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Dream weaver

Níall McLaughlin's Cuddesdon chapel

RIBA Awards: Clients celebrate

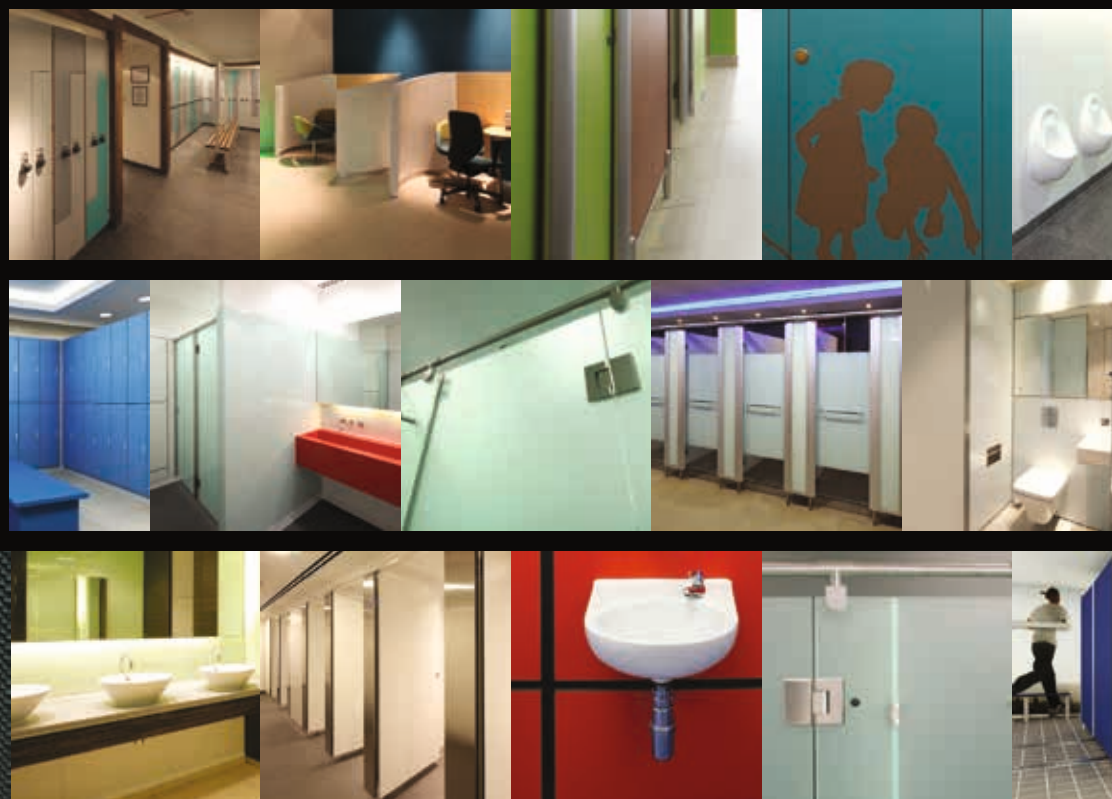
Royal prerogative: Alastair Smart on The Crown Estate

Piccadilly lines: Inside St James's Gateway by Eric Parry

Sustainable Georgian: At home with Marks and Barfield



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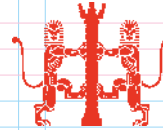


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Cover: Looking up from the ambulatory to the elliptical roof of Níall McLaughlin's Bishop Edward King Chapel. Photo: Níall McLaughlin



07:2013

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'One needs stories to bring ideas into being' **Níall McLaughlin : 52**



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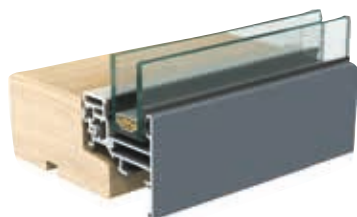


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RIBAJ
120
1893 - 2013

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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

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RIBA Enterprises

WILLIAM THE CONQUEROR has had an understandably bad press for his military exploits, not least for his notorious ‘Harrowing of the North’, a series of massacres and destructive rampages on a scale to compare with the present-day horrors in Syria. But that was nearly 1,000 years ago. Then he backed it all up with one of the first and greatest property audits, the Domesday Book, which recorded exactly what he had won. So what, you may ask? So one of today’s busiest and most interesting developers, a patron of many fine architects, traces its lineage right back to the Conquest. It is The Crown Estate.

There are many intriguing things about this venerable organisation, such as its jurisdiction over the seabed around the UK, which gives it the right to grant licences for offshore wind and tidal energy farms. But in this issue we focus on its projects in central London, where it follows in the footsteps of that great Georgian and Regency architect, masterplanner, entrepreneur and courtier, John Nash. What is fascinating about the rolling programme of renewal that is going on, block by block, is that the steadily-rising architectural ambitions of the programme are matched by a stealth approach: there are historic buildings and facades to safeguard and improve, and it all takes place in one of the busiest city centres in the world.

In total contrast, we visit one of the most significant of this year’s RIBA architecture awards: Níall McLaughlin’s masterly Bishop Edward King chapel in Oxfordshire. It alludes to a different, if intertwined, tradition: church rather than state.

Do you specify lead sheet?

THIS BRINGS US neatly to another great tradition: the use of lead in buildings. The Lead Sheet Association has long sponsored the RIBA Awards by making the familiar circular awards plaques. Now we are looking for the best of examples of modern buildings using this time-proven, 100% recyclable material. See our call for projects on page 64.

HUGH PEARMAN | EDITOR



RIBA JOURNAL

IN ON THE ACT

IT'S LONDON'S newest theatre, described as 'off-West End' rather than fringe: the Park Theatre at Finsbury Park, by David Hughes Architects, aims to capitalise on the rapid gentrification of its surrounding area and the revamp of the transport interchange close by. Privately financed thanks to some heavyweight fundraising and support from the likes of superthesp Sir Ian McKellen, it is squeezed into an initially unpromising location: a former terraced office building, on a narrow, deep site, with no get-in except right through the front.

Working with Park Theatre's very entrepreneurial director Jez Bond, Hughes – who was with Branson Coates in his early career – has managed to fit two auditoria of 200 seats and 90 seats, plus a ground-floor café and first-floor bar, an education/rehearsal space and all the usual dressing rooms and admin offices, into this tight space. There are even apartments on top which helped to pay for the theatre. The main two-tier theatre adopts a thrust-stage configuration but can be in-the-round; the smaller is a classic experimental 'black box' space, except that here rooflights

allow actors to rehearse in natural light during the day.

Enjoying good reviews from West End critics for its first two productions, Park Theatre has got off to a promising start. It is classic intimate modern theatre, done on a very tight budget but with great verve. Our photo shows the main circulation space between front and back of house. Now Bond and Hughes will have to see if the locals – in this area once famous for music-hall and cinema – take it to their hearts. **HP**





THE MONTH

Young persons' guide to the man

As Snape Maltings in Suffolk rang to the music of Aldeburgh Festival last month the quieter legacy of composer Benjamin Britten and his partner, tenor Peter Pear, was being celebrated at the nearby Britten-Pears Foundation. Designed by Stanton Williams for Britten's

Centenary Year, a brick archive houses a valuable collection the pair's library of books, scores and recordings. Buffer spaces round the archive strong rooms – raised due to flood risk – help stabilise the environment. The archive made space in the Red House, allowing Britten's composition studio to be recreated. **EY**

HUFON + CROW



Rogers rules

It's officially The Leadenhall Building, though its architect Richard Rogers says he's perfectly happy with the Cheesegrater. Whatever, this innovative City tower – directly opposite his now-listed Lloyd's of London building – has topped out, and it's pretty good. It has none of the usual concrete cores, stiffened instead by an Arup-engineered steel 'megaframe'. Rogers and partner Graham Stirk have made a classic separation of served and serving spaces, with the lifts and services in a full-height stack of yellow-painted steel 'tables' on the northern side while the office floors occupy the wedge-shaped section on the south. At its base a huge public space is scooped out in which, says Stirk, the practice could easily insert its Channel 4 building. **HP**



Against the grain

Part of the forward-looking centenary celebrations of Sweden's largest building society, HSB Stockholm, include a competition challenging three architectural teams to propose innovative housing solutions for the city, one of which will be built by the

Society in 2023 – its 100th year. The entry from team Berg CF Møller and Dinell Johansson architects is a 34 storey timber tower with a concrete core. Inside the apartments all the walls, ceilings and window frames are made of timber, and glass-covered verandahs will make exterior balconies

more useful. It is intended that the whole timber structure will be fully on show internally and externally. HSB Stockholm has set up a Facebook page to allow people to vote for their favourite of the three proposals. But you'll have to be quick – voting closes in about five years. **CK**

HUGH PEARMAN



We're on Cloud Nine

Just as we thought that the Serpentine programme of annual summer pavilions was running out of steam, along comes Sou Fujimoto to confound us. His ultra-delicate 'steel cloud' of slender white-painted rods, acrylic and glass is one of the best examples for years. Unlike many a previous

pavilion, it touches the ground – and for that matter the sky – lightly. In fact, so ethereal is the structure that it takes on the characteristic of sculpture, and people seem somewhat intrusive. Still, that's carping: all praise to Fujimoto, lucky 13th Serpentine Pavilion architect and, at 41, the youngest. **HP**



SPUD you like

Since boats traditionally have curved hulls, it's remarkable that more people haven't taken the opportunity to turn them into eggs. But the Exbury Egg, shown here, isn't a boat. It's an all-timber building that floats. An artist's live-work studio, in fact, to be inhabited by environmental artist Stephen Turner for a year, floating in the Beaulieu Estuary in Hampshire near the village of Exbury.

Designed by Wendy Perring of Lymington architect PAD Studio in collaboration with Turner, the Egg is shaped in reference to the eggs of nesting seabirds in the area. It was built by a local boat-builder, Paul Baker, in reclaimed cedar over a plywood internal structure. Perring says: 'It was our intent to create a minimal impact live/work structure, using materials with low embodied energy sourced within

a 20-mile radius. We want to test the minimum someone needs to live quite comfortably, and how we can minimise the impact on the environment.' The client is architecture/arts agency Space Placemaking and Urban Design (SPUD). This is one of the entries which will be considered by the judges of the Wood Awards this year. **RIBA** is delighted to renew its association with the Awards. **HP**



NIGEL RIGDEN

Making waves in Margate

Campaigners opposing the new 3D Reid designed Tesco store in Margate, on the seafront behind the modernist 1960s Arlington House, have planned a last ditch attempt to overturn secretary of state Eric Pickles' go-ahead for the

contentious 7618m² retail development. As part of the proposal – the subject of a public enquiry last November – developer Freshwater would carry out external alterations to Arlington House, paid for by the Tesco scheme. While Pickles felt the scheme could 'enliven

the seafront', traders fear it could result in the closure of local businesses. But campaign group 'Friends of Arlington Margate' says the council 'has to grant Landlord's Consent for any alterations to take place on the site. This is separate from planning permission.' **CK**

Grist to the Preston mill

The continuing saga of Preston Bus Station, designed by Keith Ingham of BDP with engineer Ove Arup and opened in 1969, is throwing up new revelations. While everyone awaits a decision from English Heritage to nominate the landmark building for listing for a third time, campaigners have found that Lancashire County Council seemingly removed a recommendation from its consultant to refurbish rather than demolish the building. Preston City Council thus voted last December to demolish without knowing of this.

Information obtained by local campaigner John Wilson under Freedom of Information rules from the two councils, reported in the Lancashire Evening Post, has yielded a rich harvest for those wanting to preserve the building – a group that includes top names in architecture. A report, from Jacobs Engineering Group to Lancs CC last October did note that retaining the station was the most expensive option, but said it carried the most benefits.

Meanwhile, independent structural and cost surveys carried out for EH earlier this year indicate that the building is in remarkably good shape for its age, so repairs could cost around half Jacobs' estimate of £17m-£23m. **RIBA**



ANDY MARSHALL



OBITUARY



PHILIP LANCASHIRE, SEPTEMBER 1944–FEBRUARY 2013

Expert who made award-winning designs from redundant industrial buildings, driven by a love of life

PHILIP LANCASHIRE joined our diploma course at the Bartlett in autumn 1966, coming with a degree in architecture from Newcastle, where he had witnessed the wanton demolition of many a fine and useful building. In vacations we did hands-on work to aged stone buildings in the Dordogne using whatever material came to hand – and a good deal of muscle and wine. In a joint diploma project we set out to prove that the Camden Town motorway box was not needed – it did not happen – and that Kentish Town was worth keeping – it is still there. Buckminster Fuller came to wow us Beatle-era students with his high-octane gospel of ‘the above-grade mine’. Philip’s take on this was

a bit different. Fired by enthusiasm for the eccentric post-war works of Harold Falkner – which often incorporated components salvaged from war-time bombed out ruins – he developed a craftsman-like appreciation of traditional buildings and their parts, and how they could be sensitively re-used.

His professional practice experience was at the Louis de Soissons office and coincided with the arrival of Eva Jiricna who warmly recalls how Philip (shirt always untucked) introduced her, in lunch-breaks, to Nash Terraces, the Soane Museum etc, proudly sharing his appreciation of London’s finest architecture. He sometimes withdrew for a while, reappearing with something exquisite he had made – on one occasion, a virginals. His preparation in all things was thorough, be it sailing across the Atlantic or making cassoulet. He was an attentive bee-keeper, taking hives from a friend who had been stung once too often.

Philip’s approach to design flowed from context and he was fascinated with the patina of salvaged material; his new designs are quietly convincing, always appropriate to their setting and sometimes quite hard to distinguish from older traditional buildings. His skill as a craftsman and eye as a designer were, unusually, combined with exceptional business flair and discipline, and enabled him to act effectively as architect/developer on many occasions and with impressive results.

When fully qualified as an architect, Philip became involved in some knotty occupational problems with a little leasehold building full of small businesses – a nightmare inheritance as an investment – but this paved the way for a series of perceptive entrepreneurial moves with his partner Gillian Harwood, which allowed many fledgling design and creative businesses to flourish. The commercial market for serviced offices had not yet materialised and it was through personal conviction and commitment that the pair created work-spaces where cash-strapped enterprises could start up.

Through consistent re-investment in redundant industrial buildings which appealed to Philip’s discerning eye, a diverse portfolio of properties of character, full of artistic and business activity, was established. Far flung outposts in Lewes and Bridport succeeded that

early pioneering project near Covent Garden and the huge Omnibus Workspace in Islington – which has been home to many architecture firms embarking on independent practice. It was recognised in the 1982 London Award.

Well-deserved accolades have been bestowed on many of Philip’s enterprising regeneration developments, notably Tideway Yard in Mortlake (a former power station site won in local authority sponsored competition) which won the Times/RICS Conservation Award 1989, Business in the Community Award and Best Refurbished Waterside Development in the UK in 1990. In common with another distinguished architect, Philip established and ran a Thameside restaurant which is still going after 27 years. His sympathetic adaptation of the former Shoreditch Power station as the headquarters and performance arena for Circus Space earned Philip the distinction of a mention in Pevsner.

In addition to intrepid off-piste skiing from helicopters, Philip was a keen racing sailor and a careful and considerate skipper to those fortunate enough to accompany him on his Mediterranean charters.

The Sussex Heritage Trust citation states ‘Britain needs more people like Philip Lancashire’ in his Heritage Person of the Year Award 2009. A liveryman of the City of London and member of the Worshipful Company of Architects, his loss will be felt far and wide – and deeply – but his influence in the care and use of buildings will endure. ■

Barnaby Milburn

IN MEMORIAM

James Richard Latimer, elected 1955, Balerno, Midlothian
Cedric Dermot Morrison, elected 1968, Co Down
John Michael Haselhurst, elected 1969, Wakefield, W Yorks
Sadrudin Gulamhussein Kassam, elected 1971, London
Roger Barrie Morgan, elected 1983, Carmarthen, Dyfed
Carl A Muschenheim, elected 1987
Robert Arthur Berryman, elected 1991, Shanklin, Isle Of Wight
Keith Norman Denham, elected 1963, Southampton

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CARE IN THE COMMUNITY

Perennial problems of planning: for the motor car, the high street and for the poor of Brasilia

100 YEARS AGO

RIBA Journal, July 1913. Those were the days – the RIBA could send a deputation to meet the Prime Minister, Herbert ‘Squiffy’ Asquith, directly. Under discussion: planning for the new motor age. Squiffy played a straight bat

SIR ASTON WEBB, speaking on behalf of the Royal Institute, said the importance and necessity of main roads out of London and their inadequacy at the present time were accepted. At the recent Road Conference it was unanimously agreed that the improvement of arterial roads leading out of towns was a matter of urgent necessity... improvements were [presently] being made in a haphazard and piecemeal way.

It was supremely important that there should be some authority with dominating power which would be able to lay down a scheme of roads out of London which would be followed for all main roads in the future. If a scheme were prepared by negotiations with the town-planning authorities, the great landowners, and the promoters of the town-planning schemes, the work could be carried through at a comparatively moderate cost.

MR RAYMOND UNWIN, on behalf of the London Society, quoted the experience of Berlin as a useful example. There, owing to want of co-ordination, traffic became congested, and a public agitation sprang up which resulted in a new Act, under which a central town-planning authority was created last year with power to regulate all traffic matters except the State railways, and to co-ordinate the local town-planning schemes.

MR ASQUITH, in reply, said: So far as the Government is concerned we are most anxious to give any help in our power towards



PM Herbert Asquith, seen here with his daughter, might have been easier than today's politicians for the RIBA to reach directly, but he was no less smooth an operator.

its solution. It is full of difficulties. One of the most obvious which meets the eyes even of the superficial observer is that there is a certain conflict of interest, by which I mean that a local authority which is bent upon getting its town-planning scheme in its own area has not the interest which the community at large has in seeing that the arterial or main road pursues exactly its proper course.

I would propose for the moment [that you] go into conference with my right hon friend the President of the Local Government Board. As to what should be the character and position and the precise functions of any authority which might ultimately seem to be the best fitted for the purpose in regard to the general survey of schemes of this kind, that is a matter which I should like to reserve for future consideration.

25 YEARS AGO

RIBA Journal, July 1988. Big planning again: everybody loved Brasilia and especially Oscar Niemeyer, but what about the slums? Patrick Garnett went to see him

I DECIDED TO approach the legendary Oscar Niemeyer. He is over 80 and still designing. I asked what his feelings were in looking back and whether he was concerned about recent commercial development in Brasilia. He explained his general philosophy – of following the lines of nature and always exploring new ideas. Brasilia was built in a remarkably short time – with inspired leadership and teamwork. His work was completed. Responsibilities are now left to those who run the city.

I had to ask why Brasilia had slums. He explained this was a political problem in a country with an unnecessary gap between rich and poor. I asked if solving this problem is the responsibility of architects. He replied that it is the responsibility of us all.

It is clear that one of the founders of modern architecture has retained his integrity after half a century and still believes in the ideals enshrined in Brasilia.

50 YEARS AGO

RIBA Journal, July 1963. Town planning is back on the agenda. This time, as Nadine Beddington reported, killjoy planners were destroying shopping vitality

BETWEEN THE WARS, uncontrolled exuberance of the shopkeeper, unhampered by the professional designer, caused a natural reaction in favour of control of shops and shopping centres by all possible means

(such as the Town and Country Planning and the Advertisement Control Acts).

A great many well-intentioned people, with the interests of the town or city at heart, advocated unification of shopping streets by such means as ‘lining up’ fascias, and unifying the type, size and colour of lettering, etc, regardless of the function, size or scale of the building above. These measures resulted in some cases in a devastating







dullness and in others a bizarre divorce between the shops at ground floor level and the buildings above which housed them.

The heart of a city is not only town hall, housing estate, cathedral close, but also the shopping centre. What is the atmosphere needed to bring this alive? Surely an air of open invitation, a suggestion of frivolity and gaiety. Shopping must not be a grim business,

but a relaxation and this tradition of the market, with the crying of wares, the three golden balls, the barber's pole, the inn sign, should not be utterly forgotten. Imposed standardisation is death to development and imaginative design.

It really is important for those concerned with shopping centres to consider this seriously and with understanding and imagination.

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ICH BIN EIN FRANKFURTER

Ian Shaw finds the exacting standards and precision of German design are his perfect fit

'HE'S MORE GERMAN than the Germans'. That's what they say: colleagues, clients and friends. It's a little weird, I'm a Mancunian, but it is flattering: German architecture is all about exacting standards and tectonic precision. They call it 'Baukunst' – the recognition of building as an art form – and this is what we aspire to in our projects.

Ian Shaw Architekten was established in 1998. There are six of us and I am the only Engländer. We are based in Frankfurt, but we receive commissions from all over the country. We have also completed projects in the US, Russia and India.

Before moving to Germany, I spent three years in London, having graduated from Liverpool University in 1989. I worked first with Ken Armstrong – which was quite an experience. Although the firm was small, its architecture was widely published and won numerous awards for design excellence. But after a year I was looking for something more structured. I wanted to hone my detailing skills, and I when I joined Lifschutz Davidson Sandilands this is what I did. LDS also gave me the opportunity to work on some decent design projects – the wing-like canopy roof for south London's Oxo tower restaurant building on the Thames being one of the most interesting.

Back to Europe

After three years, though, I wanted to get back to Europe – sorry, I mean mainland Europe! I was spoilt having done my internship with the acclaimed Swiss practice arb Architekten in Bern: with such clarity of thought, and its integration of design and construction, the firm does some beautiful work. The master builder ideal – 'Baumeister' – is alive and well out there. So when I got the opportunity to work in Germany – which comes a very good second to the Swiss – I had to take it. I had learnt German during my time in Bern. Actually, I had learnt Swiss German, but while I knew it was different, I didn't appreciate how different. Big mistake. It must have taken me a good six months to adjust to High German (Hoch Deutsch). My colleagues wanted to speak English, but I insisted on German. They were very patient with me.

The company that I joined, and subsequently worked with for two years, was Braun and Voight, a highly respected practice in Frankfurt am Main.

Within six months I was promoted to project director. This did feel a little odd because I was the youngest architect in my own team. One of my colleagues was in his early 60s. He was a site supervisor. His knowledge of construction was incredible; he gave me such an insight into the building culture over here: it's about 'making'



'In Germany you don't have to apologise if measurements are out by a couple of millimetres – it's done again until it's right. And this applies to all areas of construction'

architecture, creating a sense of permanence, and being part of a tectonic tradition.

I need to stress that I'm not suggesting such attitudes don't exist in Britain. But it just feels more pronounced in Germany. Everything is taken to the nth degree. Building regulations are incredibly exacting, but it makes you sharper, more disciplined and more demanding. In Germany we just assume the very highest standards. You don't have to apologise over here if measurements are out by a couple of millimetres – it's done again until it's right. And this applies to all areas of construction.

Super sustainable

Another issue that is central to building design in Germany, and has been for some time, is the environment. The country's green credentials are second to none. The first Passivhaus dwellings, I believe, were built in Darmstadt as early as 1991.

In fact, we are working with one of Germany's leading environment engineers, Professor Tichelman, at Darmstadt University of Technology – developing our own version of the plus energy house concept. And within this work process it's the architect who controls the costings. We don't have quantity surveyors in Germany. Not surprisingly, this helps us appreciate how much things actually cost. Moreover, along with environmental issues, it informs how we design and how we build. This methodology applies to all our projects, both here and abroad. And yes, of course, we would love to build in the UK.

My architectural education – along with my three years of professional experience in London – taught me design theory, but the Germans taught me how to make buildings work. I still miss English humour, though. No one does irony like the Brits. ■

Ian Shaw is director of Ian Shaw Architekten BDA RIBA. He is also a director of the Frankfurt division of the Bund Deutscher Architekten (BDA), a member of Frankfurt's planning advisory committee, and holds membership of the German Federal Architectural Associations in the states of Hessen (AKH) and Thuringia (AKT).

www.shaw-architekten.de



Residential Property, the Cotswolds.

"We wanted to create a barn-like aesthetic; a single storey of stonework with a steep-pitched roof atop. If we could contain the additional spaces within the roof then the house would feel like a single storey barn. This proposal also offered a reduced sense of scale. It therefore became important not to break the roof line with dormer windows so rooflights were the preferred option.

neo™ was chosen as the frameless glazed sections would blend seamlessly with the plane of the roof, creating a slick reinterpretation of a 'barn-roof'. We

decided to emphasise the curves to the roof by taking zinc clad margins from the eaves up to the sills of the rooflight - as if a strip had been peeled from the roof.

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

Michael Marshall
Adrian James Architects



Michael Baker Boathouse, Worcester.

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

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

Architect Stephen Townsend
Associated Architects



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NO PLACE FOR UNPAID INTERNS



ANGELA BRADY | RIBA PRESIDENT

Use of unpaid internships reflects badly on the profession and exploits the future talent we should instead be nurturing. Let's get rid of them once and for all

I believe our entire profession has the responsibility to nurture, protect and give confidence to our students and graduates. We must eradicate forever unpaid 'internships' for the longevity of our profession. Working for free is not acceptable. This insidious process is killing the prospect of a more diverse profession as unpaid internships are impossible for all but the wealthy. If we architects do not value students and graduates, how can we expect a fee paying client to value our skills with adequate financial remuneration?

Twitter@AngelaBradyRIBA

GOVERNMENT GUIDANCE has been clarified to say that unpaid internships are often illegal if real 'work' is been done.

Some employers use the term 'internship' to circumvent National Minimum Wage Regulations, with graduates working unpaid for long periods. But any intern that satisfies the conditions of 'worker status' but has not been paid the minimum wage can make a claim at an employment tribunal.

The RIBA Code of Conduct states that all chartered members must comply with its employment policy, and that students in chartered practices requiring completion of Professional Education and Development Records (PEDR) must receive at least the minimum wage. Any practice abusing this will have its chartered accreditation revoked.

This reflects the bigger issue that architects are not robust in getting appropriate fees. We are not charities; we must value what we do.

Bad business

There is a strong call in the profession for further action to protect its future.

Ben Lyons of Intern Aware says: 'Unpaid internships aren't just unfair on the young people unable to work for free, they are also bad for business. British architecture firms need to recruit the most talented, determined graduates to compete in a crowded global

PROFESSION SPEAKS OUT

Exploiting students is against Arb's Code of Conduct, as it is likely to bring the profession into disrepute.

'Everyone deserves a fair wage and architects must recognise the economic value that students and graduates bring'
Beatrice Fraenkel, Arb

'I fundamentally object to unpaid architectural internships – they are immoral. We've never had them and never will. Assael Architecture policy is that all employment is paid and our minimum salary is £20,000 a year. It's time for the profession to sort this out before the RIBA and Arb have to publicly expose and rebuke some examples of this illegal and unprofessional practice, which itself could damage our reputation'
John Assael, Assael Architecture

'Remember that the next generation of architects is more important than this. Every architect has someone in their history who has made that difference to their career – make sure you find that person. Architecture is increasingly about collaboration and persuasion; arrogance makes no friends'
Oliver Richards, VP for education, RIBA

market. By asking young people to work unpaid, not only are companies recruiting from a narrow, and less diverse, pool, but they may be in breach of employment law and therefore be liable for fines and even criminal records.

'The ASN (Architecture Students Network) strongly opposes the word 'intern'. All students whether or not they are working on completing PEDR Sheets, should be paid for any professional work undertaken.'

'Join Our Studio is a collective created by architects for architects to make finding talent to employ easy,' says member Helen Misselbrook. 'Employers can find talent free, with no advertising costs, no agency fees, and no commission. We insist on no unpaid internships! The money we save employers is redirected straight to our graduates.'

'Expecting graduates to work for free to gain PEDR experience will lead to further elitism with only those with the financial means able to take unpaid internship opportunities.'

In 2011 ZAP Architecture ran an exhibition at the RIBA highlighting the governmental trebling of tuition fees and the remuneration students expected once qualified. It put the cost of an architectural education at £88,000.

ZAP wanted to offer summer placements but saw the number of students that offered to work for free as deeply worrying. The practice believes every undergraduate course should extinguish this concept in every single student before they seek employment and placements.

'Students need to realise the knock-on effect this has on their own worth, as well as that of their 'future-architect-selves,' says Zohra Chiheb from ZAP. 'The RIBA badge should only be associated with practices that nurture young talent, not exploit it. By calling themselves interns, students leave the gates open for unethical practices to benefit. Such practices have no place in the RIBA.' ■

<https://www.gov.uk/employment-rights-for-interns>

Don't miss your chance to vote for Council

Chartered and student members should have received voting information from Electoral Reform Services for the RIBA Council elections. The ballot closes at noon on 23 July. If you have not received information contact the RIBA constitutional affairs secretary on 020 7307 3883 or elections@riba.org

Sustainable solution



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



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TAKING THE PULSE OF THE PROFESSION

AS RIBA JOURNAL went to press a group of architects and VIPs were gathering at the CBI conference centre to join the first in the RIBA Journal 120 Series, Counting the Difference. It's a big question: how do architects make their voices heard when cost, calculations and programme define the design matrix? The visionary Will Alsop, strategic thinker Indy Johar of 00:/, Maria Smith of Studio Weave, Deborah Saunt and Alison Brooks were taking up the challenge under the chair of TV's investigative journalist Liz MacKean.

From the Blackpool Tower in 1894 to the Arcelor Mittal Orbital, *RIBA Journal* has taken the pulse of the profession through its 120 year history. It has supported architects through tough changes like the outlawing of fee scales, through gloom and boom. Now, with glimmers of an upturn in projects, we want to help ensure the profession is fit for the future by tackling the big questions it faces.

Our second debate takes place in less than two weeks' time on Thursday 11 July and places are going fast. Chaired by Matthew

Taylor, politico, brain and chief exec of the Royal Society of Arts, it takes on the subject of Collective Conscience, ably assisted by the Cannon Giles Fraser who resisted the eviction of the Occupy London camp from outside St Paul's Cathedral. A pride of principled architects, Ted Cullinan, Maxwell Hutchinson and Justin Bere will open the discussions.

In the autumn we return with full force, with Home and Away

and Blurring the Boundaries, and will be explore the implications of these discussions in our November issue. Meanwhile, help define the future of the profession and come to the debate. ■

For more details for Collective Conscience on Thursday 11 July see page 28 or visit www.ribajournal.com. The debate carries on via Twitter: @ribajournal and #RIBAJ120



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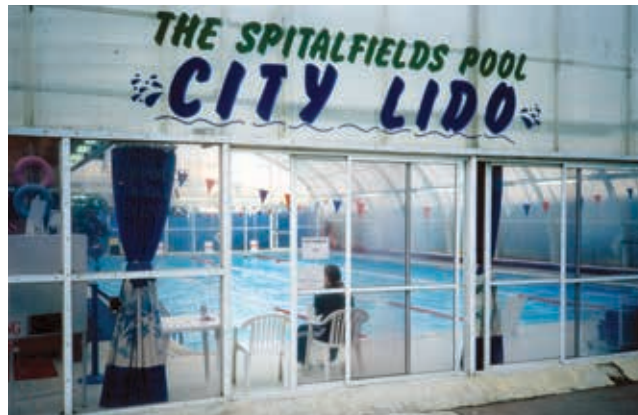
BRIEF ENCOUNTERS

Mathew Leung explores the relationship between temporary projects and their permanent context

UNLIKE MANY contemporary titles that glibly document 'pop-up' architecture as the latest fashion, this book suggests remedies for the dichotomy between planning and reality. Here the focus is on the relationship between temporary projects and their context, especially at an economic, strategic and planning level.

Urban Catalyst is the culmination of over a decade of work by the eponymous research group, headed by Messrs Oswalt, Overmeyer and Misselwitz, the recipients of a European Commission Research Grant from 2001 to 2003. Over 20 contributors consider the growing trend for interim and meanwhile uses in urban sites in Europe. Part case-study catalogue, part photographic documentary, part instruction manual and part manifesto, the publication recognises that 'urban planning and urban reality are generally poles apart'.

The authors see the protagonists in these scenarios as much more than anarchist opportunists; they are 'spatial entrepreneurs', real players in defining the



shape of our cities. This hypothesis is substantiated by source material ranging from interviews to maps, diagrams and photographs, as well as essays that introduce the theories of Jane Jacobs, Henri Lefebvre and perhaps most pertinently Cedric Price, who claims that 'the primary aim of planning is not to specify an ideal state but to open up new possibilities for participants'.

Over more than 300 pages, the compendium weaves between Gordon Matta Clark and Le Corbusier, Comme Des Garçons' Guerilla Stores and the Hacienda club. Shifting deftly between analysis and proposition, it concludes by outlining six strategies for action and presents intriguing

examples including the Arena Project (Berlin 1993-present) and the appropriation of the vacant Spitalfields Market (London 1992-2003) – both of which curiously incorporated elements of public bathing.

This multitude of ingredients produces a rich and dense volume that encompasses an impressive breadth of subject matter. Coupled with a style that often blurs the line between evaluation and conjecture, it makes the case for 'open source city planning' all the more seductive.

However, the very pluralism and variety that is the strength of the book can be frustrating, as case studies are necessarily brief even where worthy of more space and in-depth

A public swimming pool remained at Spitalfields market for four years before the site was renovated.

dissection. Similarly, the need to form a coherent, overarching narrative deprives the rhetoric of a certain amount of incisiveness, as it tends towards the general, while socio-economic and planning issues are incredibly nuanced and often differ greatly both within and between countries.

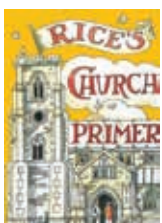
Nonetheless, this is a fascinating read. It dexterously unpicks the disjunction between planning policy, financial systems and urban use. It is worth perusing if only in reference to its compilation of thought-provoking projects, but certainly for the way it draws out a logic and a strategy from what might appear to be isolated incidents, in order that governments, institutions and individuals can ensure 'the incomplete, the dissimilar, the transitory, the temporary become part of the cityscape'. ■

Mathew Leung is a member of Assemble



URBAN CATALYST: THE POWER OF TEMPORARY USE
Philip Oswalt, Klaus Overmeyer, Philipp Misselwitz
DOM Publishers, £32

EDITORS' SELECTION



Rice's Church Primer

By Matthew Rice, Bloomsbury, £14.99

Accessible, fun and pretty useful if you don't know your crenel from your merlon. Complete with illustrations of vicars and ladies with watering cans, but not too many of them. **EY**



Architecture on the Carpet

By Brenda and Robert Vale, Thames and Hudson, £19.95

The connections between construction toys and full scale architecture from their genesis and marketing material to construction techniques and style. And yes, the authors wrote pioneering *The Autonomous House* in the 1970s. **EY**



The Memory Palace

By Edward Hollis, Portobello Books, £25

A book to lose yourself in. Rooms and memories, evocations of places past and present. Regia, Royal halls, Big Brother, Hollis' grandmother's card table all resonate with history. You might pick up some history but you'll keep reading for pure pleasure. **EY**

SUNNY SIDE UP

Eva Jiricna's yellow-backed architecture room at the RA's Summer Show glows, says **Hugh Pearman**

'IT ALWAYS worries me that when you display models and drawings on a neutral colour, they get lost,' says Eva Jiricna, curator of this year's architecture room at the Royal Academy's Summer Exhibition. This explains why, when the whole of the rest of the exhibition has beige walls, the architecture room is bright yellow. She had to fight for this, she says. And why yellow? Her cars, starting with a VW Beetle, have always been yellow, she confides, adding that this might be a Czech thing. 'We're always short of sun. Hopefully with the yellow, everyone will cheer up.'

Joking aside, this background does indeed work rather well with the delicate drawings and white models that Jiricna has selected, among much else. And although her room looks rather sparser than we are used to – some years it can get very cluttered – she says that it accommodates the usual number of projects. But she's done a clever thing to make this possible. As co-curator of the entire Summer Exhibition with printmaker Norman Ackroyd, Jiricna has been able to negotiate an interleaving of architecture with the sculpture galleries to either side – curated this year by John Wragg. So a very large wooden David Chipperfield model of his Museo Jumex designed for Mexico City gets breathing space in the spacious sculpture room next door. In the Architecture Room, meanwhile, Chipperfield presents a small working model in foam of his planned



link bridge between the two halves of the RA, which should be built by 2018.

It's interesting to see how two noted Royal Academicians continue to submit projects separately: Spencer de Grey and his boss Norman Foster. Personal rather than corporate, these show the very different styles of the two men. Foster's sketches of a winery for Chateau Margaux were done in Venice (some on Hotel Cipriani notepaper) and clearly show the influence of the medieval Arsenale buildings. They are accompanied by the usual Fosterish design development models. De Grey (son of a former RA president, artist Roger de Grey) presents a coloured Perspex model of a bridge in Stockholm and, most eye-catchingly, a case of his own development models,

for the Einstein Museum in Jerusalem. Some 3D printed, in form and colour they resemble creatures of the coral reef.

Jiricna herself contributes a beautiful mirrored installation of a prototype tread in moulded concrete and stainless steel of her Somerset House West Wing staircase, engineered by Techniker. Elsewhere we find Thomas Heatherwick's model of his Teesside power station, a Hackney bridge by Amin Taha, and a big, colourful, deliberately crude model by Studio Egret West of a proposed station square: with palm trees. Ian Ritchie's excellent ultra-reduced sketches, almost a staple of the Architecture Room, are present and correct. But there's no traditionalist architecture here, which is a shame given the often

excellent drawing skills apparent in that side of the profession.

It's nice to see some of the seniors in action: a mobile of furniture designs by Sir Peter Cook; some accomplished sketches by Paul Koralek; a drawing of the Newcastle Quayside by Ted Cullinan, presumably done when he was site-visiting for his new Maggie's Centre there. There is also the maximum six permitted pieces from Richard Rogers, but for the full impact we'll have to wait for his big retrospective exhibition that opens at the RA on July 18. Meanwhile there's no Zaha in the Architecture Room at all, though she has one big sculptural floor piece, 'Kloris', in one of the other rooms.

As a whole, the exhibition starts with a powerful punch – Sir Anthony Caro's 'Shadows' in the Wohl Central Hall, a work purpose-made for this space that shows Caro's still got it after all these years. Generally though, the exhibition feels thinner, less vigorous than usual apart from the Grayson Perry final room featuring his Hogarthian six-tapestry sequence 'The Vanity of Small Differences'. Which was emphatically NOT named with the Summer Show in mind. ■

Jiricna's elegant installation is woven into the overall show.



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LISTINGS

LESSER KNOWN ARCHITECTURE

Ten 'under-appreciated' buildings you might not know, chosen by architectural commentators.

They include the Occidental Oil Refinery Jetty and Brownfield Estate. All photographed specially by Theo Simpson, this promises to be a rather interesting little show.

> To 22 July

Design Museum, 28 Shad Thames, London, SE1 2YD
www.designmuseum.org

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

ROYAL ACADEMY SUMMER SHOW

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

> To 18 August

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

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

NICHOLAS HAWKSMOOR METHODOICAL 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.somersetthouse.org.uk

RICHARD ROGERS RA: INSIDE OUT

Career retrospective right back to his reports from the Architectural Association (not all good). Will include early work with Renzo Piano and unbuilt projects.

> 18 July-13 October

Royal Academy at Burlington Gardens, 6 Burlington Gardens, London W1S 3ET
www.royalacademy.org.uk

EXTRAORDINARY STORIES ABOUT ORDINARY THINGS

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

> To 4 January 2015

Design Museum, 28 Shad Thames, London SE1 2YD
www.designmuseum.com



MUST SEE

THE SPIRIT OF UTOPIA

Playful, proactive and creatively pragmatic models for social change, from botany to pottery to clinics (see Sanatorium by Pedro Reyes, above). With new commissions and installations from Theaster Gates, Ha Za Vu Zu; Superflex, Wayward Plans, Peter Liversidge and others.

> 4 July-5 September
 Whitechapel Gallery, 77-82 Whitechapel High Street, London E1 7QX
www.whitechapelgallery.org



DON'T MISS

WHOLENESS THROUGH ARCHITECTURE AND THE ARTS

You don't have to be a follower of Rudolph Steiner to appreciate the need for wholeness in creating spaces, as at Valencia's Planetarium (above). Join some of our most thoughtful practitioners and authors to discuss the issue, including Sunand Prasad, Christopher Day and Espen Tharaldsen.

> 10 to 14 July
 Emerson College, Forest Row, East Sussex, RH18 5JX
www.architecturesteiner.com

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Exhibition Dates: South-West 10 September Midlands 12 September North-East 17 September Scotland 19 September



ACTION STATIONS

WINCHESTER LECTURES

Three practices face the public in Winchester to discuss their work and ideas. On 10 July Sir Nicholas Grimshaw (above) takes to the stage with specially invited guest Stephen Hodder, RIBA president elect, as part of the Winchester Festival. You can catch Duggan Morris on 3 July and Carmody Groarke on 17 July.

> 3, 10 and 17 July
6:00pm-8:30pm
Winchester Discovery
Centre, Jewry
St, Winchester,
Hampshire SO23 8SB

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

EXPLORE & DRAW: SKY-WALKS & SLAB BLOCKS

Practise your perspectives through the drama of London's architecture at Elephant and Castle's Heygate Estate and the RIBA's collections.

> 1.00-4.30pm, 13 July
RIBA, 66 Portland Place, London
W1B 1AD

PUSHING BOUNDARIES: COFFEY ARCHITECTS

Phil Coffey discusses his practice's approach and working methods and showcases some of its most interesting projects.

6.30-8.00pm, 18 July
Lecture Theatre A, The Rose Bowl,
Leeds Metropolitan University,
LS1 3HE

CLOSER LOOK: JOHN BUONAROTTI PAPWORTH: 'ANY JOB, ANY STYLE, ANY CLIENT'

Buonarotti sounds pretty mercenary but he was hailed as a second Michelangelo by his friends for that very versatility. A look at his eclectic career through

the archive of his drawings held in the RIBA's collection.

> 1.00-2.00pm, 23 July
V&A, Cromwell Rd, London
SW7 2RL

PERSPECTIVES ON ARCHITECTURE: (RE) CONSTRUCTING THE CITY

Bringing their research to life Kate Crawford and Alison Killing discuss how urban design tools can be integrated practically into humanitarian practice.

> 6.00-7.00pm, 30 July
66 Portland Place, London W1

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
66 Portland Place, London W1

A VISUAL JOURNEY THROUGH THE INDIAN SUBCONTINENT

Display from the RIBA collections. Through 19th and 20th Century photographs and drawings, this exhibition draws on the RIBA's collection to feature some of the great buildings of India, as well as lesser known structures and places. It reveals vernacular traditions, intimate spaces and Asian influences.

> To 4 September
RIBA, 66 Portland Place, London

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Michael Hopkins' Glyndebourne
Opera House

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The Lead Sheet Association has also long been a sponsor of the RIBA Awards, by making the familiar award plaques. Now the RIBAJ in association with the Lead Sheet Association wants to find the best examples of new buildings using this material. The RIBA Journal will publish the best examples as part of a special feature which is an excellent opportunity to showcase your work using this fantastic material. Email us examples of your projects. The material used must be British Standard Rolled Lead Sheet BS EN 12588, not imitation products.

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or send by post to: **Richard Tomlin, RIBA Journal, 15 Bonhill Street, London EC2P 2EA**

DEADLINE : Friday August 9th 2013



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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

HEALTH FOUNDATIONS

As an architect and non executive director of a NHS Foundation Trust, I welcomed the May issue featuring work on hospitals. It is important to remember that despite the £110 billion annual budget of the NHS, not all of this goes into building. Poor procurement processes, lack of consultation and patch work building are some of problems afflicting the NHS.

The health of the nation is of prime importance but the contribution of good architecture to this is often overlooked when trying to use the limited money that each Trust gets. Further, these services are affected by ever larger numbers of patients and their changing demographic, advances in medical treatment, limited space available for expansion in cities like London and increasing overheads. Future hospitals have to be flexible spaces.

Sumita Sinha, via email



DOCKLANDS PLANS

Re your story 'BoJo's floating village hits stormy waters' (*The Month*, April 2013): Ian Ritchie Architects has not been allocated 6ha in the Royal Docks as stated. We undertook a development strategy for 90ha of water of the Royal Docks, including the Victoria Dock, Albert and George V Docks and Silvertown Quays and adjacent land.

We have not proposed any accommodation under the flight path or the Public

Safety Zone (PSZ) and the scheme therefore breaches no Department of Transport guidelines (as quoted).

The Royal Docks Development Strategy (RDDS) was commissioned through a competition organised by the Greater London Authority (GLA) and won by Ian Ritchie Architects in 2012.

We undertook the work for The Royal Docks Management Authority Ltd (RoDMA) which holds a 225 year lease, maintains and manages the water areas and marine infrastructure of the Royal Docks, and whose Board is composed of the major landowners including the GLA, LB Newham, London City Airport, Excel, and University of East London.

The RDDS was endorsed by the RoDMA board last autumn. It is envisaged that a developer/design competition for the west end of the Royal Victoria Dock will be announced later this year.

Ian Ritchie, London E14

TWITTER RESPONSES

Re: Our last issue

Great to see a [@RIBAJ](#) issue on regional practice in a positive and forward-looking way. There's lots to be gained...

> *HAT Projects*

Congrats! There needs to be more emphasis placed on emerging country practices

> *Vinesh Pomal*

Early days for us but [@hatprojects](#) and [@theisandkhan](#) demonstrate that it is possible. The benefits are far reaching.

> *Carl Trenfield Architects*

Finally [@RIBAJ](#) acknowledges emerging 'country practice'. There is another way.

> *Carl Trenfield*

Re: Unpaid interns

Does employing unpaid interns amount to – Intern-ment?

> *Michael O'Neill*

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Evening Debates

A fundamental reappraisal of the status and health of the profession

To celebrate our 120th anniversary, the RIBA Journal, in association with partner Gerflor, presents a programme of debates.

The over-arching aim of the 120 series is to carry out a fundamental reappraisal of the status and health of the profession and ultimately to establish whether the RIBA, the architectural profession and its associated media and educational establishments are providing architects with the skills, support and representation they need to survive and flourish in a fast-changing world.

Collective Conscience - 11th July 2013

18:00 – 20:30pm - RIBA, 66 Portland Place, London W1B 1AD

“Does - and should - architecture have a conscience? What are architects obligations beyond professional survival and success and the immediate interests of their clients?”

Home and Away - 30th September 2013

18:00 – 20:30pm 76 Portland Place, London W1B 1AD

“What are the challenges, benefits and pitfalls of working in an unfamiliar culture and environment? Can more be done to promote and support those in search of international work?”

Blurring the Boundaries - 9th October 2013

18:00 – 20:30pm - CBI Conference Centre, London, WC1A 1DU

“Who is responsible for place-making and urban design? To what extent should architects be leading the way?”

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ASK THE CLIENT

We asked clients around the country, who have all worked on award winning projects themselves, about their favourite RIBA Award winners from the past. Interviews by **Pamela Buxton**

THE RIBA AWARDS show a surprisingly healthy set of architectural results despite the downturn of the last five years. Fifty buildings, 43 in the UK, have won a National Award. They show the battle for quality being waged by clients as much as architects. So *RIBA* has asked some of the clients of earlier award winning buildings to pick their best buildings of today.

They have come back with a mixture of delight and amazement at the projects in their area: from Ged Simmonds of Laing O'Rourke's gruff affirmation of the light airiness of Kingswood Academy, to Kielder's Peter Sharpe on the struggle to make interesting architecture in the current climate and McLaren's Adrian Brooks on the 'stunning' Bishop Edward King Chapel (a

Stirling nominee for sure). As Sheila O'Donnell, architect of last year's Stirling shortlist Lyric Theatre Belfast, joins the Stirling judging panel we asked the Lyric chief executive about the city's Stirling-tipped Mac. He gave a generous endorsement: could it be a sign of things to come? Look out for the Stirling shortlist on 18 July and the winner on 26 September. **EY**



PAUL RIDDLE

ABOVE: Newhall Be, Harlow, Essex by Alison Brooks Architects for Linden Homes Eastern.

RIGHT: Crowbrook, Ware, Hertfordshire by Knox Bhavan Architects for Mark & Bee de Rivaz.



DENNIS GILBERT

East: Newhall Be and Crowbrook

Stuart A Johnson, director of Stuart A Johnson Consulting, and strategic project manager and funder's adviser for Sainsbury Laboratory, Cambridge
Worked on Sainsbury Laboratory, RIBA Award 2012

Newhall (left) is very exciting as a departure from the little boxes standard house types, which are one of my pet hates. In all other types of architecture design moves forward and responds to change but when on the site of big house builders, if you squint you could be back in the 1980s, or even 1950s. I'm a great fan of architects using traditional massing and materials in a modern way. This development is genuinely exciting. And at Crowbrook (below), the access provision is tremendous. I always try to encourage clients to work to Lifetime Homes standards.

RIGHT: Jesmond Gardens Primary School, Hartlepool, Cleveland by ADP for Hartlepool Borough Council.

BELOW: Chedworth Roman Villa, Yanworth, Gloucestershire by Feilden Clegg Bradley Studios for National Trust.



NICK GUTTRIDGE

North East: Jesmond Gardens Primary School

Peter Sharpe, curator of Kielder Art & Architecture
Worked on 5/5/02, RIBA Award 2011

They've done very well to build Jesmond Gardens Primary School. I'd certainly say that the North East is struggling to put together projects in the current funding situation. Things that I'd identify as more interesting are less likely to get past the ideas stage, and simply go cold. The local council is the client for this school. Where we are in Northumberland, the council is busy trying to save 30%. We find organisations like councils will very quickly make decisions on what position they'll withdraw to. Arts and cultural things are often on the list of what have become luxuries.

I'm interested that the classrooms at Jesmond Gardens aren't traditional. I wonder if anyone would propose that if they were starting a school project now?

South West: Chedworth Roman Villa

Tony Prescott, operations manager,
Aardman Animations
Worked on Aardman HQ, Bristol, RIBA Award 2010

I recently visited Chedworth Roman Villa (helpfully set in a stunning location) and it presented me with a wonderful leisure experience and immersive history lesson. I feel it is a high quality, sympathetic and appropriate treatment of the site. This project wasn't just about the building itself, but about the whole exhibit and sensitively presenting the remains. It draws people into the villa and immerses them in a sense of what it must have been like to live and work 2000 years ago.



JOHN DAVISON



DENNIS GILBERT

LEFT: Bishop Edward King Chapel, Cuddesdon, Oxfordshire by Níall McLaughlin Architects for Ripon College and Community of St John the Baptist.

BELOW: Colyer-Fergusson Building, Canterbury, Kent by Tim Ronalds Architects for the University of Kent.

South and South East: Bishop Edward King Chapel, the Colyer-Fergusson Building and Jerwood Gallery

Adrian Brooks, project manager for McLaren

Worked on McLaren Production Centre, RIBA Award 2012

For me, the project that really stands out from the Southern region is the Bishop Edward King Chapel (above). It's clad in stone – which is always nice to see – and looks great from the outside, but on the inside it looks really stunning with a suitably ethereal feel to the space. From the South East winners, the Colyer-Fergusson Building (right) appeals most. Externally it is very understated but the interior space, with the great timber-clad auditorium, looks fantastic. The Jerwood Gallery in Hastings looks pretty functional architecturally – probably a response to planning requirements – although the architect has attempted to create material interest with the use of oily tiles on the outside.



North West: St Silas School, Cheshire Oaks M&S

Guy Butler, senior development manager, Grosvenor

Worked on Liverpool One, RIBA Award 2009

My favourite is the St Silas School (left). You'd be proud to have that in your neighbourhood. The materials must be budget with only a £7.5m spend – but they've been used cleverly and I love the elevated play area. I'm against the Cheshire Oaks M&S from a town planning perspective and externally I'm not a fan, but the interior looks stunning. I love the use of timber – it's good to see sustainable products being used. This is not a budget scheme and I am impressed with the M&S commitment to deliver something that's quality. It is just in the wrong location!

LEFT: St. Silas School, Blackburn by Capita Symonds Architecture for Blackburn with Darwen Borough Council.



NICK GUTTRIDGE

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BELOW: Kingswood Academy, Bransholme, Kingston upon Hull by Allford Hall Monaghan Morris for Hull City Council and Esteem.



ROB PARRISH

Yorkshire: Kingswood Academy

Ged Simmonds, northern operations manager, Laing O'Rourke

Worked on Kirk Baulk Community College, RIBA Award 2012

Personally I've never been a fan of Park Hill – I believe it should never have been listed and should have been knocked down. Although I'm sure they've made the best of it and that what they've done inside is great, it is still an oppressive, ugly, and imposing building.

We've worked quite a lot with AHMM and they've done a nice job at Kingswood Academy (above). It's such a nice, bright airy space – typical AHMM.



CHRIS HUMPHREYS

Scotland: The Chapel of Saint Albert the Great, Forth Valley College and University of Aberdeen New Library

John M Maclean, principal architect, South Ayrshire Council

Worked on Heathfield Primary School, RIBA Award 2012

The Chapel of Saint Albert the Great (above) is an elegant and delightful solution with elements of Le Corbusier's Ronchamp, creating a very simple space to worship in. The restrained use of materials and the setting will change the appearance with each season. I like the roof almost appearing to cantilever across the room and being kept short of the wall to allow in light but still create privacy. Beautiful.

Forth Valley College Of Further Education – Stirling Campus illustrates how something simple can be well crafted to create an excellent building. It's good to see education buildings of quality being acknowledged and I hope that the designs being brought forward through the Scottish Futures Trust take up this challenge to ensure that future education (and other public funded buildings) set a high standard rather than striving for mediocrity.

University of Aberdeen New Library (below) is a jewel box that is a fresh building in the grey granite city. Again, education gains an inspirational building that it would be a pleasure to learn in.

ABOVE: The Chapel of Saint Albert the Great, George Square, Edinburgh by Simpson & Brown Architects for The Order of Preachers.

BELOW: University of Aberdeen New Library/ Sir Duncan Rice Library, Aberdeen by Schmidt Hammer Lassen Architects for University of Aberdeen.



ADAM MOERK



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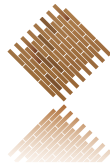
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RIGHT: Eastside City Park, Curzon Street, Birmingham, by Patel Taylor for Birmingham City Council.



TIM SOAR

West Midlands: Eastside City Park

Neil Edginton, director of Birmingham-based developer EDG Properties

Worked on The Cube, RIBA Award 2012

There've been some really interesting buildings and public spaces here in recent years and we've seen the quality of architecture rise and rise. It's been a really difficult few years, but I think it's helped in that the old models were very simple. Now every part of the design has to work a bit harder. You can't just roll out standard stuff anymore.

My favourite of the winners is Eastside City Park. Eastside has transformed and what was needed was a really nice piece of public realm to sew together all the more random buildings that were popping up into a really important piece of civic space. It juxtaposes hard and soft landscape, and as soon as we get some sun, that place will be absolutely rammed.

London: Beveridge Mews

Harry Handlesman, CEO, Manhattan Loft Corporation

Worked on St Pancras Chambers, RIBA Award 2012

Terrific that the winners are good architecture but a pity there's no commercial residential. Sadly housebuilders are not really keen on architecture but on how quickly and easily they can sell in the Far East. Beveridge Mews is interesting in how it works in the context of the houses opposite. Would you rather be in Peter Barber's building looking at them, or in those looking at the new building? So he created a terrace on the upper level where you feel you are within interesting modern architecture, rather than the less interesting surroundings.



MORLEY VON STERNBERG

ABOVE: Beveridge Mews, Stepney Green Estate, London by Peter Barber Architects for Southern Housing Group.

RIGHT: The MAC, Belfast by Hackett Hall McKnight for The MAC.



CHRISTIAN RICHTERS

Northern Ireland: The Mac and the Giant's Causeway Visitor Centre

Ciarán McAuley, chief executive of The Lyric Theatre, Belfast

Worked on the Lyric Theatre, RIBA Award 2012

The Mac and the Giant's Causeway visitor centre are both great projects, and it's fantastic and interesting that they are cultural projects. The more opportunities in the region to experience art and culture, the more people's awareness rises and creates a greater sense that it's something they should do. Both are very useable and work very well practically. The Mac (left) has had a definite regenerative effect around the Cathedral quarter and has attracted visitors to the area, and there is a greater sense of life and activity in what was a run-down industrial area.

The Giant's Causeway Visitor Centre is very popular. It's unobtrusive and it is impressive how it doesn't affect the landscape greatly, but when you go inside there's a lot of space.



Project: Octavia Residence
Photography: Richard Brine
Graphic Design: Studio Blup

FOR CROWN AND COUNTRY

It's just about the longest-running construction project there is – managing the vast **Crown Estate**. Alastair Smart, head of development, has his eyes fixed firmly on the horizon

Words Hugh Pearman | **Portrait** David Vintiner

Alastair Smart: At the heart of the developing West End.

ALASTAIR SMART, HEAD OF development at the Crown Estate, takes me up to the cafe on the top of its London HQ, tucked away between Regent Street and Savile Row. There's a roof terrace. From there we survey his kingdom – or an important part of it. The stealthy large-scale rebuilding of this area is worth billions over time, employing architects such as Donald Insall, Eric Parry, Dixon Jones, AHMM and Make. It's a huge, long-term property overhaul of buildings mostly dating from the Edwardian and inter-war periods. And the crowds of tourists probably don't

even notice it's happening. 'We want our architects to understand our mixture of new and old. We're not afraid to bring forward contemporary architecture, but it has to sit next to historic facades,' he says. Right ahead of us, the steelwork of the latest project by the ever-busy AHMM rises above the roofscape.

The Crown Estate is a strange and ancient beast, one with a touch of heraldry about it. It acts like a property developer but it is not allowed to borrow money to do so, so operates from its own coffers and goes into joint ventures with sovereign wealth funds and





LEFT: Designs by Make for St James's Market squeeze a pocket plaza into the tight urban grain.

BELOW: Atrium at Dixon Jones' Quadrant 3



other developers. It is valued at £8.1 billion. The monarch owns it, but not personally. In an oblique way so do you and I, as citizens, and most of its profits – some £2bn over the past decade, of which £240m was last year – go to the Exchequer. However some 15 per cent of the takings go to pay for the monarchy, in lieu of what used to be called the Civil List. The House of Windsor thus has a direct personal interest in the state of the property market.

The Crown Estate is understandably big in London, owning most of Regent Street and Regent's Park, Piccadilly and the centre of London clubland, St James. It owns Windsor Great Park, Royal Ascot racecourse, and many a regional shopping centre and business park. It manages great tracts of farmland and forestry. It builds rural housing. Because of its jurisdiction over the continental shelf around the UK, it grants licences for offshore wind farms and marinas. History? It has some. 'Although the ownership of some property can be traced back to Edward the Confessor, the estate as a whole essentially dates from 1066,' its website says, casually.

In other words, it results from the great property redistribution following the Norman

'Although the ownership of some property can be traced back to Edward the Confessor, the estate as a whole essentially dates from 1066'

Conquest, a land grab underpinned by the fact that William was as good an accountant as he was a warrior. Nobody had audited so much of the property in England (and parts of Wales) until he had it recorded in Domesday Book. Scotland was not added until 1832. The principle laid down then still serves today, viz: 'There is always a presumption in favour of The Crown unless it can be proved that the land belongs to someone else.'

Known by various names down the centuries, what is now the Crown Estate is run by an independent board – chairman

is Sir Stuart Hampson, former chairman of John Lewis. Its chief exec is Alison Nimmo, previously director of design and regeneration at the Olympic Delivery Authority, following spells at regeneration agencies in Manchester and Sheffield. Key to the operation is Smart. Head of development and project management, qualified in estate management, a member of the RICS, Smart is the man who gets stuff built, especially in London.

The Crown Estate office is, naturally enough, in one of its own buildings. The day I arrive, the street is ringing with the clamour of drills as work gets under way on yet another project, directly opposite the front door. This is the halfway point of a 20-year, £1bn Regent Street programme – a strategy rather than a masterplan – done building by building.

No masterplan? Oh, but there is one of course, underlying everything. Smart notes early on that the 'modern' Crown Estate really began with George III, Nash's patron. It was the time when so much of the recognisable face of London came into being. Many of the buildings he is redeveloping are on Nash's street pattern. So it's a facadist Georgian masterplan, periodically revisited. What they are doing now

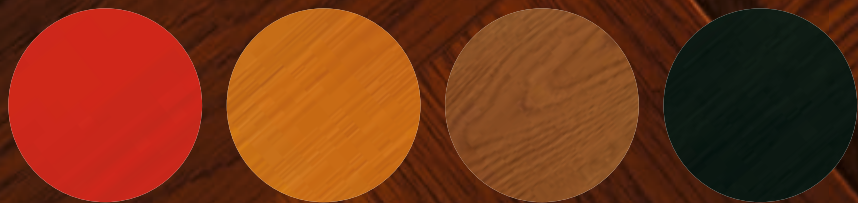
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is making large mixed-use buildings behind existing facades, a complicated business that involves incorporating many historic buildings, in whole or in part. 'We have about ten million square feet,' he says. 'I think you can say we're a substantial owner in the core West End.'

Smart is evangelically enthusiastic about Dixon Jones' Quadrant 3, which incorporates the terracotta-clad former Regent Palace Hotel, neatly deploys subtle facades of modern glazed ceramics, and has a retail arcade, apartments and a visually arresting central atrium. 'It's our flagship building. I absolutely love it,' he says. 'It's quite a complicated building to get into and see – it's an hour and a half, two hours, to get round. We're really proud of it.' The RIBA Awards jury agreed: it has just won a National Award. It could be described as a monumental building, but it is coyly tucked away in back streets on the edge of Soho. It also shares a highly efficient energy centre and service yard with Chipperfield's much more publicly visible Cafe Royal block (Quadrant 1) across the street, with its Regent Street frontage. There, a hotel and spa is nearing completion to add to the new and restored restaurant, cafe and bar spaces at ground level which also show the hand of Donald Insall, the Crown Estate's retained historic buildings specialist.

Next up, apart from Eric Parry's just-completed One Eagle Place on Piccadilly (see Critique, page 44) and the continuing march of AHMM in phases up Regent Street through to 2016, comes the little matter of St James's Market. This is a shabbier area than the more upmarket landholdings to west and north, and here more radical urban intervention is planned on two buildings, courtesy of Make. Public realm improvements, nearly always a component of Crown Estate projects, here extend to the creation of a new London square. 'It's a fascinating scheme, making a new heart for the West End,' says Smart.

As with all developers, even one this venerable, planning the project pipeline is the art: timing is everything. 'We try to look at the portfolio and the resources we have and plan it out very carefully. We don't want to have too



'We have about ten million square feet. I think you can say we're a substantial owner in the core West End'

many dark spots in the portfolio,' is how Smart puts it. And with the clusters of property he has at his disposal, decanting tenants from one building to another becomes realistic as redevelopment proceeds.

In the end, there's a public benefit, extending to working with the City of Westminster on traffic planning, pavement widening, and so forth. 'We're a great believer in giving space back to people, for obvious reasons,' Smart concludes. 'We spend a lot of time making sure we get the public realm right. The environment is hugely important. We're here for the long term. We can't get it wrong.' ■

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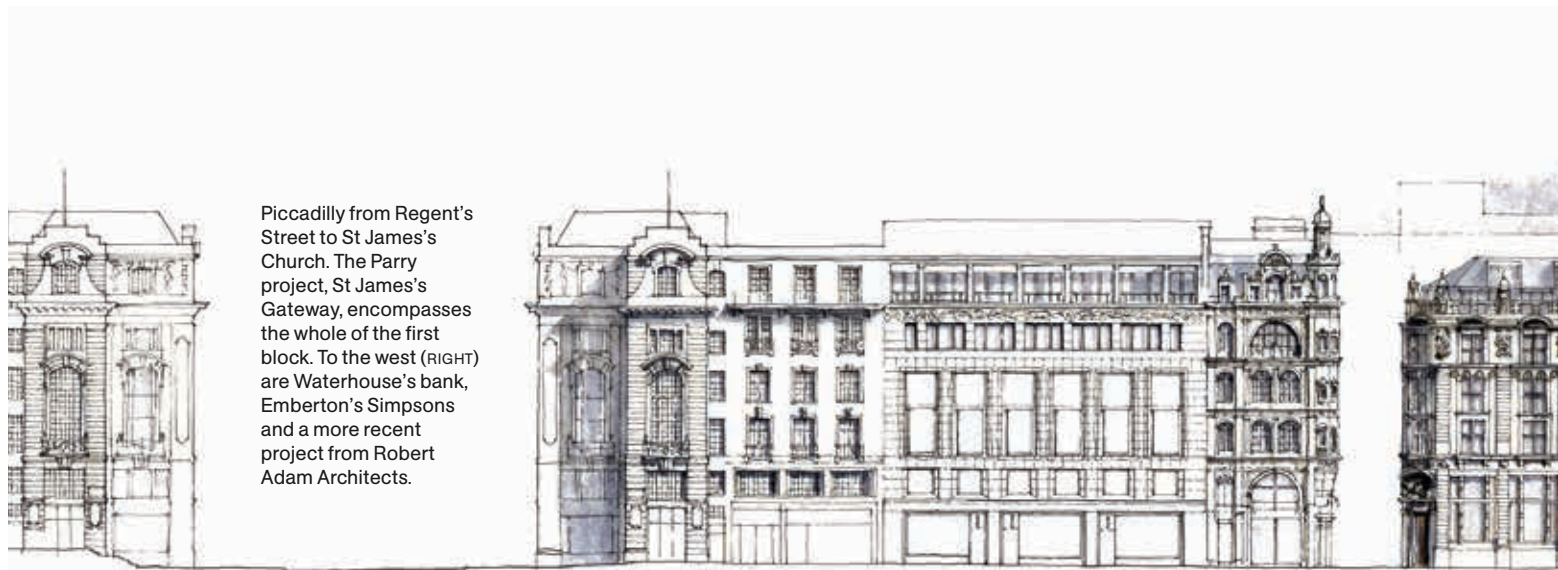
SCORED, SPRAYED AND BLOOMING with gross growths, One Eagle Place has the most beautiful facade. There are few architects with a track record like Eric Parry Architects for turning a standard, even banal, typology into something so special. His treatment of offices is not as exercises in net to gross but as individuals in an urban landscape.

That has been most successful where there was a strong form to respond to. At Finsbury Square Parry's Scottish Widows contributed the calmest yet most surreptitiously powerful facade to an admittedly jumbled context. At One Eagle Place, Piccadilly, the historic boulevard has given Parry material he loves to work with – and against. The cornice is symbolic of so much in this new addition to

Beneath its colourful eyecatching 'make-up', Eric Parry Architects' **One Eagle Place** for the Crown Estate is more than just a pretty face. It's an intelligent and thoughtful building whose classical lines nonetheless speak strongly of modern design values

Words Eleanor Young | Photographs Dirk Lindner





the street: the reimposition of the street form, a very different interpretation of classicism, essential ornament. Interestingly, this is also some of the 'art' of the building – Richard Deacon's contribution to the project. If you are not expecting it then it is a shock of colour. The true scale of the cornice is of course imperceptible from street level where the mass of colour has a sense of other, its weight no more than a tree's crown.

As Eric Parry talks, his references are to Sir Reginald Blomfield, Alfred Waterhouse's bank in the next block and the grand Swan and Edgar opposite. The urns, dentil friezes and twiddles of these buildings are dispensed with, in favour of a new generation of ornament. The red on the window reveals reads like spray paint. Parry calls it a 'blush'. He likens it to a made up face, 'artifice' to beautify a (north) face like the lights of Piccadilly Circus do. His description of 'polychromy' connects the building and lights to high Victorian architecture. To Parry, the fact the cornice and spray were part of the original conception and are fired onto the ceramic makes them a fundamental part of the building (although Parry's own make up metaphor does suggest that it is applied as much as embedded).

The modernist Simpsons of Piccadilly, now Waterstones, designed by Joseph Emberton, doesn't fit the narrative of Piccadilly's cornice compliance. But in a strange way the curve and the lips of its display windows find a resonance with Parry's oriel windows and oversized first floor sills (which turn the three shop frontages into six bays). It is interesting that Parry decided to design the windows rather than just add glazing in choice positions, as he has also at 50 New Bond Street. They are generously



ABOVE: Two very different reds from inside the oriel windows: blush and Coca Cola.

expressive, modelled into what Parry calls a 'smile' that dips the sill. Front on they do smile and glimpsed from along Piccadilly the red smiles with them.

There is undoubtedly classicism at work here in proportion and parts. Ascending through the building, the elements of each layer – columns, oriel windows, attic and loggia – either draw together or gently pull apart the rhythm of those below. But, like many of Parry's other buildings and very unlike its neighbour – 198-202 Piccadilly, completed by self proclaimed classicist Robert Adam in 2007 – the columns do not project from the facade but are cut into it.

This building is not just a facade. That is a



ABOVE: Into the lobby of One Eagle Place, a picture window offers a view of the red lifts.

ABOVE RIGHT: A terrace with unexpected colour and the distant icon of Big Ben on the other side of the parapet.

established. Parry resolved to take down three of them (yes, even in a conservation area) and rework the base of the fourth, a corner building, from the second floor down. Significantly each element of the building – formerly the 1960s Baron outfitters – was removed and then replaced 1700mm higher. ‘Lots of rules were broken,’ he admits. The shift brings the cornice into line with the street and creates a ground floor retail unit with a far more lettable ceiling height.

Round the corner, down the alleyway of Eagle Place and onto Jermyn Street, the ground level drops away by nearly 2m. All these buildings have been reworked with vitrines handsomely poised to display the tailoring goods that have traditionally been sold in Jermyn Street. These continue into Eagle Place, an attempt by Parry to stop it being used as a pissoir. Offices mainly line the western elevation with apartments, in two clusters, above to the east and south east. Blomfield’s listed Barclays’ banking hall, facing onto Haymarket, has been left roughly stripped, awaiting a retail fit out.

It all sounds complicated and the plan and section confirm that it is. But on entering the generous lobby and ascending to the L-shaped office floor it appears simple. Just the few touches allowed by the Cat A fit-out suggest that outside this is something special. The first are the lifts with their red enamel surrounds, and white glass inside. The loos continue the theme with red ceramic handbag shelves (for gents as well as ladies) next to the basins and red glass behind the toilets. Then there are the bay windows curving voluptuously back into the building, displaying the red of the window reveals. The windows do require something of a contortion in the suspended ceiling which

small, though very public, part of it. The St James’s Gateway project, part of The Crown Estate’s St James’s masterplan, encompasses a whole block, abutting Blomfield’s bank on the corner of Piccadilly Circus and Piccadilly. Cleaning, clearing and rebuilding on the site mix with new build, after a more radical whole-block approach was dismissed early due to levels and leases.

Blomfield’s listed Clydesdale Bank is being given a deep clean so it can once again stand proud in its prime corner position on Piccadilly Circus. Along from this were four smaller buildings, built before the height of the cornice and the scale of the street were



LEFT: The spray effect on the window reveals appears as just an accent from directly in front of the Piccadilly facade, but there is no getting away from the riot of colour that is the cornice.

swoops up to the facade to ensure it doesn't cut off the windows in their prime.

The core feels a little squeezed but manages to serve both offices and the cluster of apartments for sale. They share an escape stair and the residential lift is twisted just 90°. And speaking of efficiency, the new work has seen significant uplift on the site as a tiny, uneconomic hotel as well as numerous offices and a few shops were replaced. Apartments for rent sit above the bank hall set around a light well of glazed bricks. Here Eric Parry Architects gets to show its

'One Eagle Place picks up the strong threads of classicism and expressive, materially rich city buildings'

attention to detail at a completely different scale, dressing the apartments from handles and bathrooms to fridges, furniture and crockery. Enviably good taste.

There is something rather Victorian about the Piccadilly side of One Eagle Place — certainly a sense that it predates the thin facades of modernism. The ceramic laid with lime mortar is part of it, not load bearing but at least a material with depth and presence in front of the steel frame. Here the facade actually manipulates the office space. It feels heretical. Parry tried a more typical office grid of 3m centres which gave him eight bays, but he didn't feel the rhythm was right. Six (and six bays and six oriel windows) did. So 3.75m centres it is.

'It is not based on the tyranny of the grid,' says Parry. 'It comes from an urban point of view.' A more standard format asserts itself again away from the Piccadilly facade, the material echoes the change as the richly textured grove (Portland) stone takes over, although in uncomfortably harshly-incised joints.

One Eagle Place picks up the strong threads of classicism and expressive, materially rich city buildings that have been seen in iterations from Stirling, Wilford and Associates at Number 1 Poultry to the best Foggo Associates buildings — but with refinement. In less skillful hands this block could easily look clumsy. But classical lessons of scale and proportion, crafted materials and some bravura colour moves make One Eagle Place an unexpectedly human and deeply satisfying piece of city. Can Crown Estates maintain this original, high quality standard of design in the development of the rest of St James's? ■

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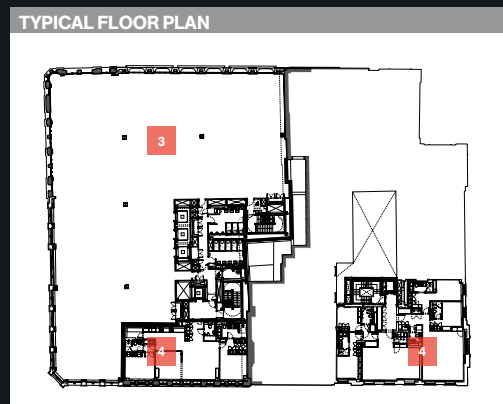
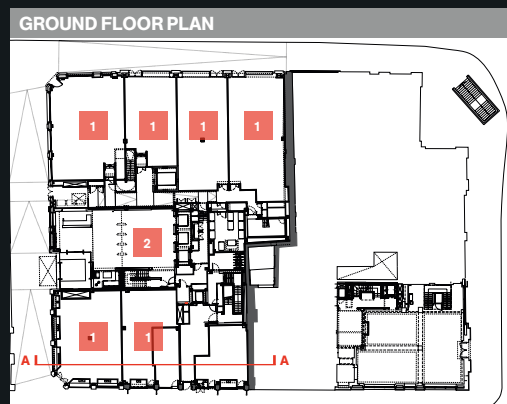
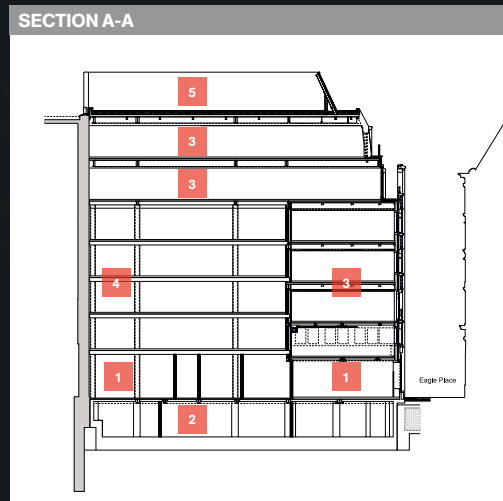
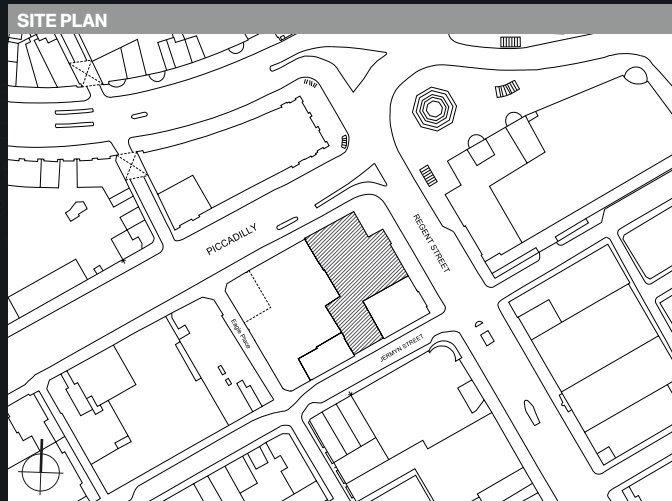
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DATABASE

ST JAMES'S GATEWAY, PICCADILLY



KEY TO DIAGRAMS

- | | |
|-----------|----------------|
| 1: Retail | 4: Residential |
| 2: Lobby | 5: Plant |
| 3: Office | |

IN NUMBERS: £45m total contract cost; £3500 GIFA cost per m²; 11,500m² gross external area in m²; 25.8 Kg CO₂/m² building emission rate; BREEAM Excellent; Code For Sustainable Homes 3; 27 Regent Street Grade 2* listing; Construction management form of contract; +723m² retail (A1) uplift on site (GEA); +2,839m² office (B1) uplift; +2,854 m² residential (C3) uplift



THE FIRST visual identity that Eric Parry Architects has created on a commercial scheme, this has been a little guesswork based on a lot of research and a fair amount of instinct and good sense. The residential is split over two addresses and two tenures – 20 Jermyn Street which links into the office core and has five apartments for sale, and 11 flats for rent at 15 Jermyn Street.

Associate director Merit Claussen describes how they created a target group. The sale flats they dubbed 'made to measure'. Behind the retained turn of the century facade, the practice has made them more crafted, drawing on the tailoring of Jermyn Street and Saville Row. 'I looked up the main businesses in the area, private banking, mining and media in nearby Soho and imagined someone with a family in the Westcountry who came to work in London during the week. They would want space for the family in the school holidays and would be in a senior position,' she says. So the flats were designed to more traditional tastes with oak parquet, granite and natural stone (although the parquet patterns did appear a little playful).

Blomfield's Barclays bank on Regent Street has been imbued with a different character. The client's original brief was for 'Mayfair' style, or 'five colours beige' as Claussen describes it. The practice imagined something closer to loft living. Although there is a mismatch between the facade and the interior the ceiling heights are generous and the grand balconies are mediated by flat rolled steel windows. 'People associate them with very profane buildings,' says Claussen. 'Like factories.' She imagined its inhabitants dropping into the city from abroad for a year or two or perhaps having a home elsewhere and coming to Piccadilly for the cosmopolitan buzz. Agents' comments about those living there eating out and even going for breakfast at the club allowed the practice to open out the kitchen to the living area, though there is still plenty of fridge space, wine storage and a very loungeable table. The stairwell, lined with white glazed bricks like the lightwell it supersedes, and the metal staircase reinforce the idea of loft living, although plush banquettes and horse hair panels in reception add luxury.

CREDITS

Architect: Eric Parry Architects
Client: The Crown Estate in partnership with the Health Care Of Ontario Pension Plan
Structural engineer: Waterman
M&E consultant: Mecserve Qs
Planning consultant: CBRE
Cost consultant: Gardiner & Theobald
Acoustics: Alan Saunders
Lighting: DPA Lighting
Public realm: Atkins
Development manager: Stanhope
Project manager: Gardiner & Theobald
Main contractor: Lend Lease
Project manager: Stanhope
Construction manager: Lend Lease
Artists: Richard Deacon, Stephen Cox, Alan Micklethwaite

SUPPLIERS

Faience cladding: Shaws Of Darwen / Szerlemy
Portland stone cladding: Albion / Szerlemy
Stone restoration: Paye
Composite windows: Schindler
Shopfronts: Drawn Metal
Metalwork: Pad
Facade lighting: DPA
AV installation: Cornflake
MEP: Gardner/Briggs and Forrester/Phoenix
Lifts: Otis
Joinery and interior fit out: Brown And Carroll/Ruddy
Stone floors: Haysom/Grants
Stairs: Whl/Pad
Handrails and balustrade: Handrail Design
Doors: Shadbolt
Glazed sliding doors: Record
Sanitaryware: Duravit/Villeroy And Boch
Taps/showers: Hansgröhe

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HAPPY ENDING

Níall McLaughlin wove together many stories to produce his Bishop Edward King Chapel near Oxford. The result is a lofty, sublime and **utterly peaceful space** of worship

Words Jan-Carlos Kucharek | Images Dennis Gilbert



AT THE HEART of Ripon College's new Bishop Edward King Chapel in Cuddesdon, Oxfordshire, lies a steely pragmatism that belies the faith, poems and fables that gave rise to it. Sister Mary Stephen belongs to the venerable order of nearby Begbroke Priory, whose move to Ripon precipitated an RIBA competition for a new chapel in the 150 year old GE Street - designed Anglican seminary. She voices her only concern about Níall McLaughlin's completed design. 'There's no lock on his tabernacle, so we can't keep the sacrament in it,' she says, referring to the precious brass and oak cube that sits in one of two niches that protrude from the chapel's elliptical wall. 'Consecrated hosts have a high value with Satanists on the black market, you see.' I nod; although I didn't know. She attributes this to 'a specification oversight'. This woman with her eyes to heaven seems to have her feet planted firmly on the ground.

But there's no questioning the positive effect of McLaughlin's £2.6m chapel on the picturesque Ripon College, both functionally and aesthetically, which supplants its old first floor chapel to make it accessible for the six incoming Priory sisters. Its final form was the result of clear cognisance of the practical needs of congregation and worship, sublimated to higher levels via tales and metaphors generated by the architect himself. 'One needs stories to bring ideas into being,' says McLaughlin, with the proviso, 'but the resulting volumes have to work purely on their own terms.'

So what were the stories? From the client side at competition stage, an accessible 'Christ-centred and outward looking' space with 'gravity and mystery'; one that could promote 'personal prayer, communal worship and lesser offices by the sisters'; with sacristy and storage. McLaughlin's first story came from an early

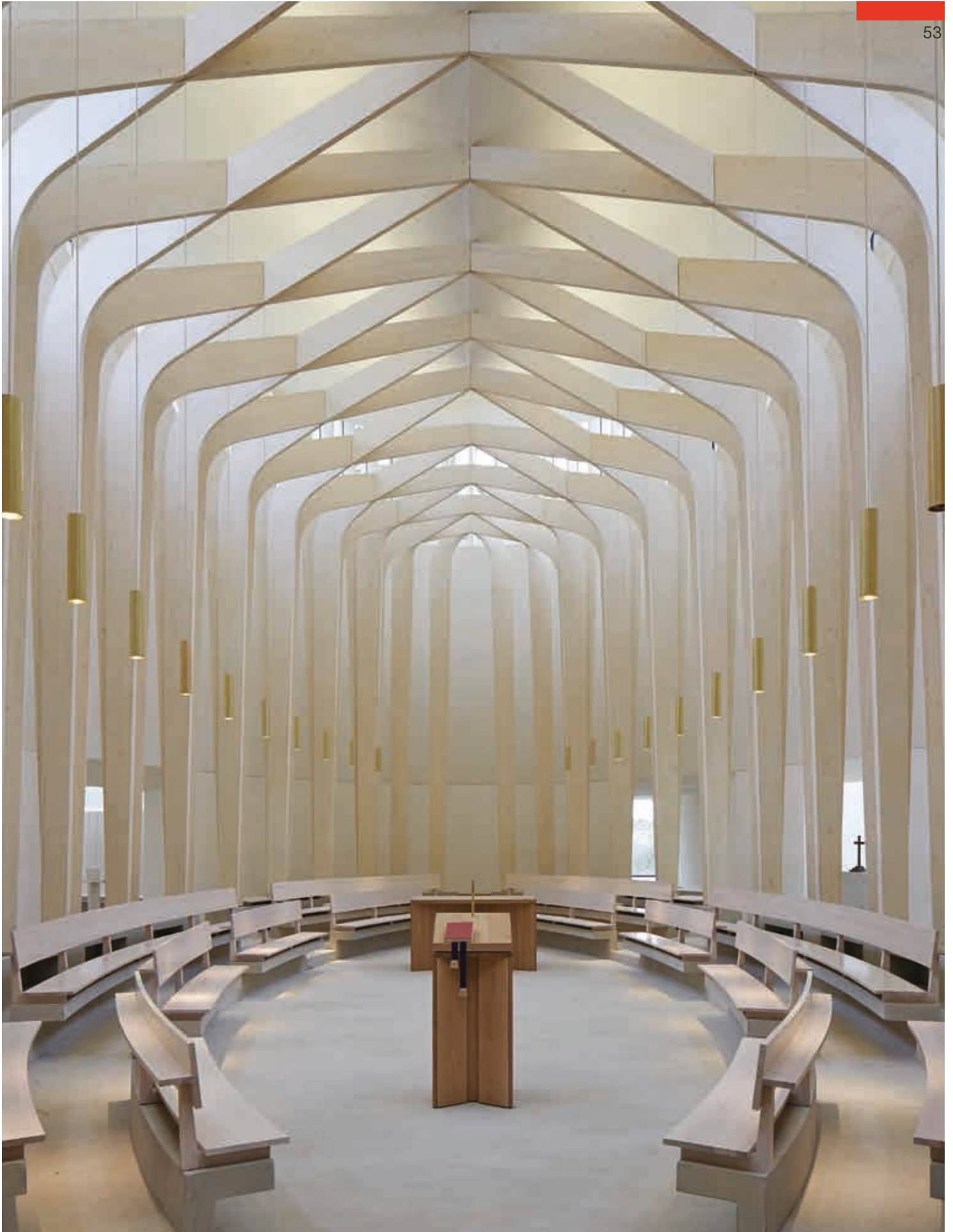
visit to the client. Vice principal, the Revd. Dr Mark Chapman, described their desire for two centres to the chapel, 'one for the word and one for the sacrament' in an 'antiphonal arrangement' that resembled 'more a chancel than a church' ie with the faithful facing each other. 'In describing it, they gestured with their arms out in parallel and curved them in to touch at the ends, and it was a physical image I took away with me,' says McLaughlin.

This memory was crucial to the design. From these embracing arms were hung woven stories of fishermen on Galilee, poems of heavenly boats with anchors snagging on earthly altars, and intimations of gatherings in sunken spaces beneath a dappled canopy of trees. Revd. Chapman remembers how the submission stood out. 'Níall put in all this stuff about coracles and corses but beneath it all we could see this elongated oval shape,' he recalls. 'We could see the notion of gathering but with two distinct ends to the space with its lofty wooden arches that set it apart, giving, for us, the feel of a truly ecclesiastical space. With light coming in from the clerestory it seemed awe-inspiring.' It was unanimously declared winner.

As you enter the college — here a cluster of ashlar stone neo-gothic buildings set loosely around an ancient beech — a crisp elliptical form with adjacent orthogonal sacristy now closes the view to the valley beyond. McLaughlin first made the chapel's upper facade of 'woven' timber, referencing Gottfried Semper's 'enclosure' concept in his 1851 'Four Elements of Architecture.' But on revisiting, he saw this as too literal and opted instead for a curved wall of staggered dogtooth Clipsham stone, smooth on one face, broken on the other. Counterpointing the ashlar stone at ground level, this more sophisticated facade links directly to the

ABOVE: The chapel from the south west. With the orthogonal sacristy, McLaughlin wanted to maintain the separation of the space of worship from the one serving it.

RIGHT: The simple logic of McLaughlin's plan and diagonal cross-beamed roof is only truly apparent when viewed on axis.



existing buildings, and allows shadows to play on its richer surface throughout the day.

The ellipse, on consideration, seems an obvious choice, given the dual focus the client had requested. I thought of Peter Zumthor's 1989 St Benedict Chapel, perhaps prompted by the timber belfry, but McLaughlin claims Rudolf Schwarz's 1954 Chapel of St Michael in Frankfurt as both his and Zumthor's precedent. He says Schwarz's design, with thin buttresses supporting its high walls on the outside, was almost nihilistically 'looking for the emptiness at the heart of the church's interior'. Zumthor, he claims, tried to make amends by bringing his timber structure back into the line of his timber walls. McLaughlin sees his move of bringing the columns inside the walls and supporting the roof independent of them as 'a natural progression' structure; back in the fold, so to speak; although he doesn't add whether it amounts to any reconciliation of Man and God.

It's strange to see an elliptical CofE chapel, the form being more associated with the great Catholic baroque works of Borromini's San Carlo alle Quattro Fontane and Bernini's Sant'Andrea al Quirinale in Rome. McLaughlin puts this down to the dual foci of altar and lectern but he tips his hat to them both: for dramatic effect, Borromini entered from the long axis, and Bernini from the short. Here, the architect enters deferentially between the two.

It is a master stroke. To enter a small, enclosed calm, white, light space of stained timber columns that morph into diagonal beams supporting a high ceiling above a tall stone clerestory is a pleasure, but to be denied the full joy of understanding by not entering on axis strikes me as more catholic than the Italians. Here, McLaughlin's 'clearing in the woods' is initially hidden by trees, the columns' trunks turning into boughs via a form of kinked entasis. Views are partial and eccentric, and it's only through moving on axis that the true simplicity of the thinking becomes clear, the columns symmetrically arranged around the space, the altar and lectern revealing themselves as its foci. Walking around the ambulatory behind the formed white concrete seating, the space morphs constantly as the structure, widens and narrows. The niches — a residue of the fact that the ellipse was originally enclosed with a box (how baroque is



The protruding niches are left over from the removal of the elliptical plan's original enclosing box.
BELOW: McLaughlin's fine timber structure appears to hold the roof down rather than up.



that?) — punch out the walls to create intimate prayer space for the sisters, light streaming down its walls, the contemplative picture window and seat facing out to the valley, and the niche for the tabernacle. In the silence, broken by nothing but the rustling of treetops through the stone fins of the clerestory, it's lovely to sit for a while and watch the sunlight play across the walls and columns. On occasion, the curved clerestory glass casts rainbows. Sound echoes up to the light.

Sister Mary thinks the rainbows are about the space 'giving back to those who helped

create it'; and that the ambulatory around the pews was inspired, adding, 'We have families at Ripon and the kids can run around, it as they do, without disturbing the service'. Revd. Chapman notes how fine the acoustics are for singing and instruments, and appreciates that, depending which side of the altar he stands, the priest can address either a small tight group or a packed chapel. Set within the fine joinery of the vestry is a single seat for the priest with another picture window looking out south past the vicarage. A space for pre-service contemplation? 'Yes,' says Ripon's development director Sophie Farrant, 'Although there's a power socket beside it if you want to use your iPad...'

Ultimately, one has to ask if the client's needs for a larger religious space, allowing for different modes of worship and providing for the equivalence of Word and sacrament, would have produced a comparable transcendent, sublime architectural volume without the metaphors that informed it. But I think not; and Jesus himself, with his parables, knew the value of a good story. 'It's what we dreamed of but didn't think we would get,' says Farrant. Ah, the power of prayer... ■

THE ART OF HEATING



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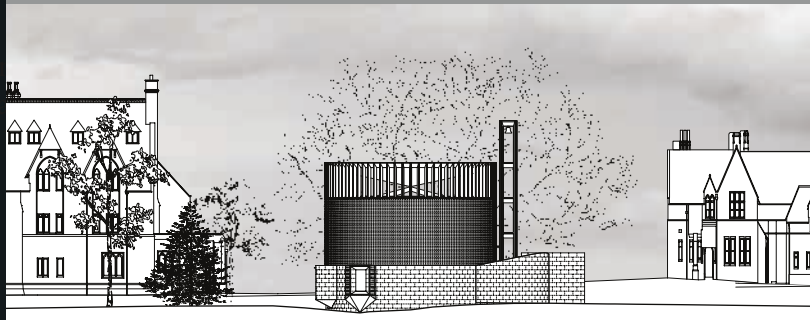
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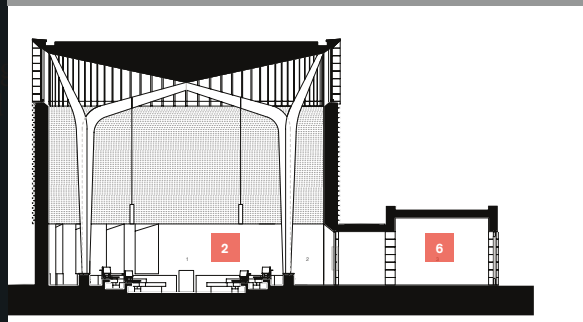
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BISHOP EDWARD KING CHAPEL, CUDDESDON

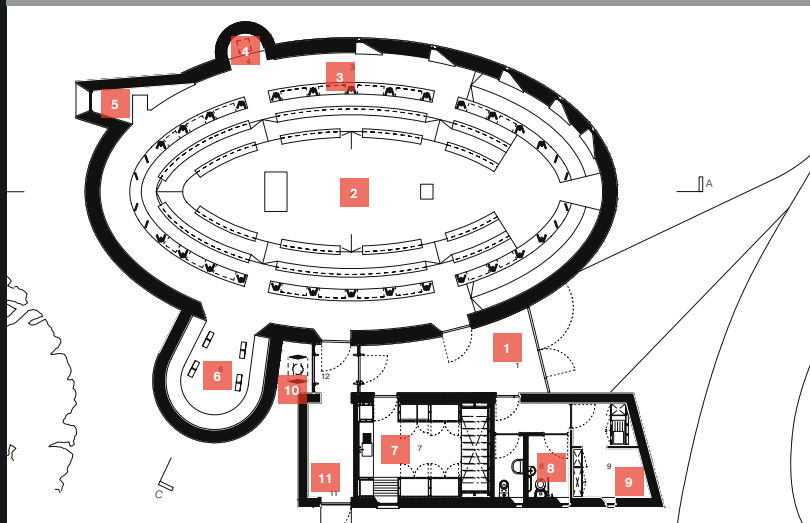
WEST ELEVATION



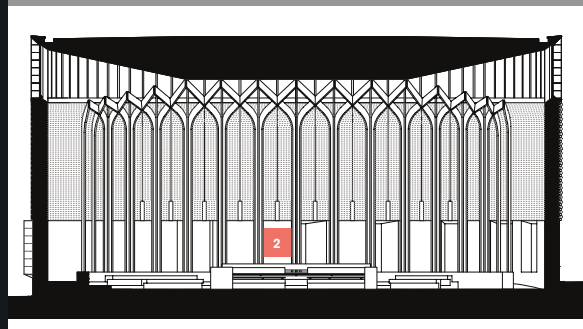
NORTH-SOUTH THROUGH SISTERS' PRAYER ROOM



GROUND FLOOR PLAN



EAST-WEST SECTION



KEY TO DIAGRAMS

- | | | |
|---------------------|-------------------------|---------------------|
| 1: Entrance lobby | 5: Private prayer space | 9: Storage |
| 2: Main chapel | 6: Sisters' prayer room | 10: Bell tower |
| 3: Ambulatory | 7: Sacristy | 11: Second entrance |
| 4: Tabernacle niche | 8: Toilets | |

IN NUMBERS: Contract cost £2.6m, cost/m² £7264, gross internal area 280m², column heights 9.5m, length of chapel 244m, width of chapel 13.5m, number of seats 80, expressions of interest 120, number of sisters 6



TIM MARCOT, associate at engineer Price and Myers, says that although the chapel is based in the real world and physical laws, the metaphors and stories that Niall McLaughlin wove around it had to be bought into. 'You can't just switch off when you hear them,' says Marcot. 'They help to understand what the architect is imagining, and inform your engineering solution.'

Part of the engineering challenge with the timber glulam structure was to maintain slenderness, especially at the confluence of four timbers in the centre of the ceiling, where metal dowels connecting them all are discreetly hidden within their 60mm thickness. These connections effectively create a continuous mesh of structure independently supporting the roof free of its enclosing elliptical reinforced concrete block wall. Marcot explains that the timber roof was originally designed to have exposed trusses, but that as the design developed, this was deemed too fussy. Instead, the trusses were placed above the lime plaster soffit, letting each tripartite supporting column make its role clear and unencumbered.

Marcot adds that the elliptical wall, while not supporting the roof, is perfect for laterally holding the glulam structural mesh in place, saying, 'They're slim, and without it they'd flex from side to side. The wall and its stone clerestory are doing all the lateral tying work.'

As the columns converge at the long ends of the ellipse's perimeter, they would logically get smaller as support points concentrate around a locus, but the decision was made to maintain the same dimensions, Marcot explains, leading to an interesting structural approach. 'The columns here are becoming more redundant in terms of needing to take vertical load, but they're still necessary to provide lateral support to the long axis, so we decided to peel the columns' trusses away from the roof. They connect to each other and terminate each long axis,' he says. The effect is sublime, as the roof soffit seems in effect to float free untethered – yet another of the chapel's boating analogies. **CK**

CREDITS

Architect: Niall McLaughlin Architects
Building contractor: Beard Construction
Client: Ripon College and Community of St John the Baptist
Structural engineer: Price and Myers
M & E engineer: Synergy Consulting Engineers
Acoustic engineer: Paul Gillieron Acoustic Design
Quantity surveyor: Ridge and Partners LLP
Stone consultant: Harrison Goldman
Access consultant: Jane Toplis Associates
Planning consultant: Nathaniel Lichfield and Partners
CDM co-ordinator: HCD Management
Approved building control inspector: HCD Building Control
Construction consultant: Richard Bayfield

SUPPLIERS

Stone: Szerelmey
Windows: Northholt Glass
Flat roofing: Boothville
Electrical: GA electrical
Mechanical: MIH
Joinery: D Smith Joinery
Loose furniture: Westside Design
Structural timber: Cowley
Steel work: LJKimber
Bell foundry: Whitechapel Bell Foundry



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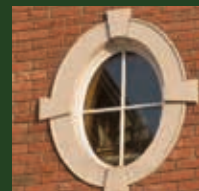
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DRAWING A LINE ON RULES

KNOWLEDGE IS POWER. But study something too much and you will struggle to find your own path amid all the rules, and solutions, that are flying around your head.

And rules really are flying around at the moment, apparently an inevitable consequence of a first term of office. Even cutting red tape requires legislation and change. So first we had the National Planning Policy Framework binning many of the certainties of the Town and Country Planning Act in its minimal 50 pages or so, only a year on we have a series of relaxations that aspire to rebalance some of the basic economics of development (p68); and shortly the planning guidance will be chopped up (some of it consigned forever to the shredder) and a library of well thumbled booklets recast online (see pages 65 and 66).

Part of the muddle has been a confusion and conflation of guidance, rules and best practice. Initiatives like Lifetime Homes and Secured by Design might usefully set benchmarks and protect standards, but also have the potential to become counter-productive, constricting innovation and imagination. Use of standard solutions, like Robust Details, should be reserved for a lack of knowledge, creativity or skill.

In the 1970s musician Brian Eno made up a pack of cards to help panicking musicians under pressure in the studio to avoid the safest compositions. Oblique Strategies, as it was called, threw something strange into the mix. 'Abandon normal devices,' is one that has become famous. Biblical cadences lend them Abrahamic power 'Honor thy error as a hidden intention', while others seem almost too obvious to apply to architecture 'Not building a wall, but making a brick'. You might argue there are also a few strange things in planning, and a good measure of uncertainty to add to the architectural mix. As commentators warn, there will be unintended consequences. It is not so much that these issues will be settled in court as that they will be embedded in the standard, 'safe' designs of our streets and towns. I just hope we can get just a hint of oblique in there too.

ELEANOR YOUNG

CHARLES GLOVER

FOUR SIGHT



Extex 'Solar'

It's the age-old dilemma: fabric choices for your superyacht. I'd usually go for yarns spun by Japanese silk worms fed on a diet of organic white mulberry leaves, but now that Extex has created its 'Solar' luminescent fabrics, the worms can bite the dust. www.extex.co.uk

Steel flowers

It might look like a restrained Triffid, but it's Barnshaw Section Benders' contribution to this year's Chelsea Flower Show; featuring, according to the PR, 'garden ideas to try at home'. The thick steel pipe was 'hot induction bent' – so a word to the wise: don't. www.barnshaws.com



Armstrong ceiling tiles

Allies and Morrison became a member of the infamous Rubble Club when one of its Olympic Media Centre buildings got demolished last year. Thankfully the building's ceiling tiles didn't endure the same fate, being recycled to divert 96 tonnes from landfill. www.armstrong.co.uk



Toshiba LED

The Louvre's famous 'Red Rooms' are looking particularly redolent now that lighting sponsor for the Museum's upgrade Toshiba has installed its new high-tech LEDs in them. Low energy too, it means it'll cost pennies to light Mona Lisa's million dollar smile. www.toshiba.eu/lighting

DOUBLE TAKE : REINCARNATION



This month's Double Take feels like taking candy from a baby, or rather two babies. The Spanish city of Seville's favourite follically-challenged Teutonic architect in a black suit, Jurgen Mayer H, has contentiously transformed the old city skyline with the huge timber trunks and mushrooming canopy of his Parasol Metropole, completed 2010, making normal human beings feel as shrunken as Lewis Carroll's 'Drink Me' Alice, after a particularly strong Agua de Valencia. Luckily you can climb all over the top of it to enjoy the stunning sunlight and distant views of the Torre del Oro, La Giralda and Triana. Oooh... but hang on a minute, I'm coming over all queasy... er... where am I? Where did all that water come from? My, that tower over there has a big clock face. And why's it so damp, cold and wet all of a sudden? What are all these trees? I seem to be on some kind of Boris Johnson inspired icon that isn't an airport or a bus. Am I on the rolling hills of FAT's Princess Diana Memorial Bridge submission circa 1997? Or, like HRH, have I died and gone to heaven? Nope. I've died and gone to Heatherwick's Southwark, c. 2015.



HEATHERWICK STUDIO

SUSTAINABILITY

David Marks and Julia Barfield have spent 40 years turning a derelict Georgian house into their home. Their decision to make it energy efficient offers inspiration for older buildings

INSTRUMENTS OF CHANGE

Words Amanda Birch | Photos Timothy Soar

THESE DAYS, Priory Grove in south London's Stockwell is a quiet, leafy residential street. On one side is a terrace of mixed architectural styles; on the other, a well-maintained park. But 40 years ago it was starkly different. The terrace was due for demolition, and Larkhall Park was the local dumping ground fenced off with corrugated iron. This was how it was in the 1970s when Julia Barfield and David Marks, now Marks Barfield Architects but then architecture students at the Architecture Association, moved into a house in the grove.

'It was a short life property which we took on with friends,' says Barfield. 'It had no roof, concrete had been poured down the drains and it was largely derelict. We re-wired the whole place and the process of making it habitable gave us the practical experience that enabled us to understand how the building fitted together.'

Soon after, Lambeth Council designated the neighbourhood the Larkhall Conservation area. Over time, the friends moved on and in 1980 Barfield and Marks bought the house, adapting and extending it to match their changing lives.

Then five years ago, Barfield says they decided to make their home 'super-energy efficient with a low carbon footprint' and to extend and remodel it to give their family more space.

The original house had been a single aspect, three-storey building with a basement, to which the pair had added single-storey extensions at the back and the side. Under the redevelopment these extensions have been removed and the space infilled with three new floors, turning the house into a double-fronted building. The existing Georgian materials and details were replicated to create a seamless stitching together of the new and old front elevations. This aspect has been executed so

well that it is difficult to see where the original house finishes and the new extension begins.

'The terraces in this road are like urban potpourri, bookended by bigger buildings, so it seemed right to put something bigger at the end of the terrace,' says Barfield. 'It took some persuading of the conservation officer though, who more or less said: Over my dead body!'

A new two-storey extension, in which a reinforced concrete frame and floor introduce thermal mass, has been built at the back, housing a spacious ground floor kitchen/dining area with a studio above. The extension is separate



ABOVE: The end-of-terrace Priory Grove house – and its neighbour – 40 years ago and (right) as it is today. Extensions to the top and left hand side of the building have repositioned the main entrance at the centre of the now double-fronted home.



from the main house with a glazed light slot in between to draw daylight deep into the plan. At first floor level a non-slip glazed bridge connects the main house to the studio.

At the outset Marks Barfield sought advice from consulting engineer Loren Butt, who made two key recommendations to ensure the high sustainability standards and low energy use. These involved insulating the house to a high standard and switching from gas to electricity for heating, hot water and cooking.

'I believe electricity is the only sustainable energy source for buildings in the future, because gas prices will become phenomenally high as accessible resources diminish and eventually run out,' says Butt. 'Electrically driven heat pumps which harvest energy either from outside air or the ground are the future because it is a thermally efficient process and the energy effectively comes from the sun.'

Butt recommended an electrically driven air source heat pump for the heating and domestic hot water, because it cost less than a ground source system, was more accessible and was simpler to install. The system requires a



LEFT: The two-storey, highly thermally efficient rear extension is a very obvious manifestation of the sustainability strategies being adopted in more subtle ways elsewhere.

BELOW: The move from the old home into the new is understated and virtually seamless.



'Electricity is the only sustainable energy source for buildings in the future, because gas prices will become phenomenally high as accessible resources diminish and eventually run out'

refrigeration unit, which was positioned on the main roof beside the chimneys. This unit takes in heat by cooling the outside air and transfers it to a heat distributor in the basement utility room, where it is then delivered into all the rooms using under-floor heating pipes.

The same pump heats the hot water tank, also in the basement. Independent temperature control in each room has an automatic reduced-temperature night setting. Output from the heat pump is 9kW, requiring an electrical input of 2.5kW-3.5kW, depending on outdoor temperatures. The system can be switched off when the house is empty, although Butt doesn't recommend this. 'The house could get very cold and condensation could form,' he says. 'Empty houses should be kept at a reasonable, stable temperature.'

Given that the house has effectively doubled in size since its redevelopment, Butt says critics were sceptical that the existing electricity supply would be sufficient. But by insulating the house well, using a heat pump, low energy lighting and energy efficient appliances, he calculated that the existing

electricity supply would do the job and it does.

'I think it's been a phenomenal achievement,' he says. 'We've compared the energy use of this house to a traditional one that uses conventional gas heating and levels of insulation, and on a square metre rate, this house runs at about two thirds of the carbon footprint of the traditional one, which is pretty impressive.'

Celotex Urethane rigid board insulation was used for the 100mm thick brick walls on the new extensions and new timber joisted roofs. A U-value of 0.16/0.17 W/m²/K was achieved for the walls and 0.14 W/m²/K for the roofs.

The same insulation – 12.5mm thick – was used for the outside walls of the original house. It was laid on the inside of the walls between timber battens to which 12.5mm plasterboard was fixed. When the house was built in 1840, thicker plaster was being used, so when the insulation was laid in its place, it aligned perfectly with the timber-frame sash windows.

All the windows were refurbished and double glazed. In addition, those in the new side extension were made to match the existing glazing including the internal



LEFT: Diagram outlining the main sustainability strategies being adopted.

BELOW: Visualisation and plan image of the stone louvred screen that forms part of the rear extension elevation, allowing passive ventilation strategies to be securely applied.



timber shutters. The refurbishment reduced the U-value of the original walls from $2.0 \text{ W/m}^2/\text{K}$ to $0.9 \text{ W/m}^2/\text{K}$. 'Adding a well-insulated extra storey at second floor level has reduced the heating demand of the existing house by 10-20%', says Butt. 'That's retrofitting by extending the house but making sure that what you extend it with is very well insulated.'

To control humidity in the 'wet' areas – bathrooms and the laundry – a heat recovery ventilation unit and ducting system was installed in the basement utility. The system recovers heat from warm damp air extracted from the 'wet' rooms and uses it to warm incoming cold fresh air for the house.

A new insulated basement cinema room has been created by excavating the basement and is supplied with fresh air from this system. The cinema room's air quality is always good and the temperature is kept at a comfortable level without any additional heating. The only

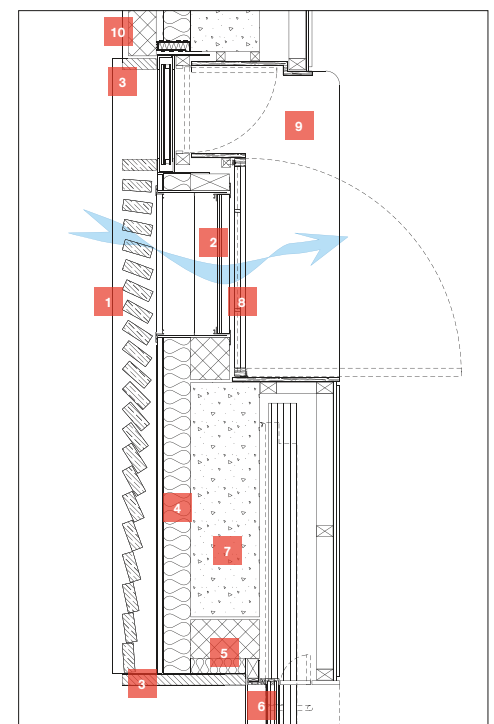
energy use is for the two fans that the heat recovery ventilation unit contains.

To ventilate the building during summer, the new rear extension has bespoke openings with vents that open automatically when the interior gets too warm. Fresh air comes through the vents and moves up the staircase of the main house and out through a roof light that opens automatically and closes if it rains. It's secure and can operate at night because the outsides of the openings have fixed Portland stone louvres, behind which are the motor driven automatic vents. As Butt maintains, it's not a 100% through ventilation system, but it does stop the house getting too warm without having to open any windows.

Since completion, the building's energy use has been closely monitored and evaluated. Five meters in the basement utility room serve the heat pump, mechanical ventilation, lighting, general power and kitchen equipment power. After two years of post-occupancy monitoring, it averages an impressive $30 \text{ kg of CO}_2/\text{m}^2/\text{year}$.

Two years on, does Barfield believe the upheaval of carrying out such a major retrofit of their family home was all worth it?

'Definitely,' she says. 'We have almost twice the space at about half the energy cost per square metre,' adding: 'It's relatively simple to build new housing to high environmental standards. The challenge is the existing housing stock. Even harder is to achieve this in a conservation area. Since London has almost half the UK's estimated dwellings in conservation areas, it is imperative to find ways to square this circle.' ■



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'Adding a well-insulated extra storey at second floor level has reduced the heating demand of the existing house by 10-20%'

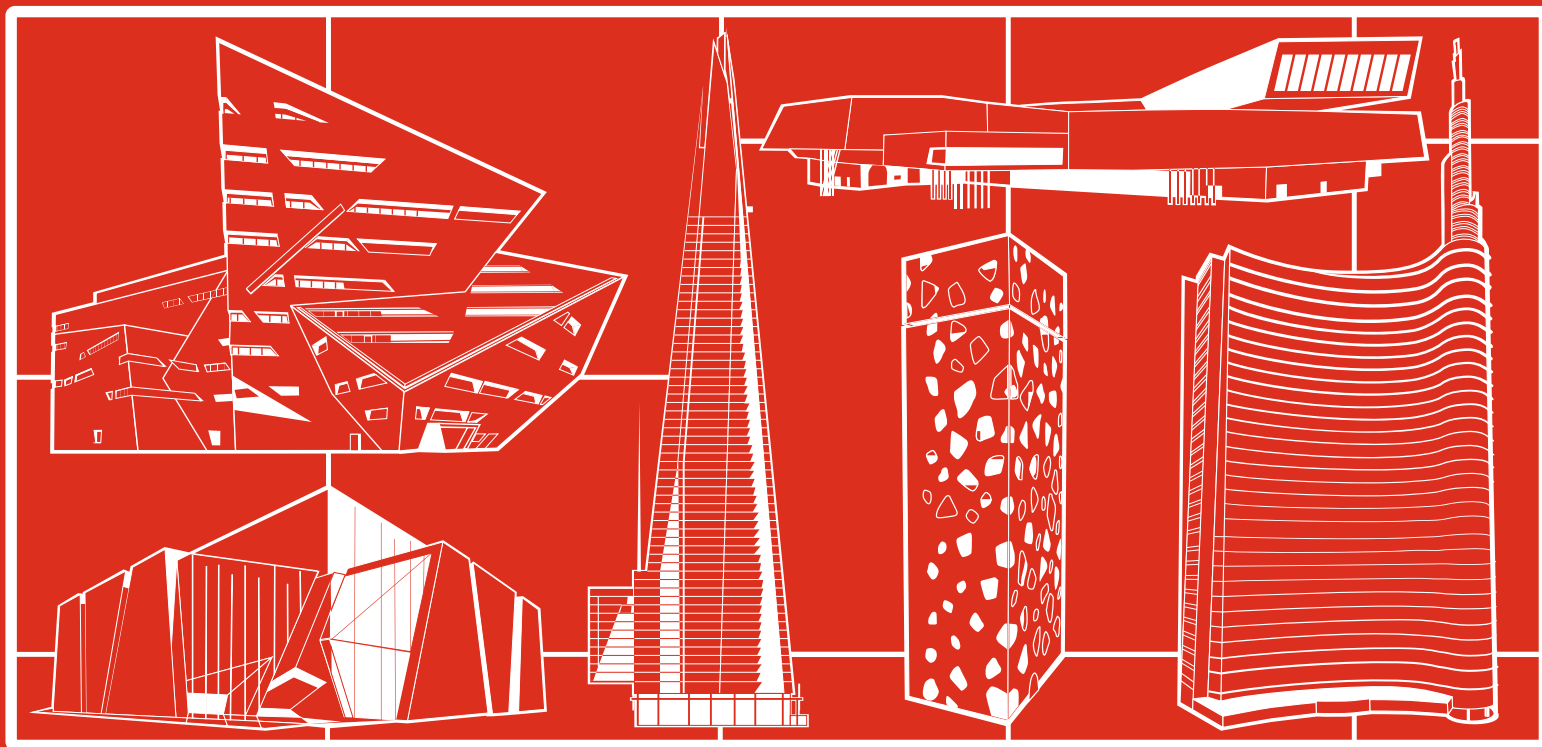
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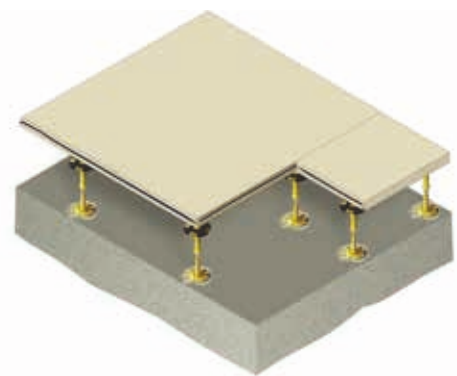
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COMPLIANCE

The hotly-debated overhaul of planning regulations went live last month. Three opinions on planning and housing are followed on page 68 by an outline of the act's key changes

WHAT'S NEW IN PLANNING

ONE OF THE innovations introduced in the Growth and Infrastructure Act makes modest provision for developers to apply to vary the affordable housing content of a permitted scheme, if it can be shown that changed economic circumstances now render the scheme unviable. Previously developers had to wait five years before they could apply for a variation. The new legislation allows for a variation in only affordable housing provision and does not cater for reconsideration of other matters covered by a Section 106 Agreement.

Adjustment guarantee

A guidance note has been published alongside the Act to explain the methodology that should be followed in such cases. If a viability assessment formed part of the consideration of the original application, it should be revisited using updated assumptions about costs and values. The guidance allows for adjustments to be made to the affordable housing tenure and mix, as well as the phasing of the development. Where no previous assessment was carried out then a new one based on a residual valuation should be used. At the heart of the assessment is the definition of a viable development in the National Planning Policy Framework as one that gives a 'competitive return to a willing landowner and a willing developer'.

If the local authority accepts the submission it can set a time limit for the development to be carried out at the lower percentage of affordable housing in order to speed up delivery, and a three year period is suggested after which time any part of the scheme that has not 'commenced' reverts back to the original percentage. Arguments about what constitutes 'commencement' will no doubt



'The only politically deliverable response to the housing crisis is to build far more affordable homes funded by long term investment – and by driving down land values'

keep the lawyers busy when that situation arises. If the local authority refuses the application then a right of appeal exists, and if the Inspector grants permission on appeal the three year build-out requirement has to be imposed.

Unblocking homes

The government believes that this change could 'unblock' 75,000 homes. However, others are not so sure. Most planning authorities have already shown themselves to be prepared to consider a voluntary renegotiation of Section 106 Agreements in cases where a scheme is clearly unviable following the collapse of the housing market in 2008. As a result many schemes are already going ahead at a lower level of affordable housing without the need for a change to the Planning Act. In any case most industry observers believe it is the lack of market demand that has held back housebuilding, rather than wider planning objectives (or 'policy burdens' as the government likes to call them).

At the moment the demand for market housing remains weak because house prices have been inflated way beyond what most people can afford. But with rising household growth the need for affordable housing is rising year on year. Because of the vested interests of existing home-owners, no government is going to promote a mass programme of building homes for sale that will reduce the value of existing homes. So for the foreseeable future the only politically deliverable response to the housing crisis is to build far more affordable homes funded by long term investment – and by driving down land values, if necessary by compulsory purchase. A planning policy framework that bases delivery on 'willing landowners' will not begin to address the nation's housing needs, and the Growth and Infrastructure Act is but the latest illustration of political timidity in the face of a growing crisis. ■

Peter Studdert is an independent advisor in planning and design. He is chairman of the Quality Review Panel for the London Legacy Development Corporation and in his previous role as director of planning at Cambridge City Council oversaw the Stirling Prize winning Accordia.



PERMITTED DEVELOPMENT

The new Act has turned the neighbours into planners, says Andrew Mulroy

KEEPING IN WITH THE JONES'S

YOU CAN SEE where the changes came from that cover domestic permitted development in the Growth and Infrastructure Act that came into force at the end of May. Everyone can have the larger rear extension that they had dreamt of and local authorities cut the paperwork – thus saving money.

‘It will unlock British entrepreneurship that has been tied up in red tape for too long, while ensuring democratic checks and environmental safeguards remain in place,’ says secretary for communities and local government, Eric Pickles. Simple, isn’t it?

No. First, for people that don’t have the money, being able to build more doesn’t help at all. A cut in VAT for refurbishment would have been more constructive. Indeed, the Act is likely to cost everyone money. A senior planner at a council that we regularly work with raised fears about – design quality aside – increased workload for minimal fees and the confusion likely to be created by the temporary nature of the changes and a consequent rise in enforcement cases.

‘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’

Poorly designed deep-plan extensions can result in a loss of natural light and ventilation in both the host building and in neighbouring properties, as has been highlighted in the RIBA Homewise Campaign and the BREEAM Domestic Refurbishment Assessment criteria.

Planners, however, seem to concentrate only on the impact on adjacent properties and ignore the effect of an extension on the host building. Designing from inside outwards

avoids that inevitable ‘middle room’ in deep plan schemes that inevitably becomes home only to a dormant piano.

However, permitted development is a useful tool to keep projects alive in a time of austerity. If you can’t save on the scope you can save on process, by omitting planning using permitted development. Many local authorities have the 2008 permitted development dimensions as their default position when deciding full planning applications, so the 2013 permitted development rules seem to provide an option to trump these. But this is only true if it isn’t a conservation area, you give the planners notice and, critically, the neighbours do not object. For once silence seems to be assent.

Hardly any of our schemes have had objections from neighbours and so it will be interesting to see whether this will continue. It is imperative that clients engage in Pickles’ democratic consultation in order to avoid the neighbours’ dissent. One wrong word and your safe permitted development scheme will become a risky planning application.

One of our clients has already built a rough mock-up of a proposed extension to discuss with the neighbour, while others have brokered a joint scheme. RIBA Stage 2 is no longer sketch options and a cost plan; it is now tea with the neighbours as planning controls have been devolved to those next door. ■

Andrew Mulroy is a director at Andrew Mulroy Architects, a small practice in London specialising in domestic refurbishment projects. The practice has been shortlisted in the Haringey Design Awards, NLA Don’t Move, Improve! Awards and the BD Small Hotel Competition

PERMITTED DEVELOPMENT

THIS IS NOT an area in which we as a practice generally work. However, we can only see limited positive effects from the amendments to the legislation covering householder permitted development.

The temporary extension of permitted development is going to fuel the number of developments designed by

unqualified individuals. The only way to ensure quality is through regulation. The regulations have been lifted in an attempt to get Britain building, but this will distance the profession further from this type of work.

The lack of detailed information and clarity engendered by developing in this manner may become a costly exercise for

some householders.

Where a homeowner employs the services of an architect the amendments to householder permitted development legislation may possess greater freedom for design and creativity (we have all bemoaned planners for stifling creativity, or compromising the quality of

design through personal taste).

But if this relaxation is aimed at streamlining then why does the local planning authority require 21 days to simply inform an applicant that no objections have been received?

Andy McDowell is an architect at Lincolnshire-based Jonathan Hendry Architects

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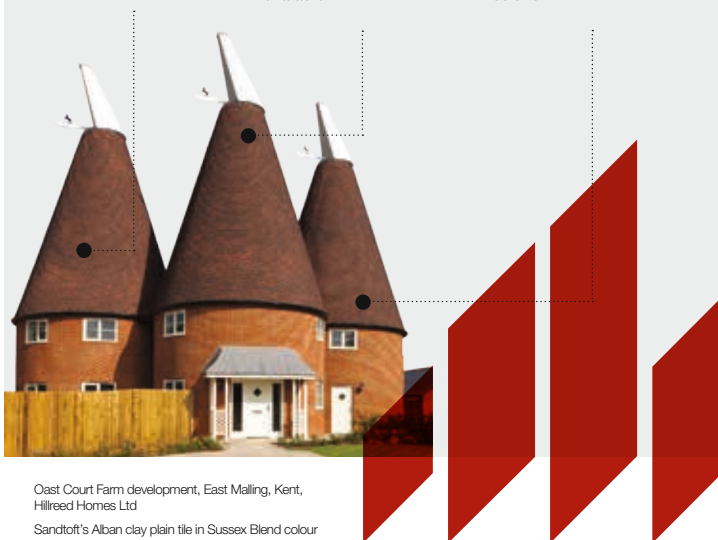
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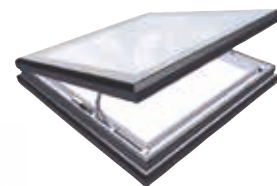
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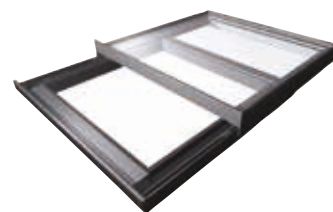
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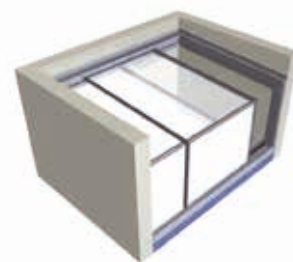
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**GLAZING
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COMPLIANCE

John Watson picks out the headline changes in the government's latest planning legislation

CUTTING THE RED TAPE

IN APRIL AND MAY 2013 a large tranche of the government's promised planning reforms came into effect, notably through the Growth & Infrastructure Act 2013, and the coming into force on 30 May of the Town & Country Planning (General Permitted Development) (Amendment) (England) Order 2013.

At this point, planning minister Nick Boles said he would shoot anyone who came up with fresh ideas for changing the planning system – there may be many in the planning profession who would be equally happy to pick up a gun. So, it is time to take stock of the changes so far.

Growth & Infrastructure Act 2013

The Growth & Infrastructure Act 2013 became law on 25 April, although not all provisions come into force at the same time. The Act takes forward several of the government's planning commitments.

> Local planning authorities in special measures

Where an under-performing local planning authority (LPA) has been 'designated', Section 1 allows an applicant for a major development the choice of making a planning application direct to the secretary of state/Inspectorate. DCLG's consultation paper of November 2012 proposed designating an LPA which has 'consistently poor performance in the speed or quality of its decisions': where 30% or fewer applications for major development are determined within 13 weeks (16 weeks for environmental impact assessment applications) or where more than 20% of major decisions are overturned at appeal – in both cases averaged over a two year period. Planning applications which are subject to Planning Performance Agreements would not be included in the statistics.

> Appeal costs

Sections 2 and 3 broaden the powers of the secretary of state and inspectors to award costs between parties and to recover their own costs at planning appeals and certain other planning proceedings, along with broader powers to award costs at compulsory purchase order inquiries. The powers would enable the secretary of state or inspector to award costs even where no party has applied for such.

> Less information required

Section 6 introduces a limit on the LPA's power to require information with planning applications which should be proportionate and material to the application in question.

> Renegotiating affordable housing

Section 7 provides for a three year period – during which an application can be made to vary affordable housing requirements contained in a planning obligation in order to make a development economically viable. Where the planning obligation makes a

'The secretary of state may direct that certain commercial and business development (but not housing) is of national significance and will thus be determined by the secretary of state'

development economically unviable, the local planning authority must modify, replace or remove the obligation within 28 days (unless otherwise agreed or directed). It also allows an appeal to the secretary of state where the planning obligation is not modified as requested. This section came into force on the day the Act was passed but will be automatically repealed on 30 April 2016.

> Stopping up and diversion of highways

Section 11 enables a draft order for stopping up or diversion of highways to be published at planning application stage rather than have to wait until planning permission has been granted.

> Village greens

Among other things, Section 17 prevents town and village green registration from occurring when a number of 'trigger' events happen, such as a planning application or where the land is identified for potential development.

> National significance

Section 26 enables the secretary of state to direct that certain commercial and business development (but not housing) is of national significance that requires development consent as a nationally significant infrastructure project, and will thus be determined by the secretary of state. The direction would only be made at the request of the applicant or prospective applicant. The DCLG has published for consultation guidance on the types and forms of projects to be prescribed in the regulations. The types and sizes of projects suggested include: over 40,000m² for offices, research and development, manufacturing, warehousing, conference and exhibition centres developments; over 100ha in area for tourism, leisure and sports and recreation developments; 40,000 seat sports stadia; and over 100,000m² in major mixed use developments (excluding housing).

Permitted Development Rights

The Town & Country Planning (General Permitted Development) (Amendment) (England) Order 2013 makes significant changes to permitted development rights, ie development that can be carried out without

the need to apply for planning permission. Elements of this order are also set to revert in 2016 Here are some of the headline changes.

› *Change of use from B1 office to C3 residential*

The Order allows changes from Use Class B1(a) Office to C3 Residential without the need for permission. Before changing the use of the building, an application must be made to the LPA to determine whether its 'prior approval' is required in respect of: transport and highways, contamination and flood risk matters.

The LPA will consult technical experts and neighbours and may seek further information from the applicants before making a determination. The change cannot progress until: the LPA has given notice that its 'prior approval' is not required; the LPA has given notice that its 'prior approval' is granted; or 56 days have passed since the date the application was made without notice being given either way. If prior approval is refused the applicant may appeal to the secretary of state.

The change of use must occur within the three years to 30 May 2016.

Any works materially affecting the exterior of the building associated with the change of use will still require planning permission.

The above provisions exclude 17 areas, and do not apply to listed buildings or sites located within safety hazard or military explosive storage areas. Areas exempted include: London Central Activities Zone and Tech City; Royal Borough of Kensington and Chelsea; Isle of Dogs; Royal Docks Enterprise Zone; De Beauvoir and Mare Street, Hackney; Milton Park Enterprise Zone; Harwell Oxford

'For three years permitted thresholds for single storey rear extensions will increase from 3m to 6m for semi-detached dwellings and from 4m to 8m for detached, subject to limitations'

Enterprise Zone; Manchester City Centre Core; Gunnells Wood Road, Stevenage; London Road, Sevenoaks; Westerham Trading Centre, Sevenoaks; Ashford Commercial Centre; and areas within East Hampshire District.

› *Home extensions*

For a period of three years in non-protected areas, permitted thresholds for single storey rear extensions will increase from 3m to 6m for semi-detached dwellings and from 4m to 8m for detached, subject to various limitations including a height limit of 4m and development to cover not more than 50% of the curtilage of the house. Before the works can progress, an application must be made to the LPA, which will write to the owners and occupiers of adjoining premises. If no objections are received within 21 days, its 'prior approval' will not be required.

However, if there are any objections raised to proposed extensions, then the 'prior approval' process is triggered. The authority will then assess the impact of the proposals

upon the amenity of the adjoining premises.

Works cannot progress until the LPA has given notice that its 'prior approval' is not required; the LPA has given notice that its 'prior approval' is granted; or 42 days have passed since the date the application was made without notice being given either way.

The works must again be completed within the three years to 30 May 2016.

› *Schools*

Business premises, hotels, residential institutions and assembly and leisure uses (such as churches, cinemas etc) can now be changed to a 'state-funded school' (and back again after) without need for planning permission. This is subject to a 'prior approval' process similar to that for the change of use from office to residential as set out above.

› *Commercial extensions*

For a period of three years in non-protected areas, permitted size limits for extensions to shops, professional/financial services and offices are increased to 50% or 100m² (whichever is lower). Permitted size limit for industrial premises is increased to 50% or 200m² (whichever is the lower).

Thresholds for changes between B1, B2 and B8 are raised. Permitted changes of use between Use Classes B1 and B8 and from B2 to B1/B8 see an increase of the floorspace limit from 235m² to 500m².

› *Temporary two-year low impact uses*

Proposed permitted temporary (two years) change of use of buildings up to 150m² currently falling into use classes A, B1, D1 and D2 to convert to temporary flexible use within use classes A1, A2, A3 and B1. At the end of the two year period the site must revert to its lawful use.

Many of the changes introduced by the Act and the Order have got planning lawyers scratching their heads – and rubbing their hands. We have yet to see if they will have the intended effect of stimulating the development industry and the wider economy. ■

John Watson is head of planning (London) at Scott Brownrigg

REVIEW OF PLANNING GUIDANCE

FINALLY WE HAVE a government view of planning guidance, in response to a review by Matthew (Lord) Taylor, and a consultation. Yes, it likes most of what Taylor suggested on planning guidance. There will be a website just for planning guidance (said planning minister Nick Boles in January).

Although he called it an 'iterative' process there will be specific dates for updating it. The website and alert system will be free. Existing guidance will be reformed and consolidated but that covering areas like best practice will be left to other bodies to produce. The website has been promised during July,

in some form, but it is unclear how realistic that date is. Until then, at least, the existing guidance remains in place. **EY**

The report of the *Review of Planning Practice Guidance* led by Lord Taylor of Goss Moor is at <http://planningguidance.readandcomment.com/>

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CPD Titles:

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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



PLAN OF WORK

Argent's James Heather on what he, as a client, seeks during the build process, in the context of the RIBA Plan of Work 2013

COMMON PURPOSE

THE RIBA PLAN OF WORK 2013 demands an intelligent approach to commissioning. As the profession absorbs the updated Plan, what is the client thinking about?

Defining project outcomes

We learn both from our own projects and from research into other buildings, sometimes even different types. From our research into hotels, Argent realised that using the lobby level differently in an office building offered an enormous opportunity. While in many the lobby is a large-scale, sterile, empty space, our new office building incorporated a hotel-like 'business lounge' and meeting area at ground floor level. People want to use them and they give the building's entrance a more human feel. The business case was clear: leveraging the ground floor for business purposes creates an environment that attracts users to the building, helping to let it.

Leading from the start

Clients must own and drive the team to ensure that the final product meets the exact requirements of the original brief. As team leader, you must bring in the right people at the right time. There will be challenges – you can only delegate responsibility to an external team if it truly understands your business objectives. Be an informed client, and lead from the front. Seek to maximise the team's expertise and involvement as it significantly adds value to a project if it is deployed correctly.

Assembling the project team

With the right architect and team, it's much easier to make a project work better. Contracts, words and guidelines are

'We use our initial concept design team as the "guardian" of the original brief, to prevent the design concept and quality being undermined to reduce construction cost'

important, but it is even more vital to ensure that the whole team believes in the project. It's essential that everyone is included in the process, and that no-one ends up working in silos. The building's design and construction is informed by using the skills of the whole team. We have created relationships over many years and work with design and implementation teams who understand us, which is advantageous to new projects too. We choose people that we want to work with, including younger architects and small practices that believe in and understand our vision and mode of practice. We want to work as part of a team. The architect for Eleven Brindleyplace, Birmingham, listened to what we wanted, but also had the confidence to challenge our assumptions and suggest new ideas. Progress depends on this sort of debate. New ideas need to be integrated through a dialogue. This gives us the market edge and enables business innovation. You need architects to create something that's flexible for the user. Understand not just the building, but how it works for the user – otherwise you have created a sculpture.

Project briefing

We like to involve designers in developing the concept and brief – and to keep testing the brief to improve the concept. At Eleven Brindleyplace we had eight or nine iterations of various concepts to determine the optimum scheme for the site. We also defined with the concept team specific areas that would require additional resource to ensure design priorities were achieved – reception areas and external approaches for example. Never assume your project team knows what you want. At Argent we hold a review day before the concept is fixed with the concept team, contractors' team, key supply chain, letting agents and investment agent – a total review of the project.

On mitigating risk

Our tried and trusted set of processes put the key players in place very early. We regularly use a design and build process so that the financial risk of the construction process lies with the contractor. But we use our initial concept design team as the 'guardian' of the original brief, to prevent the design concept and quality being undermined in the interest of reducing the construction cost. The concept design team is involved throughout the project to maintain dialogue and continuity for the strategic design, but not in the traditional architectural role. We bring the contractor and its supply chain on board at an early stage to reduce the risk of the concept design being unbuildable. Our contractors view early involvement as very positive – their involvement in the design process reduces redesign work significantly as the concept and build documents can be developed in tandem. They feel included and are able to add their construction expertise to the project. We bring the whole supply chain on board as well, to inform the details of the most significant elements – for example at Eleven Brindleyplace. ■

James Heather is partner at Argent (Property Development) Services and has most recently led on One St Peter's Square, Manchester and Eleven Brindleyplace, Birmingham designed by Glenn Howells Architects. This article is drawn on the RIBA's Client Conversations publication and based on interviews conducted by Jennifer Singer of Alexi Marmot Associates

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RIBA



RIBA Annual Report 2012

Message from Harry Rich Chief Executive

In July, we will email our Chartered Members with a link to the 2012 Annual Report. This shows the ways in which we have fulfilled our purpose of championing better buildings, communities and the environment through architecture and architects.

The report will also be available at www.architecture.com/impact. If you would like a printed copy, please contact the Finance Department, RIBA, 66 Portland Place, London W1B 1AD.

Annual General Meeting

The RIBA Annual General Meeting will be held at 12.45pm on Wednesday 18 September 2013 at 66 Portland Place, London W1B 1AD. Chartered Members may download the AGM voting paper at www.architecture.com/agmvotingpaper. Voting papers may also be obtained by telephoning the Constitutional Affairs Secretary, +44 (0)20 7307 3883.

Key statistics

	2012 £ '000	2011 £ '000
Charitable income	10,001	11,345
Total income	33,333	34,187
Charitable expenditure	15,396	16,013
Net deficit on unrestricted funds	(1,217)	(566)
Cash at bank and in hand and short term deposits	10,014	12,839
Net assets	271,075	269,611
	No.	No.
Chartered Members	27,575	27,739
Employees	459	452



LEGAL

Fears that the Riba Plan of Work 2013 raises obligations are misplaced, says Stacy Sinclair

ALL TOOLED UP

THE RIBA Plan of Work 2013 launched on 21 May. Some critics fear that it creates extra onerous duties and obligations for architects, but there is nothing new from a legal point of view.

The Plan is merely guidance – as it always has been. It is not mandatory but simply sets out best practice in terms of briefing, design, construction, maintenance and operation. Indeed it states: ‘The RIBA Plan of Work 2013 should be used solely as guidance for the preparation of detailed professional services contracts and building contracts.’ Furthermore, as the Guide to Using the RIBA Plan of Work 2013 states, the new Plan is a definitive model for building design and construction in the UK, just as it has been since its conception in 1963.

An architect’s legal obligations are those that you sign up to in your appointment, those implied by law, duties which you owe to third parties, legislation requirements and of course your professional code of conduct.

The new Plan encourages the use of legally binding documents, though obligations would arise only if they were expressly incorporated in your appointment. For example, it

recommends such tools as the Strategic Brief, Initial Project Brief, Information Exchanges, Project Programme, Project Budget, Technology Strategy and Schedule of Service. Clearly if you agree to provide services as set out in these documents, they become legal obligations.

Documents introduced by the new Plan should not be seen as onerous but as tools to assist in complying with your legal obligations and minimising disputes which arise as a result of ambiguous contracts. As such, it seeks to bring clarity to appointment documents by ensuring that design responsibility has been allocated (Design Responsibility Matrix), that the right information is issued at the right time (Information Exchanges) and that the brief is clearly established at the outset of the project (Strategic Brief and Initial Project Brief).

Case law

Case law has shown how ambiguous contract documents or a failure to reasonably perform professional services may lead to court.

In the case of *Plymouth & South West Co-operative Society Ltd v Architecture, Structure*

& Management Ltd (2006) the architect was found to be negligent in proceeding with its original recommendation for the construction works when it should have realised this would make costs overrun. With the new Plan, tools such as the Project Programme, Cost Information and Construction Strategy, all of which are recommended to be reviewed and updated at various stages during the project, may help to avoid such situations.

In the recent case of *Elvanite Full Circle Ltd v Amec Earth & Environmental (UK) Ltd* (2013), the judge held that Amec was liable for breaching a term of its contract that it would complete and submit the planning application for a waste recycling centre by November 2007. However, Amec successfully argued that due to Elvanite’s delay in providing information in respect of the site use/layout, responsibility for submission of the planning application was beyond its control. Here, it appears that the brief for the proposed works was ambiguous and constantly changing. The judge referred to *Merton LBC v Stanley Hugh Leach Ltd* (1985) as an example that when one contracting party must complete a task by a certain date, the other has a duty to take reasonable steps to ensure such dates can be met. Again, tools in the new Plan, such as the Strategic, Initial Project and Final Project Briefs help avoid such disputes.

The RIBA Plan of Work 2013 is a non-contractual document which aims to influence contract documents and construction processes in terms of best practice – thereby minimising ambiguities at the outset which may ultimately lead to costly disputes. ■

Stacy Sinclair is with Fenwick Elliot LLP

IN PLAIN ENGLISH

Threats posed by ‘no win, no fee’ litigation have been reduced by new legislation

JACKSON COST REFORMS

SIGNIFICANT CHANGES to civil procedure came into force on 1 April 2013. They follow Lord Justice Jackson’s Review of Civil Litigation Costs in 2010, the biggest review of civil procedure

in England and Wales since Lord Woolf’s Access to Justice in 1996.

Lord Jackson made important recommendations. Intended ‘to promote access to justice as a whole by making costs of litigation more proportionate’, it is hoped the changes will speed and ease dispute resolution, and will discourage unnecessary or unmeritorious claims. For

example, those using ‘no win, no fee’ agreements will now have an interest in controlling the costs incurred on their behalf. Previously, claims could be pursued with no real financial risk to the claimants and the threat of excessive costs to the defendant. The government believes ‘access to justice’ depends on costs being

proportionate and unnecessary cases being deterred.

Other changes include new rules on disclosure (the process by which parties make relevant documents available to other parties in the dispute) and cost management (detailed cost budgets must be filed and exchanged before the first case management conference).

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LEVOLUX PICKED FOR 'ONE' IN WOKING

One Christchurch Way in Woking has undergone a comprehensive refurbishment, including the addition of an external Solar Shading solution, courtesy of Levolux. Using Levolux's Infiniti Fin system, vertical stacks of horizontal aluminium tubes provide shade to glazed openings, helping to improve the building's EPC rating from an F, to a B.

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MODULEO ACHIEVES ISO 9001 AND 14001 ACCREDITATIONS

Leading luxury vinyl flooring specialist Moduleo has been independently certified with ISO accreditations for quality management and environmental practice. Moduleo has achieved the global quality management standard ISO 9001 as well as ISO 14001 which specifies environmental requirements for effective management. David Bigland, managing director of Moduleo for the UK and Eire says the achievement of the ISO standards demonstrates the firm's ability to quickly deliver high quality, sustainable flooring solutions.

W www.moduleo.co.uk



'REFACE NOT REPLACE' EXPERTS MOVE OUT OF THE KITCHEN

Kitchen cabinet refacing, where the original units are upgraded with brand new worktop overlays, replacement doors and drawer fronts, is booming in the United States and this money-saving interior design trend has caught on strongly here too.

So much so that kitchen makeover experts Granite Transformations, who pioneered the 'reface not replace' trend in this country, are broadening out their refurbishment options to include bathroom remodelling, utility rooms, garden buildings, outside living areas and patio barbecues.

This expanded makeover portfolio, as well as exciting new products like mosaic splashbacks and hard flooring, are covered in their new range brochure, available by ringing 0800 044 5393 or downloading from their brand new, informative website at .

W www.granitetransformations.co.uk



JUNKERS NORDIC OAK FOR CANADA WATER LIBRARY

The landmark upside-down pyramid shape created by CZWG Architects has an equally stunning interior. The main library features over 500m² of Junkners' solid Nordic Oak Wide Board planks, pre-finished for a very durable finish. Installed by PICA Floorings Ltd, the floor has been fitted with custom made grilles to house a complex ventilation system, creating the optimum environment for books.

T 01376 534 700
W www.junkners.co.uk



HAVELLS-SYLVANIA DELIVERS HARMONIOUS LIGHTING

The Royal Academy of Music Museum in London is known by music enthusiasts for holding some of Britain's most prestigious musical instruments. During a recent refurbishment, the museum has undergone a substantial lighting scheme upgrade - including the fitment of 100 Concord Beacon LED Accent luminaires. The refurbishment aims to improve lighting efficiency and instrument display as well as addressing preservative conservation UV concerns.

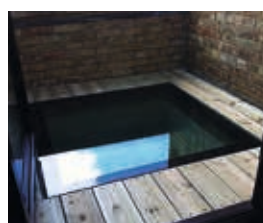
W www.havells-sylvania.com



INTERFACE INTRODUCES NET EFFECT™

Carpet tile manufacturer Interface is no stranger to thinking outside the box. It has journeyed beyond the typical design boundaries of carpet squares and planks. And it's now breaking through to new levels of environmental and social responsibility, sustainability and the next wave in product design. A new modular carpet collection, Net Effect™, is inspired both by the ocean's life-giving power and its plight - marine life and habitats that are endangered by discarded fishing nets, acidification, over-fishing, pollution and climate change.

T 020 7490 3960 W www.interfaceflor.co.uk



WALK ON ROOFLIGHT

Architect Tom Man of Peroli Man Architects specified a Walk on Rooflight for this residential property in Oxford. The architect was tasked with transforming an off-bedroom terrace into a usable area by replacing the existing domed rooflight without compromising the natural light ingress into the room below.

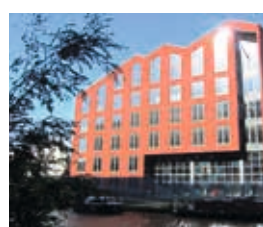
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KAWNEER LAUNCHES A FOLDING/SLIDING DOOR

A folding/sliding door that delivers exceptional levels of thermal and weathering performance at a modest price has been launched by Kawneer. The AA®3720 uses advanced thermal break technology to deliver the enhanced performance required to meet Approved Document L. Integrated polyamide thermal breaks allow for single/dual colour options while extruded gasket profiles and a drain/ventilate strategy enable the system to achieve its weathering performance.

W www.kawneer.co.uk



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Comar Architectural Aluminium Systems are delighted to have become a Secure By Design Licence holder for their Comar 5Pi, Comar 9Pi and Comar 7 range of windows and doors. Comar are delighted to be part of this initiative to design out crime in buildings. Established in 1989, 'Secured by Design' (SBD) is a police initiative to encourage the building industry to design out crime, assisting in reducing the opportunity for crime and the fear of crime.

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A HAPPY MEDIUM BETWEEN WET AND DRY FIX

Marley Eternit is first to launch mechanical fixing system for mortar bedded tiles

Demonstrating its commitment to product innovation, Marley Eternit has become the first roofing manufacturer to introduce a mechanical fixing system for mortar bedded ridge and hip tiles, helping house builders and contractors meet current NHBC technical standards. Since the beginning of 2012, the NHBC has required all homes that it guarantees to have mechanically fixed ridges and hips – either through a complete dry fix system or using mortar bedding with additional mechanical fixings. However, a recent NHBC survey of 3,000 ongoing sites found that where ridges and hips were still bedded in mortar, a third of them had no mechanical fixings. The increasingly volatile weather conditions in the UK means that ridge, hip and verge tiles bedded with mortar are more likely to become displaced due to strong winds, unless they are also mechanically fixed using screws, clips or nails. However, at the moment there isn't a commonly applied method for the mechanical fixing of mortar bedded tiles, so Marley Eternit has decided to take action now to clear up confusion and help contractors to meet the NHBC standards.

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ANCON COMPLETES THE CE MARKING OF ITS PRODUCT PORTFOLIO

Stainless steel fixings specialist, ANCON, has completed the CE Marking requirements for its full range of brick support systems, windposts, cavity wall ties, bed joint reinforcement, lintels and tension bar systems, confirming legal compliance with the new EU Construction Products Regulation. Ancon has published a 12-page guide explaining this new regulation and identifying which products it affects. To download this and the company's Declaration of Performance portfolio visit:

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Pasquill, the largest supplier of trussed rafters in the UK, has designed, supplied and project managed an interesting glulam frame for the new £20 million redevelopment of Skinners' Kent Academy at Tunbridge Wells. The frame is part of a circular structure, measuring approximately 1,200m², formed by the glulam beams configured in a series radiating from a central hub.

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EVEN LORDS OF THE CASTLE VALUE THEIR COMFORT

The Uttenheim Castle in South Tyrol could only be reached up to a few years ago after a 45 minute walk. This has now changed: Schwärzer from Gais designed and built an iron staircase. The railings are made from MEVACO untreated steel crimped mesh with a wire thickness of 5 mm. Profiles made from steel WE 40x40, with a 9.6 mm slot width, profile edge the crimped mesh.

W www.mevaco.co.uk



BBA ENDORSEMENT FOR ROOFMATE SL-A INSULATION

Dow Building Solutions has been awarded BBA accreditation for its STYROFOAM ROOFMATE SL-A extruded polystyrene (XPS) insulation, designed for insulating inverted flat roofs. The inverted roof system was invented by Dow over 50 years ago, using STYROFOAM XPS as the insulation layer. Over the years, ROOFMATE SL-A has earned its reputation as a reliable and durable insulation material for such systems, thanks to a set of properties not commonly found in one package.

W www.dow.com



SMALLER, SMARTER LEVOLAN

Compact and modular, the brand new Levolan 60 manual sliding door system for interior use with Smart fix is coming to the UK this summer, and is already a hit with European designers. GEZE UK's Levolan 60 has been developed specifically for lighter doors of 60kg or less, using small fittings integrated into an extremely slim 50mm-high runner and entirely hidden from view. Suitable for wood, glass or metal door leaves, this latest addition to the Levolan range is small, stylish and simple to install.

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

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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.

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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



HANSGROHE - SHOWERTABLET SELECT 300

The innovative Select collection from Hansgrohe includes Raindance Select hand showers, overhead showers and showerpipes with ShowerSelect and ShowerTablet thermostatic bath/shower controls - all with simple push button 'select' operation.

The ShowerTablet Select 300 is an attractive and generously dimensioned shelf for storage, in a unit that also does the work of a thermostat. A new shut-off valve allows turning the flow of water on and off by simply pushing a button and no longer by rotating, making it easy to use for all ages.

For stockists contact Hansgrohe

T 01372 465 655

E enquiries@hansgrohe.co.uk

W www.hansgrohe.co.uk



JOHNSTONE'S IN TRIPLE TEST TRIUMPH

Paint manufacturer Johnstone's products are continuing to lead the way after a trio of its ranges recently came out on top in a series of unique product trials. Johnstone's Stormshield Smooth Masonry has been certified as having 'Excellent Anti-Carbonating Properties' by BRE, while its Microbarr products have also recently passed a series of tests that pitted the products against several cleaning products commonly used in hospitals - with no adverse effects on the paint.

Also, its Covaplus, Aqua Gloss and Acrylic Eggshell products were tested by BRE in line with London Underground's toxic fume criteria and achieved the requirements of BS 6853 :1999.

For more information go online at:

W www.johnstonestrade.com



SOLVING A POOL WALL PROBLEM

Appleton Manor in Oxfordshire is a Tudor manor house where a pool room with a centre pivoted double glazed wall, was recently created by D R Services. The entire wall opens to create a roofed family room containing showers, a kitchen and changing rooms, next to the outdoor pool. The opening, on the southern side of the pool room, is about 12 metres wide and four metres high with eight centre pivoting doors. The double glazing has a U value of 1.6W/m² and the doors are brush sealed. In addition to this wall,

D R Services created a clerestory style roof light, ten metres by one metre in three sections, on the north side of the building.

Each of the doors is almost 1.6 metres wide. Critical problems included draught exclusion, manipulating these very large and heavy doors and providing suitable locking. Each complete door weighed in excess of 425kg. The job was awarded to the company because of its long experience of partnering with the architect Stephen Marshall. "We have the mechanical engineering and glass engineering expertise and as a result we have a good idea of what will work," said D R Services director Julie Jarvis. "We've found this niche of having the site understanding and the academic knowledge and bringing the two together. The architect knew we had solved the practical problems on another project with a similar design, so we have now been able to take it to another large sized project having already eliminated potential difficulties."

E info@drsolutions.co.uk W www.drsoptions.co.uk

STREET CRED

COMMERCE HAS had a major influence on the architecture of Regent Street. Nash's stucco-faced buildings of the early 19th century were steadily obscured by visual contrivances used by shopkeepers to attract custom, until the demand for larger retail units and degradation of the poor quality construction prompted

the Office of Woods and Forests (now the Crown Estate) to rebuild.

Richard Norman Shaw was commissioned but his plan for cave-like rusticated arches proved unpopular. A comment by *Architects' Journal* at the time of the scheme's eventual completion by Reginald Blomfield and others in 1927 explained the situation with

disdain: '(The shopkeepers') own dreadful ideal of limitless plate-glass crammed with objects, against which an endless glue-like stream of women can flatten their noses, is destructive of street architecture, obstructive to street traffic, and stupid as well. The good shop can be content with a front attractive in itself, and a hint of what is to

be found inside.'

Although shops continued to require individually designed fronts, such as that of Leisure Kitchen Equipment by Challen & Floyd captured here by John Pantlin in 1954, they were in the main sympathetic and did not impair the unity of the street. ■

Justine Sambrook

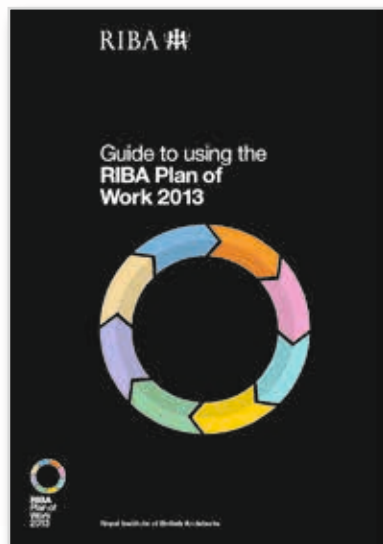
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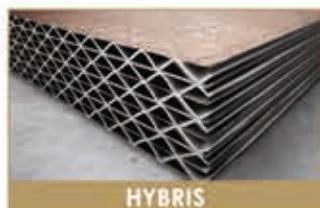


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