Buildings and transport facilities protected by the company's light curtains include the London Underground, the British Library, Paris's Charles de Gaulle Airport, the Delhi Metro and Terminal 3 at Delhi's Indira Gandhi International Airport. The company's Panachrome range combines a 154-beam light curtain with coloured door indicators, which alert passengers when the doors are opening (green) or closing (red). If the beams are interrupted, the indicators will revert to green as the doors open again. The Panachrome is also available with 3D detection in the landing zone for maximum passenger protection. Memco's E-Series reduces installation time for engineers as no setting-up or configuration is required. Designed with flexibility in mind, the range of detectors offers 16-40 diodes with beam patterns ranging from 74-194.

E-Series is also available in a number of different profile options to suit most elevator applications.

W www.memco.co.uk



BISON 'STEPS UP' TO ENERGY FROM WASTE PROJECT

Bison Manufacturing Ltd, the UK's leading precast concrete manufacturer, has supplied its market leading precast concrete stairs for the construction of a new multi-million pound renewable energy facility near Wolverhampton. Working closely with SCWS Steel fabrications, the Bison team manufactured multiple bespoke precast stairs and landing units for installation at Staffordshire County Council's new Energy Recovery Facility (ERF), which is being developed by Veolia Environmental Services in partnership with CNIM Clugston Staffordshire Ltd. Bison's fire resistant precast stairs and landings offer immediate access routes and minimal in-situ concrete, saving time and resource on site. They are suitable for use across a wide range of applications including hospitals, schools, offices, car parks, retail, multi residential developments and secure units. Ian Burchnell, Contracts Manager at SCWS, the structural steelwork provider for the project, comments: "Having worked with Bison Manufacturing on previous projects we knew they could be relied upon to deliver high quality products to the timescales required. Their lifting hooks are particularly useful for being able to lift the products into position quickly, safely and accurately, which all helps towards the successful completion of the project."

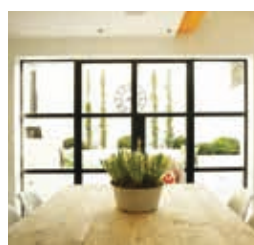
W www.bison.co.uk



OUTSTANDING MODERN DESIGN WITH MARLEY ETERNIT FIBRE CEMENT SLATE

Marley Eternit, the UK's leading provider of roofing and cladding solutions, has recently had its Rivendale fibre cement slate specified for Oakland Village, a £20 million state of the art care community in South Derbyshire. Sandeep Magar, architect associate at Glancy Nicholls, comments: "Oakland Village was conceived to dispel the stereotypical notion of an 'old people's home'. It was important for this project to have a contemporary design in order to accommodate the future provision of elderly care within the county.

W www.marleyeternit.co.uk/slates



SWA MEMBERS SEE 'BELGIUM DOORS' MAKING A COMEBACK

As in the fashion world, architecture tends to be cyclical with UK designers having revisited everything over the years from Tudor beams to vertical tile hanging. Steel windows, for their part, have remained an enduring element to both domestic and commercial buildings – favoured for their slim sight-lines combined with rugged performance – though they too are subject to trends in styles and application.

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

W www.steel-window-association.co.uk



CONCORD AMBIENT RANGE RECEIVES LED UPGRADE

Concord, Havells-Sylvania's architectural lighting brand, has recently implemented a complete LED upgrade to its Ambient range. The Ambient range, which includes the Cassini, Brio, Monitor and Sterling Bulkhead luminaires, has been future-proofed by incorporating the latest energy-efficient LED technology into their design. With the upgrade of the Ambient range, concord can now offer an LED option across its full range of products. The wall and ceiling mountable collection had been designed primarily for circulation spaces such as corridors and stairwells.

W www.havells-sylvania.com.



GEZE UK FIRST TO LAUNCH RIBA APPROVED CPD ON NEW EN 16005

As a new European safety standard for power operated doorsets comes into force, GEZE UK is the first company to offer British architects a CPD seminar explaining the implications of EN 16005. Approved by RIBA, GEZE UK's new training seminar will explain how EN 16005 addresses the potential hazards and hazardous situations relevant to power operated doorsets and the ways in which it supersedes and differs to the more familiar BS 7036.

T 01543 443000

E info.uk@geze.com W www.geze.co.uk

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



LAMINATE HELPS TRANSFORM STUNNING INTERIOR

The Vault is a stunning new Data Centre in Bootle near Liverpool offering data colocation and workplace solutions. transition into one of the most modern data facilities in the north-west, the doors, cubicles and conference room desks have all been clad with 'Stars' laminate from ABET LAMINATI. Supplied by Plastics & Veneers Liverpool, hundreds of sheets of Stars laminate were used throughout the building to complement the ultra-modern feel and appearance of the interior. Stars is a range of six metallic speckles with a Lucida or Mandarin finish. The sheets are imbued with photosensitive particles which catch the light and shimmer to create a stunning visual effect coupled with an easy to clean and highly durable surface. It is Abet's design-led approach, coupled with close links to the best Italian and international designers, which enables the company to offer interior designers and specifiers such diverse and visually appealing three dimensional laminates, together with a comprehensive range of colours, styles and textures. As with all the finishes from ABET LAMINATI, the laminates meet or exceed all European and British performance standards for resistance to wear, heat, moisture, impact and scratching. They are widely used in situations where high quality performance and design.

T 020 7473 6915 W www.abetuk.com



KERAKOLL PRODUCTS PICKED FOR SWIMMING POOL

This swimming pool mural uses glass shapes inserted into water jet cut white tiles and illuminated from below. Kerakoll H40 Eco Tenaflex adhesive was chosen for its extended open time and pure white colour due to the use of Carrara marble. Kerakoll Fugabella Eco Porcelana 0-5 grout was used for its extremely smooth texture and natural anti bacterial properties, and Kerakoll Eco Silicone because it is efficient against mould.

T 01527 578000 E info@kerakoll.co.uk
W www.kerakoll.co.uk



MODULEO ATTAINS BRE GLOBAL ACCREDITATION

Leading luxury vinyl flooring manufacturer Moduleo has become one of the first LVT manufacturers to gain an industry benchmark BRE Global sustainability rating for its products. Moduleo, which is part of Europe's flooring manufacturer IVC Group, prides itself on its approach to sustainability. All Moduleo products are recyclable and contain up to 50 per cent recycled material. Moreover, up to 70 per cent of energy used in manufacturing will soon be generated by three wind turbines which will be at the Moduleo eco-friendly factory in Belgium.

T 01332 851 500 W www.moduleo.co.uk



DAIWA BANKS ON ARMSTRONG'S METAL CEILINGS

Armstrong metal Ceilings are being used throughout the refurbishment of a listed London office building.

Work is drawing to a close on the installation of more than 5,000m² of Armstrong metal Ceilings as part of the refurbishment of a listed London gem. Armstrong's micro-perforated Microlook 8 metal tiles with acoustic fleece are being suspended from a steel-based Microline grid, which combines an exposed sleeve for a clean and crisp visual with a practical fluted reveal for flexibility in partition fixing and relocation. This is the first use in the UK of this system. It was the system's functionality, as well as its aesthetics, cost-effectiveness and availability that appealed to main contractor IOR who was commissioned by the Japanese investment bank Daiwa Capital Markets for the refurbishment of its 27,300m² European HQ on King William Street, EC4. The building's stunning listed neo classical façade and reception area required restoration and a more contemporary feel but the most demanding part of the project was the "open heart surgery" required in relation to the strip out and replacement of the M&E while the building was still "alive". Two distinct operations are running in parallel as part of the surgery to provide a Category B fit-out of five floors and WCs on a consecutive sequence, requiring two moves of the dealing floor. Vital organ transplants involved the total removal of a VAV system and associated plant and replacing it with a FCU system.

W www.armstrong-ceilings.co.uk



THE ARTISTIC FACE OF KALWALL

There are many reasons to specify Kalwall - insulation, solar control, aesthetics, privacy, reduced energy costs. This is the School of Art and Design at the University of Central Lancashire, designed by Mellor architects, with another good reason - perfect colour rendition for art. Importantly, no other translucent system creates the same quality of diffused daylight as Kalwall.

T 020 860 6776
W www.stoakes.co.uk



SONTAY REFRESHES SENSOR RANGE

Sontay has updated its GS-CO2-1000 carbon dioxide sensors as part of an on-going series of improvements to its market leading range of control peripheral and measurement devices. The new sensors blend effortlessly with modern design schemes and will simplify specification and installation for building services consultants, contractors and systems integrators. The GS-CO2-1000 range features a non-dispersive infrared sensor for measuring carbon dioxide concentrations and utilises microprocessor based electronics.

E sales@sontay.com



FDS CONSULT LAUNCHES FIRE DESIGN WEBINAR SERIES

FDS Consult, one of the UK's leading experts in fire engineering, is opening up its expertise to a UK wide audience with the introduction of its 2013 webinar series. Building on the company's experience in delivering high quality CPD seminars, which cover a range of topical themes within fire safety and design engineering, FDS Consult's engineers will now be offering one hour lunchtime sessions online to those unable to attend their CPD sessions in person.

The next sessions in the series will take place the 13th June on Regulatory Reform Order (RRO) and 10th July on fire engineering in residential building.

Aimed at an audience of architects, consultants and contractors, the sessions will offer a best practice guide to overcoming the restrictive nature of fire safety on building design and achieving building regulations compliance.

W www.fdsconsult.com/CPD

CONTACT THE SALES TEAM ON: +44 (0)20 7496 8338 OR EMAIL CLIVE.WAITE@RIBAJOURNAL.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 0161 850 0987
E info@vinylit.co.uk
W www.vinylit.co.uk



BISON WINS CAR PARK CONTRACT WITH BRITAIN'S LARGEST PORT OPERATOR

Bison Manufacturing has secured a significant order to supply its precast concrete components for the construction of a new multi-deck vehicle storage facility at the Port of Southampton.

Working closely with Associated British Ports (ABP) and Main Contractor Morgan Sindall, the project will see Bison design, manufacture and deliver over 40,000m² of its leading precast hollowcore flooring over the next six months.

The units will be supplied complete with the Bison's patented mechanically inserted lifting hooks, for ease, speed and safety of installation.

Once complete, the new four-storey facility, located in the Eastern Docks area of the port, will be used to store import and export vehicles in transit.

W www.bison.co.uk



MAPEI SPONSOR AEDAS 'CYCLE A DIFFERENCE'

Mapei are proud to be sponsoring Joe Huddleston, Senior Interior Designer at Aedas Architects, who will be taking part in 'Cycle a Difference' from 15-26 May 2013 in what will be a challenge of a lifetime. The event, which is raising money for 'Newborns Vietnam', is a 10 day, 850 mile cycle ride across Northwest and Central Vietnam. The ride is launched in Hanoi, and begins in Lao Cai close to the Vietnam boarder with China, with four gruelling days in the mountains.

W www.mapei.co.uk



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



LOOKING GOOD IN SILVER – SIEMENS AT LINCOLN GETS THE 'APL' RETROFIT TREATMENT

This extraordinary transformation of the old Siemens factory in Lincoln was made possible through the specification of Architectural Profiles Limited's external cladding products and systems by architects John Roberts Architects of Lincoln. Architectural Profiles Limited, who's byline 'Masters of the Metal Envelope' is certainly born out by this project, provided the Tritherm™ CPS Rainscreen panels produced in Alucobond™ in 'Smoke silver 501' colouring.

W www.archprof.co.uk



FORMICA GROUP

Astley, one of the UK's leading creative signage manufacturers, chose VIVIX® exterior façade panels by Formica Group for the building frontage of the Morrisons Kiddicare stores in Nottingham, Merry Hill, Thurrock, Aintree and Rotherham. VIVIX panels ticked all the boxes of the brief - stylish, durable, and virtually maintenance free. VIVIX panels cause minimal environmental impact as determined by Formica Group's Life Cycle Assessment (LCA).

W www.formica.com



FIBRE CEMENT SLATE SPECIFIED FOR MULTI MILLION POUND HEALTH CARE FACILITY

Marley Eternit's Thrutone fibre cement slate has been specified for the development of a brand new £46m mental health inpatient facility, the Redwoods Centre, in Shrewsbury. The fresh facility replaces the old Victorian building at Shelton Hospital and offers 112 single bed en-suite rooms, purposefully designed to move away from the institutional elements of the former hospital. 80 of these modern rooms are across the acute and organic units and a further 32 are in the low secure unit.

W www.marleyeternit.co.uk/slates



LEVOLUX LEADS AT BROOKLANDS

Velocity is a BREEAM 'excellent' rated office development in Weybridge, which features an eye-catching external Solar Shading solution from Levolux. The solution comprises Levolux's Infiniti® Fin system, applied across glazed openings, along with XL Contour Screening Louvres at roof level. These ensure the building remains comfortably cool and energy efficient, all year round.

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

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



ARMSTRONG CEILINGS HEADS UP OUR BRIGHT GREEN CITY

Armstrong displays its bright green building solutions through a new interactive knowledge port. An interactive knowledge port that gives architects and interior designers all the help they need to specify a green building, all in one place, has been launched by Armstrong Ceilings. "Our bright green city" knowledge port is designed to complement Armstrong's website and environmental brochure but in an even more dynamic and visually stunning medium.

W www.armstrong-ceilings.co.uk/greenbuilding



JENNIFER NEWMAN MULTI-ENVIRONMENT FURNITURE

Clerkenwell-based Jennifer Newman designs furniture that combines simplicity with durability, enabling products to be placed in a wide range of environments, inside or outside. This flexibility provides opportunities to use the same furniture for inside and outside such as cafeterias with adjacent outside terraces. Newman also offers colour choice as another tool for design flexibility.

T +44 (0)203 176 096

E studio@jennifernewman.com

W www.jennifernewman.com



MUL-T-LOCK IS KING OF THE CASTLE AT PECKFORTON

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.

T +44 (0)1902 364 200 E marketing@mul-t-lock.co.uk W www.mul-t-lock.co.uk



INTERFACE CREATES UNIQUE FLOORING DESIGN FOR HULLABAZOO PLAY CENTRE

As part of its ongoing partnership with the Zoological Society of London (ZSL), global flooring manufacturer, Interface, has helped to create a unique and vibrant indoor play area for young visitors to Whipsnade Zoo.

The project is the latest development in a wider collaboration between the two organisations, which recently saw the launch of an innovative project called Net-Works to tackle the growing environmental problem of discarded fishing nets in some of the world's poorest coastal communities. Net-Works aims to remove discarded fishing nets from beaches in the Philippines and build a community-based supply chain using the nets, which not only helps to clean up the environment, but also offers income opportunities for local fishers. Furthermore, it provides Interface with an innovative source of recycled materials for its products, in line with the company's Mission Zero goal to eliminate its environmental impact by 2020.

W www.interface.com



JUNCKERS TAKE TO THE STAGE

When independent day school Yarm School commissioned Associated Architects to design a new auditorium, Junckers' Nordic Oak solid hardwood floor was specified. Part of a £20M redevelopment programme, the impressive purpose designed auditorium houses a fully flexible stage/studio theatre and an adjacent music performance space. The technical challenges raised by the heavy load of the 400 capacity retractable seating were overcome by Junckers' Technical Department who worked closely with the architects throughout the project. Junckers' solid hardwood floors are fully compliant with European timber regulations and are FSC and PEFC credited.

T 01376 534 700

W www.junckers.co.uk



NEACO RELEASES NEW BROCHURE FOR MULTI-PURPOSE GRILLES

Neaco have released a comprehensive new brochure outlining their acclaimed range of Techdek modular aluminium grille systems.

The brochure provides details on a range of open-grille profiles and uses a variety of case studies to illustrate the unrivalled versatility which has seen them used in a multitude of applications, including decking, flooring, staging, solar shading, cladding, screening, access walkways, balustrade infills, stair treads and ventilation. A new section is dedicated to Techdek's use as pedestrian and cycle ways in a wide range of high profile and award-winning bridge designs. The system's unique benefits are outlined alongside essential technical information, performance figures and fixing instructions.

Featuring Neaco's patented swaged-locked construction, Techdek requires no welding for assembly on site, a feature which minimises mess, waste and energy consumption. Like all Neaco products, Techdek comes with a class-leading Lifetime Guarantee.

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



SAMUEL BOURNE | RIBA LIBRARY PHOTOGRAPHS COLLECTION

INDIAN STUNNERS

PHOTOGRAPHY WAS INTRODUCED to India shortly after its invention in the 1830s when the East India Company employed the new technology to document topographical information previously recorded with drawings and watercolours. Following in the footsteps of painters, these photographers revealed the subcontinent's rich architectural heritage

back to society in Britain.

Samuel Bourne spent only six years in India but, with his partner Charles Shepherd, formed its most successful commercial photographic studio – their Calcutta branch still operates today. While there, he shared tales of his adventures through vivid letters published in the *British Journal of Photography*. He returned

to Britain with 2200 glass plate negatives of the landscape and architecture, including such monuments as the luminescent white marble-clad Moti Masjid, or Pearl Mosque, in Agra Fort, which he published as *Photographic Views of India*.

Bourne was technically brilliant, producing artistically accomplished compositions in challenging a physical

environment using a laborious wet collodion process. His major income stream was certainly Anglo-Indian and his photographs epitomise the then Western vision of the exotic East populated by beautiful temples and mysterious natives. ■

Justine Sambrook

More images at ribapix.com

RIBA Plan of Work 2013

Guidance and support to ensure you get the most out of the new Plan of Work 2013



RIBA
Plan of
Work
2013



RIBA  **Bookshops** for First Class service and delivery



Easy ordering online: ribabookshops.com/pow



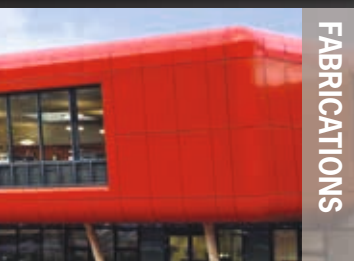
Customer service and telephone orders: +44 (0)191 244 5557



Browse in store: RIBA Portland Place, The Building Centre Bookshop

RIBA  Bookshops

Choice is what sets us apart.



The right choice helps you achieve your perfect finish. Whether the requirement is attractive design, lean costs, high performance or minimal environmental impact; our diverse product range ensures the perfect fit and finish:

- Elite Systems offer accredited performance and a 25 year system guarantee
- Bespoke architectural fabrications and highly attractive LINEAR rainscreen facades provide the ultimate in visual design
- Secret fix roofs can be rolled at roof eaves in continuous lengths
- Standing seam offers the flexibility of aluminium with outstanding acoustics
- Vieo is a cost-effective, traditional-style roof; ideal for feature and domestic roofs
- With integrated renewable technologies such as transpired solar collectors, photovoltaic panels and solar water heating systems.

We've evolved our business and product range over the last 30 years so that we can advise on potential cost savings and provide guidance on fire, thermal and acoustic performance, whilst minimising environmental impacts.

And we can also help you achieve a building solution that is CarbonNeutral®. Elite is an approved cladding system for Confidex Sustain®, exclusively from Tata Steel, using Colorcoat HPS200 Ultra® or Colorcoat Prisma®.

Don't be spoilt for choice; achieve the perfect fit and finish by calling us, sending us an email or just have a look at our website to find out more.

EUROCLAD
Drawn on our experience

Wentloog Corporate Park Cardiff CF3 2ER

T: 029 2079 0722 E: sales@euroclad.com I: www.euroclad.com



Colorcoat HPS200 Ultra,
Colorcoat Prisma and Confidex
Sustain are registered trademarks
of Tata Steel UK Limited.