Eye Line competition
Drawing in the 21st century

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The much-crossed River Hull gets its 12th opening bridge, and you can use it as it moves.

Five previously unlisted firms are in the final half-dozen vying for the award.

Sir Colin Stansfield Smith, dedicated to effective public service and inspiring schools

Designs for Paternoster Square, the buildings of the Raj and schools under debate

The gentle charms of Lisbon outweigh Portugal's financial and bureaucratic flaws

Outgoing president Angela Brady reviews her achievements in office

Richard Rogers as man, architect and public champion, in glorious technicolour

Imagination, innovation and expertise get a warm welcome on a packed shortlist

What's on and when, at the RIBA and in the wider world

Readers' views and reactions

Every building starts with a drawing.

Published are the creme de la creme

Reforestation of the Thames Estuary, Tom Noonan – 'a creeping sense of unravelling disquiet'

Boat-building centre, Glasgow, Emma Gibb – 'incredible skill of resolution'

'Empty Windows' and 'Undercroft', Jonathan Gibb – 'the moodiness of a film noir'

'Skillful', abstraction', 'intriguing', 'richness', 'complexity', 'diaphanous', 'grittiness', 'fantastical'...

Berlin's new Tchoban Museum of Architectural Drawings, engraved inside and out with delicate details of the drawings it houses, was built as an archive and to celebrate a treasured skill

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Marcel Breuer's design for the Paris UNESCO building under formidable discussion

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MAKING A MARK

DRAWING. IT’S WHAT architects do. Architecture does not have to be built to exist, it must merely be designed. Marks are made, by one means or another. An idea takes form. The act of drawing stimulates thought: when Frank Lloyd Wright famously designed Fallingwater in two hours flat to meet his client’s sudden deadline (having mulled it over for nine months) he talked all the way through the process, according to his assistants. He was talking to himself as much as to them. Drawing thus became a kind of self-interrogation, an internal critique of what up to that point had been — well, whatever the uncaptured ideas in Wright’s mind looked like.

It was with this in mind that we launched our Eye Line drawing competition. If drawing is about the visual communication of ideas, if it is the one thing that architects of all stylistic persuasions have in common, then clearly we should be celebrating the best drawings as well as the best completed buildings. Buildings, in the end, are a mass of necessary compromises: but not all drawings have to be fettered this way.

Moreover, we are at an interesting moment in the depiction of architecture. A few years ago, there was a sharp divide between the hand-drawn and the digitally-rendered. Today that distinction is largely meaningless as architects increasingly layer and manipulate various techniques to achieve their desired end.

We had a very encouraging response to Eye Line, with around 250 entries, totalling well over 700 drawings, from architects in all stages of their careers, from all over the world. Helping to judge these has been a privilege, and we present the winners in this, our revived August issue in our 120th year. What do they tell us about the way architects view the world? I’ll leave that for you to decide.

HUGH PEARMAN | EDITOR
It's been ten years in the making, but the City of Kingston upon Hull has at last got its 12th moving bridge over the River Hull, while the world has got the first one that can be occupied as it moves. The £7 million Scale Lane Bridge, designed by architect McDowell+Benedetti with Alan Baxter Associates as engineer and M&E engineer Qualter Hall, forms a key part of the regeneration of the city’s urban core. It links Hull’s Old Town Conservation Area with the former industrial and now brownfield eastern urban centre, where Terry Farrell’s decade-old aquarium ‘The Deep’, began the renewal of the River Hull’s eastern bank. The bridge cantilevers 35m over the river, pivoting on the west bank, to allow river traffic through. The drum it revolves around is earmarked as a restaurant unit, intended to draw over punters from the city’s museums quarter. However, the ambitious and technically complex design (RIBA J May 2009), was conceived in brighter economic times, before many of the city’s eastern area development projects were shelved due to the recession. The restaurant unit currently stands empty. But finally opened, illuminated nightly and with a sonic installation by artist Nayan Kulkarni, the new bridge is arousing the curiosity of Hull’s residents. Already taking on the moniker of the ‘pinball flipper’ by locals, it also seems to be earning their affection, bringing a playful sense of ‘tilt’ to a maritime city more accustomed to the tiller. CK
BEYOND THE OBVIOUS

This year’s Stirling Prize shortlist has less of a heavyweight flavour about it – and is all the better for it, says Hugh Pearman

IN RECENT YEARS, the shortlist for the Stirling Prize has attracted accusations of being a bit of a club for well-known established architects. So it’s refreshing that this year is the first time on the shortlist for five out of the six practices represented. Half of them are led by women — the first time the proportion has been so high — and two of these are based in Ireland. While by no mean new kids on the block, these are generally smaller practices who represent a diversity of approaches.

Which one will win? Well, there’s a clear favourite — with commentators and bookies alike — but if the history of the Stirling Prize tells us anything, it’s that it can be a bit of a hoodoo to be the favourite, as Grimshaw found to its cost with the Eden Project in 2001, and Chipperfield with the Neues Museum, Berlin, in 2010.

As with any high-profile award, the Stirling is often controversial, but let’s be honest — would you really want to be without it? Though the era of mainstream TV coverage and national newspaper media sponsorship seems to be over, this year the Prize boasts a tie-up with BBC Online. So, here are the contenders in no particular order.

University of Limerick Medical School and student housing
Grafton Architects
An object lesson in how to make buildings and places on a very low budget, this contrasts the warm brick of the student housing with the cool grey of the largely concrete medical school (pictured). It has ‘a generosity that verges on the heroic’ and a very fine bus-shelter, say the judges. A relatively straightforward programme has produced a rich, theatrical place.

Bishop Edward King Chapel
Cuddeson, Oxfordshire
Niall McLaughlin Architects
Our cover star from last month’s issue is a thing of great beauty and originality, recognisably a place of Christian worship, referencing churches of the past and their symbolism, yet modern in a relatively timeless way. Everyone who sees this building is enthused by it, hence its position as clear favourite. But it’s got strong competition.

Astley Castle
Warwickshire
Witherford Watson Mann Architects
The ultimate one-off (above), this is a rare departure for the folly-rescuing Landmark Trust: a modern insertion into the shell of a 12th century manor. Done with subtlety and restraint, making the most of the ruin it inhabits and transforms, this has become as much of a must-rent with architecture buffs as Alain de Botton’s Living Architecture holiday homes.
Newhall Be housing
Harlow
Alison Brooks Architects
Known for her one-off houses and a joint Stirling winner in 2008 for her upmarket role in the Accordia housing development in Cambridge, Brooks here tackles the volume-built suburban home in a £12m, 84-unit scheme. Her trick is to increase volume by halving garden size, reinstating it in the form of roof terraces. This paid for desirable ‘extras’.

Giant’s Causeway Visitor Centre
Northern Ireland
Heneghan Peng Architects
A building conceived as a piece of land art acts as the interpretation centre for the famous coastal feature of basalt columns – which are reinterpreted to form the perimeter of the building. A shop, cafe and exhibition space that acts as a destination in its own right without forgetting that the real attraction is outside.

Park Hill Phase 1 housing
Sheffield
Hawkins\Brown with Studio Egret West
The opposite of Brooks’ Newhall, this is the reinvention for Urban Splash of the famous high-density late 1950s council development. Criticised by some for the way it dispenses entirely with the original facade treatment of this Grade II* listed complex, and part-privatises what was wholly social housing, it is nonetheless a development of intelligence and verve when the most likely alternative was demolition.
County architect who transformed public service and redefined school design along environmental lines

In 1985 Colin Stansfield Smith wrote: ‘Architects are the rightful custodians of the public estate because they have the capacity to introduce joy, imagination and wit into our environments.’

Arriving at Hampshire County Council in 1974, Colin inherited a vast estate of educational buildings, fire stations, old people’s homes, libraries and schools. In 18 years as county architect, he not only redefined school design in the UK but also changed the culture of public service. To avoid bureaucratic systems he created multi-disciplinary groups, each responsible for all the existing buildings and projects in its geographic area regardless of type. He invested in talent and grew a great team who worked ‘for Colin’, not the Council.

His belief that the local authority mindset of efficient building production must be replaced with a commitment to the environment was happily shared by his great supporter, council leader Freddie Emery-Wallace, whose maxim always to be ‘roughly right rather than precisely wrong’ suited Colin’s approach to the ‘approximate’ art of architecture.

Leading from the front, as he had done during more than 100 first-class cricket games for Lancashire during the 50s, he wore down committees by going on relentlessly about something slightly off the point and finding ‘functional pegs’ on which to hang his arguments — security, energy use, maintenance and so on — never the artistic or architectural reasons that he slipped through. He would win by stealth, by subterfuge, by confrontation.

In all my years working alongside Colin, first when he was professor at Portsmouth University School of Architecture, where we met in the 1990s, and later collaborating on various schemes, he often referred to one project that seemed to summarise his approach — Gosport’s fairly modest 1984 Bridgernary Community School. Using the need for a new sports hall as a catalyst, Colin took bleak system-built structures set in a sea of tarmac edged by chain-link fencing and prepared a masterplan for the site. He tore up the fences and built walls to link the best of the existing buildings centred on a new courtyard. The new environment became a more compact campus engendering a sense of place — ‘a walled garden, for growing children rather than just plants’ was one of his favourite analogies.

Newlands at Yateley in 1979 was the first of the Hampshire ‘big roof’ schools to attract attention. The large pitched roofs had an environmental driver, bringing ventilation and light into deep plans. They could not have been further from system-built flat roof schools and became champions for ‘critical regionalism’.

Now acting more like a private practice than a local authority office, Colin not only entered competitions and submitted work to the Royal Academy, but invigorated development by bringing in outside consultants like Ted Cullinan, Michael Hopkins, Richard MacCormac and Peter Aldington, plus engineers like Tony Hunt and Ted Happold. Hopkins’ 1984 Velmead School in Fleet was to spawn a move from brick and tiled pitched roof schools to elegant metal sheds, culminating in Colin’s Queens Inclosure School in Waterlooville five years later. In 1991 Bordon Whitehill School saw a move to timber sheds — yet this diversity in style was entirely consistent for Colin, who was fond of being aligned with Isaiah Berlin’s definition of a ‘fox’ who would draw on a wide variety of ideas, so long as it ended in quality.

He left Hampshire County Architects in 1992. I think it fair to say that he was exasperated by recent government disregard for high quality public architecture, for schools in particular, and could feel history repeating.

Colin maintained his commitment to improving the environment at Portsmouth School of Architecture by passing his knowledge to a new generation of architects.

He continued to design and I worked with him on a dozen or so schools in private practice (though only two were built), as well as a John Lewis store in his alma mater, Cambridge. Colin was wise, generous, warm and driven — he had an incredibly competitive edge and hated losing — so projects that ran aground in the exposed private sector were a constant frustration. He could take one’s breath away with an insightful angle on a design issue, or with remarks like: ‘When I had lunch with Nehru’, or ‘Siegfried Sassoon was a lovely man’ or ‘Now when I had dinner with Princess Diana, oh boy, she was soo sexy’.

Christopher Shirley Knight, elected 1949, London,
Dennis Bestwick, elected 1949, Bakewell, Derbyshire,
Alan Beaumont Owles, elected 1950, Guildford, Surrey,
Gordon William Hamilton Mchan, elected 1951, Dundee,
Maurice Wilson, elected 1951, Hexham, Northumberland,
David Nicol Barclay, elected 1955, London,
Derek Joseph Montague, elected 1958, Derby,
Bryan Rice Manley, elected 1962, Cardiff,

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TOO MANY COOKS

Engineers, non-educationalists, even conflicting professional views... architecture is contentious

ONE OF the things we can all learn from the diverse fates of Paternoster Square and King’s Cross so far is that putting schemes on exhibition is a waste of time unless the public can understand what is exhibited. At King’s Cross...the projects were wonderfully comprehensible, and the result was a slipstream of support for Norman Foster’s ‘hangar and landing field’ plan.

Not so at Paternoster Square. The net result at St. Paul’s was the greatest ‘mischievous commission’, ‘spoiler’ or ‘alternative scheme’ (choose your own title) ever to loom upon the architectural scene; classical revivalist John Simpson achieved a massive publicity coup with a picturesque little number that even Simpson had a major influence on the eventually built Paternoster development as planned by Sir William Whitfield.

to those who know what they like, even if they do not know how to change a tap washer.

Whatever the eventual outcome...the whole architectural commissions business will have to be confronted. If it isn’t, nobody’s job will be safe.

Editor’s note: Both Foster’s King’s Cross and Arup’s Paternoster Square were abandoned. Simpson had a major influence on the eventually built Paternoster development as planned by Sir William Whitfield.

context

RIBA Journal, August 1913. School building was a hot topic – but for medical rather than educational reasons. Education architect Percy Morris tried to make sense of things

WE ARE passing through a period of general unrest far-reaching in its influence, and architects come into contact with it at many points. In the direction of school planning it is especially active; and we are told by our critics that in this regard doctors and architects disagree, not only with the Board of Education, but also among themselves.

Since the opening of the 20th century events have marched rapidly, and the constant flow of legislation has been somewhat bewildering. The year 1902 saw the passing of a new Education Act, the extinction of School Boards, and the establishment of new Authorities. In 1907 Medical Inspection was embodied in the Administrative Provisions Act and marked the recognition by Government of a new factor in the case...then came the appointment of School Medical Officers fully equipped for an immediate operation upon the central hall on the grounds that it interfered with proper cross-ventilation.

Suitable colouring in regard to aspect and to afford variety must not be overlooked, and although its effect may be partly a matter of temperament, I am convinced it may exercise more influence than is generally recognised.

We must all have seen the appalling cupboards and other fittings, apart from desks, in the older schools, pitchforked into place without any sense of fitness, and designed by some monster who evaded a conscience even if he was conceded a soul. We now see that the furniture of a room must be designed when planning the building, and that it is as much a part of the general scheme as a door or a window.

RIBA Journal, August 1988. Martin Pawley weighs in on the King’s Cross and Paternoster Square megaprojects. The public wasn’t being allowed to compare apples with apples, he contended.

50 YEARS AGO
RIBA Journal, August 1963. The Raj depended on fine buildings, often built by engineers. But it was the British way of drawing that proved enduring, wrote Mildred Archer

INDIA, LIKE NORTH AMERICA, developed a colonial architecture during the late 18th and early 19th centuries. Wherever a number of British residents lived together, houses and public buildings in a bold classical style arose. They were the work chiefly of the East India Company’s engineers in the Bengal, Madras and Bombay armies. These versatile soldiers – often young lieutenants and captains – might suddenly be called upon to build a fort or a bungalow, a church or a palace. With the help of the textbooks which they had used during their years of training or illustrated books such as Vitruvius Britannicus or the Antiquities of Athens, they worked out their designs, adapting them to the climate and local materials. A colonial style of British architecture gradually evolved which reflected the good taste of the period. It was dignified and sometimes elegant, the strong Indian sunlight emphasising the proportions of classical columns and deep verandahs.

In the course of this work, Indian draughtsmen were instructed in British techniques. They were provided with Whatman paper and set to draw in pencil, pen-and-ink, wash and water-colour. They learnt perspective and British lettering...the Indian interest in British techniques has persisted in varying form for over two centuries and even today, as in the work of English architects such as Jane Drew and Maxwell Fry at Chandigarh, it still finds expression.
MY KIND OF TOWN

John Chamberlain explains why, despite all Lisbon’s problems, he just can’t stay away

WE CROSSED SPAIN and entered Portugal by car from London in 1962. Five large architectural students squeezed into a mini! We chose a mountain road at night but were turned back by police. That was 50 years ago.

The scenic route south was eventful. It being Christmas, Lisbon was busy — but hardly Oxford Street busy. Lisbon’s location, its several hills, is magnificent; a city with a domestic scale, both scenic and strange.

António de Oliveira Salazar’s dictatorship, isolated and discredited, hardly apparent, hid a subdued order, silent but noticeable. There were trams everywhere, clean streets and the characterful BMC cars, old taxis, and double decker buses.

There were no shopping centres, no frenetic London scene, no Carnaby St, the fashion was conservative and classical. Then dark suits were de rigueur for the street or the cinema. The first invasion of pop culture caused a riot. Traffic direction was an art form, a ballet-russo from raised podiums at each intersection.

People had favourites, gave presents as thanks at Christmas. The few cars were mostly guarded at home and just rolled out at the weekends. The city had a retro atmosphere.

I lived centrally, in a dilapidated working district, Barrio Alto, now chaotic, overflowing with youthful disorder. Streets had a night watchman… a key man, holding all the keys to the front doors. You whistled if you wanted your door open, even at 3am.

Today, although the trams (and key men) have almost disappeared, the quaintness remains. A domestic street scene prevails but with an aura of dilapidation...

Cinderella city

Now Lisbon is a Cinderella city, abused and dilapidated. There is a climate of concern, the economy is moribund and people apathetic. Compared to London’s well kept buildings, Lisbon seems neglected. Buildings need rehabilitation and its many squares are ill-used. Regal buildings lie empty, awaiting rent reform or economic improvement. The essential beauty of Lisbon is cloaked by this notable accidental decadence. Amazingly, against the odds, the atmosphere is one of expectancy. The rags to riches dream is the Cinderella syndrome of fantasy. The hope is for better times to come.

The modern veneer of commercial investment, hotels offices, newer cars, adds nothing very eventful or exciting. The ‘Baixa’, Lisbon’s 18th century core, is essentially the same — more international chains, fewer local shops, and an air of indifference prevails. More traditional shops close each day; they are in decline, as everywhere. There is a serious need for regeneration.

Portugal’s capital city has suffered serious depopulation. In the 1960s a million people lived there but now there are less than 700,000 residents. On the other hand, tourists fill the esplanades, enjoying what is one of the best climates in Europe. Here they see this disorderly charm as a benefit, avoiding the frenetic commercialism of other cities. To the visitor, everything is cheap and the restaurants are full. But stray from the tourist routes and those empty buildings are everywhere. That’s when you see the other side, and visitors who stumble on it are suddenly aghast at the disorder.

Lisbon is magic. It has a human scale, variety, Gordon Cullen type townscape, superb urban places, dramatic views — see Alfama, the oldest part of city, from the Nº 28 tram route… still in use, but just! The city is easily navigated, delineated by the extensive river front. But this is an eternal building site, where new development is still being discussed; Lisbon’s politicians discuss a lot.

Majesty and neglect

Seen from a ferry boat, Lisbon is majestic, its reddish evening hue, tiled roofs and low profile resplendent. There have been a few new buildings and renovations over the last decade but whole areas are blighted; the state prevaricates, it has other agendas. Buildings become family disputes; they have low rents and lack of money feeds neglect. Rehabilitation is needed but accounts for just 20% of building work, while new building has stopped.

The crisis in the Mediterranean peninsula has reached unheard of proportions for architects: a 70% reduction in employment opportunity, and record bankruptcy figures appear daily. In Spain most graduates are out of work and building has halted. Emigration from Portugal has reached 1960s proportions due to the banking crisis.

Eduardo Souto de Moura has suggested emigration as a career move in Portugal. The prime minister states that it is an opportunity not to be missed! Souto de Moura has gone to Zurich to open an office and even Álvaro Siza is rumoured to be thinking of closing up here. Under Salazar in the 1960s, emigration was designed to reduce urbanisation, to reduce pressure on the regime and divert investment to industry. It was always a response to despair, a forced exile from rural poverty. Now every graduate requires a suitcase.

But now I am back in Portugal. After leaving to find work in the UK, I realised that I couldn’t stay away. After two years of practising in Cornwall and then London, the planning system and the replication demanded on renovation work in the UK, the need for a raincoat and the meanness of a bedsit wore me down. So I am back in the beautiful but blighted Lisbon. And hopefully, soon, things will change… hopefully.

John Chamberlain is an architect based in Lisbon
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COLOUR AND TONE

This characterful show tells us as much about Lord Rogers and his influence as it does about his architecture, says Eleanor Young.

Even by the age of 80, few architects can have had the impact that Richard Rogers has. The Inside Out exhibition at the Royal Academy’s Burlington Gardens site is a reminder of how Rogers has not only designed fantastic ground breaking buildings — like Lloyds of London, the O2 Centre and Bordeaux Law Courts — but has also been instrumental in changing London for the better, with the mayor since 2000 and through recalibrating the UK’s planning system on density via the Urban Task Force. And then there is Europe. ‘One of the proudest moments of my career was when the French government agreed to give half the Pompidou Centre site to a public plaza,’ Rogers recalls in one of the quotes.

Pin boards take drawings up into the heights of the ceilings in the two galleries that contain the meat of the exhibition, beautiful largescale models ride on plate steel tables in the intense colours that mark out both Rogers’ work and shirts. The RA’s Summer Show next door seems like a (well stocked) jumble sale in comparison.

A tool belt of paraphernalia, books, notes and photos slung at eye level around Inside Out’s two intense galleries adds texture and team to Rogers’ achievements. So as well as photos of him as Tate trustee (where he helped appoint Nicholas Serota as director), we see the texts he was reading at Yale with Su Rogers at the time he met Norman Foster, his loopy, uneven hand spelling out his ideas on the Tokyo Forum, the work of his cousin Ernesto Rogers and a letter from MP Michael Heseltine accepting his invitation to an exhibition of ideas, London as it Could Be.

This lobbying and offering of expertise to politicians and a modest, approachable way of operating is perhaps what has made Rogers such a significant architectural player in public policy. It made the influential Urban Task Force, which was also of course helped by Rogers’ personal relationship with John Prescott. We see here a model for active engagement by architects with the system and its politicians on behalf of the people. But attempts by his practice to serve people more directly through architecture have struggled. The Zip-Up House never really got beyond the prototype and the practice got to complete only the first phase of unitised Design for Manufacture houses at Oxley Woods, Milton Keynes.

There is a particular pace to the exhibition thanks to the compression and release in both the Burlington House architecture and son Ab Rogers’ exhibition design. The first hint of it is a huge pink Heathrow Terminal Five node that Rogers’ aficionados will recognise from his earlier show at the Pompidou and elsewhere. Having climbed the building’s grand stair you enter through a ‘mousehole’ into an intense pink space, with poster style presentation. It avoids bottlenecks of visitors queuing to read small explanations, but do we want to read about Rogers Stirk Harbour + Partners’ constitution before even seeing a project? The piazza gallery has a similar overscaled set of graphics as if to compensate for the emptiness. But at least this is meant to be filled with people, debating on the staircase, reading on the benches, talking over coffee. It is very in tune with the way Rogers talks about public space and, when packed with people at its talks, will no doubt have a real buzz.

This is a far more characterful show than the mega Barbican exhibition on Rem Koolhaas, and less wearing and worthy than the Whitechapel on Mies van der Rohe. There is a sense of a life documented but also an exuberance and colour that somehow makes radical ideas seem sense. Like Rogers’ life, it is a good a model for design, as much as for political, engagement. If that sounds too serious, don’t miss the Lego Pompidou model.

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This year’s Awards have turned up more exquisite and imaginative projects, painstakingly reduced to a shortlist of just 30.

THREE HUNDRED and eighteen entries amount to a fairly hefty document but sifted, sorted and assessed the shortlist of 30 pieces of architecture and furniture for the 2013 Wood Awards has become a slice through buildings using timber most expertly and inventively. The shortlist includes two very different homes by Knox Bhavan Architects, previous Wood Award winner; the masterly Colyer-Fergusson Building by Tim Ronalds Architects; and the intriguing Roominaroom designed by Atmos Studio with its expressionist curves. Blackpool’s Tower of Love is not the first wedding venue (churches make a regular appearance, this year included), but certainly the first in gold and fabricated in cross laminated timber. The Wood Awards winners will be announced on 19 November and a full supplement will be published with RIBAJ December issue.
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LISTINGS

PREFABS: ‘PALACES FOR THE PEOPLE’
Photographer Elisabeth Blanchet’s archive opens the doors and hearts to the two bed prefabs that offered a little luxury to Londoners who lost their homes during the Blitz.
> To 2 August
Photofusion Gallery, 17A Electric Lane, London SW9 8LA
www.photofusion.org

ROYAL ACADEMY SUMMER SHOW
Eva Jiricna curates the architecture room at the RA’s annual Summer Show.
> To 18 August
Royal Academy of Arts, Burlington House, Piccadilly, London W1J 0BD
www.royalacademy.org.uk

THE SPirit OF UTOpIA
Playful, proactive and creatively pragmatic models for social change, from botany to pottery to clinics. With new commissions and installations from Theaster Gates, Ha Zv Yu Zu; Superflex, Wayward Plans, Peter Liversidge and others.
> To 5 September
Whitechapel Gallery, 77-82 Whitechapel High Street, London E1 7QX
www.whitechapelgallery.org

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Photography by the sublime Hélène Binet and curated by the cerebral Mohsen Mostafavi, this exhibition offers a taste of Hawksmoor’s London churches.
> 1 September
Somerset House, Strand, London WC1R 1LA
www.somersethouse.org.uk

RICHARD ROGERS RA: INSIDE OUT
Career retrospective right back to his reports from the Architectural Association (not all good). Includes early work with Renzo Piano and unbuilt projects. See review page 18.
> To 13 October
Royal Academy at Burlington Gardens, London W1S 3ET
www.royalacademy.org.uk

EXTRAORDINARY STORIES ABOUT ORDINARY THINGS
Six stories with objects, including Nationalism, London 2012, Plastic and Modernism.
> To 4 January 2015
Design Museum, 28 Shad Thames, London SE1 2YD
www.designmuseum.com

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ARCHITECT IN THE HOUSE
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> 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.
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EXCHANGE

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

COME ON FOR EILEEN
I read with interest and endorse RIBAJ’s review of the exhibition of Eileen Gray’s work at Pompidou Paris. (Shades of Gray, June 2013, David Brady). It was indeed wonderful to see ‘up close’ the highly decorative lacquered pieces, now in private collections that predate E1027, and her more functional creations.

I don’t want to share the author’s pessimism that her legacy is ephemeral. Ireland has honoured her with a permanent exhibition at Collins Barracks, in Dublin.

E1027 is being slowly restored and it is well worth taking the pedestrian path from the Gare to visit – of course by prior arrangement with the Tourist Office, though visitors should remember that the 100m² house is not designed to standards of ‘universal accessibility’.

It is my view that in our world of ‘virtual reality’ the time is right to create a virtual visit to the site which could show the house without Corb’s murals and with the terraces gardens restored.

A good student project!
Mary McKeown, via email

INTERNS: WHERE TO START?
In light of Angela Brady’s ‘No place for unpaid interns’ stance and in my role as a director of a well established Merseyside architectural practice, I am becoming increasingly aware of the presence of architectural graduates not being paid for Part I and Part II placements.

I cannot see any benefits awarded to the architectural profession by practices carrying out such poor practice conduct and the potentially dismissive attitude being given to the future generations of our profession.

For the practices who, like us, do pay graduates completing practical training, is it any wonder that the profession is finding itself submitting tighter and tighter fee proposals to win work? I agree with Angela that ‘working for free is not acceptable’. Who is going to start the process of dealing with the reality of this ‘very wrong’ working practice?

Maria Killick
Ainsley Gommon Architects

BY GEORGE!
I think Hugh Pearman’s usually fine historical sense may temporarily have deserted him when he described John Nash’s patron as George III (Profile: Alistair Smart, July 2013, p. 40).

In fact Nash’s patron was, of course, the Prince of Wales who became Prince Regent in 1811 and George IV 1820-1830.

Roger Turner, London N11

Whoops! – Ed

SIR COLIN’S TEACHING
The death of Sir Colin Stansfield-Smith in June was a great loss to the profession.

It may not be generally known that Colin was emeritus professor at the Portsmouth School of Architecture and was still teaching in studio right up until April this year.

He was actively involved in a final year postgraduate studio, bringing together his vision and local contacts to set up ‘Edge City’, a student urban and architectural design project uniting Portsmouth and Gosport through urban and architectural study of the harbour and waterside developments.

Responding to his commitment, enthusiasm and demanding challenges, students were pushed to explore their rich local context with rigour and to develop visionary design proposals.

Colin subsequently ensured that student projects were presented to local stakeholders with a view to using student output as an agent for change in the city.

An exhibition of the final year M.Arch RIBA Part 2 student work on ‘Edge City’ was dedicated to Colin as part of the Portsmouth School of Architecture end of year show.

Francis Graves, Portsmouth

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RIBAJ dipped a toe in the water and found a flood – 250 people entered our drawings competition and hit the judges with a strikingly high standard. We celebrate a skill that is decidedly alive – and kicking.

**BULL’S EYE: THE WINNERS**

**THIS WAS** an experiment, one that has worked out better than any of us hoped. Architecture is all about communicating ideas, and drawing, of whatever kind, is the best way of doing that. So send us your drawings, we said – hand drawing or computer rendering, we would go only by the quality of the finished work. Anyone could enter, though we did limit drawings to three per entrant. Three judges of note signed up – artist Cornelia Parker RA and architects and wizard drawers Professor Alan Dunlop, and Narinder Sagoo of Foster and Partners.

As a first-time competition, with the only reward for the winners being the glory of publication, we thought we’d do well to get 100 entries for Eye Line. In the end we got nearly 250. They came from all over the world, from students – some schools of architecture went for it in a big way – and practitioners, including several well-known names. Traditionalists and modernists and fantasists entered. Some were scribbled sketches, some precise working drawings, some like graphic novels, some works of art only tangentially alluding to architecture. Some were very colourful, many monochrome. Some terrible, some marvellously good. Given that most of you entered three images, that meant an awful lot of drawings.

And so we assembled, one morning in late June, in a viewing room kindly provided by the St Gobain Innovation Centre. What struck everyone was not just the exceptional quality... ‘The standard was very high, the shortlist strong and the winner exceptional,’ said Dunlop. Sagoo added: ‘We made it seem easy but the standard was enjoyably high.’ And Parker, for whom some of the arts of architectural drawing were new, ‘really enjoyed it.’

So – we all had fun. But who emerged on top of the pile, and who scored very highly? Jan-Carlos Kucharek takes us through the winning entries. HP
Analysis | Drawing | Eye Line competition

Working their way through 50 shortlisted Eye Line submissions, the judges began to see an evolving conversation for the entries that were catching their attention. It was for a bold confidence in the depths of the drawing, about chiaroscuro effects, about the white of an empty page doing as much for the image as the drawn areas. It was for the artist’s belief in the drawing’s potential to take you where you might not have initially imagined going. For the drawing to be a means to an end and not an end in itself; and for it to engage the viewer with its own narrative. Tom Noonan’s Bartlett diploma project had all these aspects in spades and he was unanimously voted winner.

‘This work gives a huge amount to the viewer,’ remarked Cornelia Parker. ‘The kind of artists’ work I like is about creating the space for the viewer to project themselves into it, and not being closed off by the artist’s intent — Noonan’s work clearly demonstrates that.’ For Narinder Sagoo, his execution showed not just skill but intelligence: ‘I love it when people use digital media in hand drawings as a means to get from A to B in the quickest and most efficient way: the marriage of the two here is incredible.’ Alan Dunlop was deeply impressed by the layers of detail, observing: ‘Individual components of the drawing stand alone as images, and are all treated with the same detail and respect. You could break each of these images into six or seven drawings and each would be justified in its own right.’

Compositionally, Noonan’s imagined industrial/techno-rural landscapes are supremely confident; Parker calling them ‘radical’. The white of the page speaks as much as his layered graphite darkness, she said, which can be interrogated to reveal the eco-

1st Place
Tom Noonan DipArch
Hawkins\Brown
Reforestation of the Thames Estuary

Above: Noonan’s immensely accomplished and detailed drawings merge the best of hand drawing and digitised techniques.
industry within it. Dunlop said that ‘everything appears to be happening in the bottom of the picture, but it’s all part of a much wider frame of reference’. Skilful plays of scale are also evident. Parker ‘loved the weird rule-breaking regarding scale. Are things a clump of wood blown up? Is that a wheat sheaf or a machine? In these landscapes things become something else – there’s an otherness to the work.’

But do drawings of landscapes constitute architecture? Sagoo thinks so. ‘The work explores scale, it’s inhabited by humanity, and despite the eco-system narrative running through it – all these are part of architecture.’ And despite that narrative Noonan’s work has a heart of darkness about it. What exactly is going on in this industrial landscape? What are the geysers spewing? Is it being re-forested or ravaged? Look deeper into the images and there’s a creeping sense of unravelling disquiet. Are things being assembled or deconstructed? We can’t be clear, even if the artist is. But one thing is for sure: in its sheer skill of execution, crafted composition and subliminal Breughelesque narrative power, Noonan’s work made him the worthy winner of Eye Line.

‘Look deeper into the images and there’s a creeping sense of unravelling disquiet’
2nd Place
Emma Gibb MArch
Scott Sutherland School of Architecture
Boat-building centre, Glasgow

Emma Gibb’s large scale sectional perspectives of her architectural Master’s thesis, a boat-building centre in Glasgow, caught the eye and imagination of all the judges for their hand-drawn, crafted execution. Gibb claims that in her method of representation she felt compelled to express physically the notion of craft implicit to her brief — hence the time and labour put into her sectional perspectives. The effort was acknowledged fully by the judges, with Sagoo calling them ‘incredible in their skill of resolution’. Initial references tip their hat to Paul Rudolf, although Dunlop’s own technique also figures — he was her tutor (so had to abstain from commenting); but this did not stop the other judges praising the work. Parker cited her experience that ‘when you’re a student, you tend to adhere to the cult of teacher’, but also understood the artistry in the work as something far beyond that of the mere copyist. ‘The thing about her work is that there’s an intrinsic confidence to it,’ she noted. ‘She has taken on board her educational influences, but is now developing her own mature style.’

In her method of representation she felt compelled to express physically the notion of craft implicit to her brief — hence the time and labour put into her sectional perspectives.

TOP: There’s something of the 1950s in Gibb’s painstaking pen and ink technique.

BELOW: Exterior perspective of her Glasgow boat-building centre.
3rd Place

Jonathan Gibb, AIA NZIA
Studio B Architects,
Melbourne
‘Empty Windows’ and ‘Undercroft’

CURTAINLESS WINDOWS were the inspiration for New Zealand architect Jonathan Gibb, using the medium of graphite on polyester film, in his foray to the dark side. Gibb’s drawings have an inky intensity so strong that Parker wondered whether he started with a graphite covered sheet and revealed the film beneath with a putty rubber. Whatever one thinks of the seeming plainness of the subject matter, Gibb has managed to evoke what Parker called ‘the moodiness of a film noir’. Dunlop appreciated the ‘chiaroscuro effects that demand a hell of a lot of skill’. While the drawings say nothing overtly, the judges all began coming to their own grim conclusions. Sagoo imagined ‘a form about to walk past the window’, while Parker asked if ‘skulls lurked in the shadows’. The unspoken narrative and evident skilled hand of the renderer made this effort worthy of singling out. ‘They are like a beautiful, blurred photograph,’ said Sagoo. ‘I imagine that in the flesh these drawings have a real physicality to them,’ remarked Parker, adding: ‘The crack of light in that last image is just gorgeous.’ A worthy third place.

‘While the drawings say nothing overtly, the judges all began coming to their own grim conclusions’
Commended

Janis Atelbauers, BA Year 2
University of Westminster
Theatre

PART I STUDENT Janis Atelbauers’ sectional perspective cut through an 18th century theatre, despite its representational technique, beguiled the judges both with its subject matter and the skill of the composition. Objects depicted, such as the ‘thunder-maker’ and the ‘rain-mechanism’ elicit curiosity from the viewer over and above the complexity of its timber structure. Parker called it a ‘lovely image, and what I imagine is a proper technical drawing.’ Sagoo was taken with the complex decision-making process that resulted in the drawing looking like it does, especially with where the renderer chose to cut. ‘It’s not easy to get sectional cut lines right, and drawings can easily be ruined if you get them wrong,’ he said. ‘What he’s kept and what he’s removed looks like the product of a skilful selection process.’ Dunlop, while calling it ‘beautifully drawn,’ labelled himself ‘anally retentive,’ for asking ‘why he didn’t finish the stair — it’s a curious place to cut off the drawing.’ But Sagoo defended Atelbauers’ decisions, saying: ‘Sometimes it’s tempting to draw the whole thing, when in fact all you really need to draw is part of it.’

‘What he’s kept and what he’s removed looks like the product of a skilful selection process’
PARKER, a BSc Unit 4 tutor at the Bartlett, lets his imagination run when committing his own architectural thoughts to paper. The judges were impressed by his depiction of three-dimensional forms in a manner that gives them a two-dimensional abstraction. Dunlop read the work as in the spirit of past master Lebbeus Woods, who evoked a fantasy world all of his own making. Pearson presents us with impossible structures suspended in a huge diagonal grid of cobwebs. Parker thought his images ‘amazing’, with Sagoo calling the ink and acrylic drawings ‘incredible work’.

‘He depicts three-dimensional forms in a manner that gives them a two-dimensional abstraction’
IN THE CONTEXT of climate change, there’s a lot of thinking going on about how the world will deal with rising sea levels, but Part II graduate Janinder Bhatti brings to this debate a fantastical methodology for its representation. Produced for her Diploma year project at London’s Bartlett School, Bhatti’s ‘Manhattan Island Bluebelt’ imagines the scenarios created from the ebb and flow of these rising global tides. Sagoo was particularly enamoured with the technique of mixing hand drawing with digital rendering, which he felt was shown here. ‘I’m interested in how students are creating digital drawings that look hand-drawn,’ he said. ‘You have to look at them twice and zoom in to see what they are.’ It’s not the only thing you have to look twice at. The judges were intrigued both with the subversion of Ordnance Survey representation, and what seems the complete reversal of land and water evidenced in the main plan views. What is the blue in these images — walkways? Is the grey water? If not, then what? The subtle red herrings set up in the images gave the work a murky resonance.

The idea of a water-based urban park is explored in mysterious satellite-style view (above) and conventional mapping (left).
Scott Bennion, MArch
Gras Architects
In the manner of Hugh Ferriss and Paul Rudolph

Commended

CURRENTLY WORKING towards his professional qualification at Gras Architects in Edinburgh, Bennion claims the influences of Paul Rudolph and the legendary American renderer Hugh Ferriss as the prime inspirations for his M.Arch project. He’s done well; his perspectives, created using nothing but an HB pencil, are a fitting homage to Ferriss, and impressed the judges with their atmospheric quality and palpable sense of scale. The sectional perspective, rendered in three different pen weights, also has strong formal composition. Sagoo appreciated their ‘atmospheric quality’, while Parker claimed that the images had a ‘depth and richness that demanded a closer look’; the images seeming to be created as much with the eraser as with the pencil itself. Dunlop felt that on further inspection one image fell down, as ‘the columns seem to have no structural logic’, and Sagoo questioned the use of the shadowy forms. But despite this, all the judges agreed that there was a silent scale and power to the renders that honoured the ideas of the people that inspired him.

‘The images had a depth and richness that demanded a closer look’
Commended

Jimi Deji-Tijani, BA
University of Westminster

Think, Process, Create, Refine, Visualise

Commended

Niall McLaughlin Architects
Alzheimers Respite Centre, Dublin

SIMILAR GAMES seem evident in an image that Niall McLaughlin architects created to convey its Dublin Alzheimers Respite Centre, the drawing almost defying the logic of simplistic representation. But here, the sense of feeling ‘at home’ is conveyed through more sensory means. Dunlop knows the completed building and likes it, but had to ask: ‘Is this a drawing or an American quilt?’ Sagoo felt it almost suggested the confused state of Alzheimers, saying: ‘As a drawing it’s quite hard to read; it seems to have all different kinds of colours and layers — it clouds your mind.’ Pearman remarked that it is the kind of drawing that draws in the client and ‘sweetens the pill of the actual design’. Perhaps conceding something to the fact that the technique was deliberate, Parker claimed the drawing was ‘like a Rousseau painting — it’s the kind of image that takes you down a lot of different avenues’. What the judges did all agree on was that the drawing’s simultaneous complexity and naivety gave it a layering worthy of recognition.
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Commended
Kishan Bhopal, BA Year 2
University of Westminster
Bath House

Bhopal’s Urban Bath House impressed all the judges with its blend of hand drawing layered over digital rendering images that stood up to a 500% zoom. ‘We’re blowing this up a lot and the shadows on the structure are still beautiful,’ said Sagoo. ‘There’s a loose freehand style being layered over it and it works really well.’ Parker felt ‘there’s a lot of pleasure gone into the representation’, and that ‘the image seems to have been enjoyed by the artist.’ Dunlop and Pearman were intrigued that the slightly fantastical nature of the drawing was brought down to earth with the logistics of plastic pipe runs, Pearman saying: ‘It’s like the tutors said: Very nice, but how do the drainage runs work?’ Parker called it ‘film noir meets pragmatics’; but all saw a compelling grittiness there that belied the representation of hygiene. This sense of friction gave the drawings resonance.

Commended
Samuel Fisher, MArch
University of Lincoln
Here I am Dystopia

Fisher imagines a future cityscape free of forms generated via intellectual concepts. Where there is no metaphor, he claims, buildings are ‘without hidden dimension, and erected for no other purpose than to say here I am: a series of one-liners’. In his computer rendering of this world Fisher took everyday consumer objects and exploded them to grotesque scale. ‘The sepia visualisation has elements of Fritz Lang’s Metropolis,’ said Dunlop, while Pearman added that it evoked ‘New York of the 1920s’. Sagoo praised the level of the composition. ‘It’s not easy to take a hundred or so different sources and marry them together like this,’ he observed, adding ‘Done badly, it doesn’t work at all.’ Parker noted that ‘there’s real skill shown in bringing together elements of different scales to read together – and I love the image’s subtle, slanting light. The set-up for the play in scale is a subtle thing – the fantastical main view is book-ended by real buildings skilfully drawing you into the trompe l’oeil effect. I’d have that on my wall,’ Sagoo concluded.
Tchoban Foundation’s Museum of Architectural Drawing counterposes the robust stone massing of the building with the delicate reproduced etchings of the drawings it houses. It is archive, celebration and lifeblood for a disappearing art.

Words Jim Hudson | Pictures Roland Halbe

**FINELY DRAWN**

*The First Glimpse* from the street is striking: huge stone blocks, each carved with intricate hieroglyphs, are stacked against the end of a 19th century Berlin terrace. On closer inspection, the blocks become a building, with each floor level presenting a massive solidity, contrasting only with the top floor — an entirely glazed box that reflects and merges with the sky.

This is the Tchoban Foundation’s Museum of Architectural Drawing, a small and in every sense personal work by architects Sergei Tchoban and Sergey Kuznetsov of SPEECH Tchoban & Kuznetsov. The Foundation will house Sergei Tchoban’s own collection of (currently) around 600 drawings, and the architect has designed every detail, down to the door handles and furniture. The foundation aims to show three exhibitions a year from other collections, lending some of its own in return. The present display is of beautiful drawings by Giovanni Battista Piranesi, on loan from Sir John Soane’s Museum in London, which in turn is showing a selection from the Tchoban. The foundation’s archive ranges from the 16th century to the present, from Cerceau to Gehry, as well as Tchoban’s own drawings. It aims to promote the use of architectural drawing — increasingly a lost art, and a subject close to Sergei Tchoban’s heart.

The building’s form and orientation were carefully considered, as was the use of enlarged fragments of drawings from the collection (the ‘hieroglyphs’) on the facades: ‘This specific corner lot was chosen to accommodate the foundation, since it allowed for the distinctly sculptural appearance of the
The contrast of fine architectural drawings and the three-dimensional composition of volumes expresses the special relationship between drawing and construction,’ says Tchoban. It alludes to the fact that the drawings on thin paper sheets are seen as rather delicate, sensitive and of course 2D objects whereas built architecture is much more robust, larger in scale and, in a sense, archaic. Yet, the building derives from the drawing.’

The five storeys plus basement contain two small picture galleries, a storage room for the rest of the collection, a reception area and a fifth floor office with two large roof-top balconies. For its size, the building’s volumetry is more complex than it first appears: each storey-height ‘block’ has a slightly different orientation or shape, with small cantilevers; and a larger cantilever for the glass box of the fifth floor. Unlike most efforts to make glass buildings ‘dissolve’ in the sky, from certain angles this one really does, with the occasional puzzling reflection of a brick chimney or two. Tchoban describes the cantilevered glass upper storey as the ‘crest’ of the building, ‘creating a relationship between corpus and top that is characteristic of European architecture.’ The glass signals the functional difference of the top floor, and creates a beacon of light at night.

The new building stands on the perimeter of the former Pfefferberg brewery, an extensive complex of 19th century red brick buildings now converted into other functions, most notably the Aedes architecture gallery/campus, and the multi-storey workshop and office of artist Olafur Eliasson (his building directly abuts that of the museum, and some of his works-in-progress can be glimpsed through adjacent windows). Surprisingly, the minimalist, irregular form fits comfortably among its neighbours, helped in part by the exuberant range of 19th century styles around it (the brewery itself crashes neogothic with industrial, then competes with the wedding-cake stucco of the surrounding street facades). It also helps that sleek minimalist residential interventions are a familiar sight in this highly gentrified district in the former east Berlin.

A small criticism would be that the scattering of irregular window openings at ground level and to the rear elevation overpowers the facade engravings whose lines they follow. The windows’ flush glazing is very
dark in contrast with the sandstone-like finish, and somehow detracts from the illusion that this might be a building hewn from solid stone. Motifs derived from the drawing collection continue inside the building: on the longest wall of the entrance room they are inscribed into walnut-veneered full height panels. The museum is open to the public, although the atmosphere on entering is one of hushed privacy: a private members’ club, finished almost entirely in dark wood. Bespoke glass display cases along one wall are already stacked with architectural tomes. The only daylight is filtered through a number of small, irregular shaped, obscure-glazed openings.

The two gallery rooms have no natural daylight (due to the sensitivity of the collection), with low level lighting and, at the time of writing, muted red and grey colour schemes that echo those at the Soane, and underpin the greys and reds of Piranesi’s beautiful drawings.

The top floor office level, by contrast, is an explosion of light: glazed on three sides, with two deep balconies. The structure has an outer, fresh-air ventilated glass facade, and solar gain is mitigated by automated blinds that lower automatically in bright sunlight (creating an unexpected ‘Bond villain’s lair’ moment). The view is surprisingly impressive – Berlin is a not a high-rise city, and new construction is still largely restricted to a building height of 22m.

The attention to detail continues through the whole building, including the casting of the dark grey concrete staircase, bespoke brass handrails, matching brass door handles and other fittings, and the walls behind the glass lift, where the external engraved pattern appears again. The dark walnut theme of the ground floor also flows through the galleries. Accessed from the second floor picture gallery is a small room with a single fully glazed wall that looks onto the street. It is furnished with only three concrete cubes, which are also ‘engraved’ and appear to be cut directly from the facades. They serve as seats – it is, perhaps, the best space in the building.

To describe a building as a ‘jewellery box’ is a well-worn cliché, but here it is genuinely applicable, and clearly a concept the architect had directly in mind, successfully executed. Berlin’s newest museum has a magazine-friendly iconic image, but, more importantly, a thoughtfully designed home for its contents.
Sometimes I am not popular, admits Jackie Lowe. As principal architect at Essex County Council and client advisor Lowe sees herself as a critical friend, on Takeley School that meant pushing contractor and architect to get the best building but also offering reality checks to the school along the way.

Lowe’s put together the tender document for the school to go out to the SmartEAST framework at Stage B. Into it was fed site analysis and school visioning. The requirements of Building Bulletin 99 were amended to take into account Essex’s own criteria.

We were trying to get the best and higher priority items delivered, she says. In the tender documents the story space was an option to get it in on the original budget. The problems always come down to money, she says, so there was a point at detailed design where they couldn’t get the finishes they wanted. But she is still proud of the process. I have never known a project where scheme design at stage B gets delivered at stage K. I still can’t believe we delivered it, Lowe says. The open book contracting was an important part of it. It allowed an exploration but not a running away with ourselves, she says. And there were no surprises, no resentment.

Obviously the county has a stake in the process and the section 106 contribution was channelled through it so it was not simply a consultant for the school. The school wanted a high quality end product, says Lowe. Whether funding allowed that I will stay quiet on. But the money that was spent proved good value in her opinion. Takeley got its money’s worth, she says.

Because Takeley went ‘so well’ lots of the processes have been adopted for more recent projects, tender documents, viability work and employers requirements were all new for Takeley but will be used again. Unfortunately the

**DATABASE**

**MUSEUM OF ARCHITECTURAL DRAWING, BERLIN**

**IN NUMBERS:** Total area 498 m², 5 floors 1 basement, 600 drawings

**KEY TO DRAWINGS**

1: Opening picture window
2: Lift
3: Stair
4: Library and shop
5: Exhibition
6: Archive space
7: Admin offices and conference room
8: Outdoor terrace
Although an early sketch for the museum project (on display in the basement level) suggests a number of different drawings on the facades, the final design reproduces different fragments, predominantly from a single architectural drawing by Italian set designer Pietro di Ottavio Gonzaga (1761-1831). It was the first significant drawing acquired by Sergei Tchoban: ‘Each storey was supposed to feature a distinctive motif, revealing even from afar that the elevations contain architectural drawings. The drawings by Gonzaga … were particularly applicable, regardless of relating each one only to a certain storey of the building or missing and adding them.’ The facades are not carved stone panels, as they first appear, but are actually loadbearing concrete, cast in situ. A pigment additive was carefully chosen to create a sandstone-like effect. The fragments of drawings were digitised, arranged and composed, then recreated with a CNC cutter on a board, from which liquid plastic moulds were taken. These moulds were then used in the formwork for the onsite concrete pour. Each image is repeated horizontally along the facades of the blocks, often in diminishing widths, reducing almost to nothing. The effect is that of the pages of a book or sheaf of papers being flicked through, and the allusion is reinforced by three of the block ‘ends’ having a pattern purely of uneven vertical lines.
It is one of the most sustainable building materials there is. Lead sheet has been around for centuries, but it is also a great contemporary building material as it is famously long-lasting, flexes with building movements, and is 100% recyclable at a lower energy cost than other metals. Apart from all that it looks pretty good, as Renzo Piano’s Rome Auditorium and the roofscape of Michael Hopkins’ Glyndebourne Opera House, shown here, amply demonstrate.

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.

Send your projects to leadsheet@ribajournal.com, contact us on 0207 496 8329 or send by post to: Richard Tomlin, RIBA Journal, 15 Bonhill Street, London EC2P 2EA

DEADLINE : Friday August 9th 2013
‘DADDY... where do I come from?’ Ah, the question that will have the face of any parent frozen momentarily as they assess the knock-on implications of the statement ‘From mummy’s tummy.’ But just as Angus Dawson explains in this month’s legal column (p.56), ‘the questions which ought to be the simplest prove the most difficult to answer’. I remember, aged nine, listening to our teacher Sister Lawrence explaining the facts of life to us; I came away from that with a vision of... well, I’d better not say. The reality, when I found out, was no less traumatic, but I digress...

Dawson’s example hinges on the fact that it is partly contractual and partly oral. It is also about who exactly the signatories are and the liabilities they sign themselves up to and on this (as with marriage and procreation, one is tempted to add) he urges caution. The interpretation of personal rather than company liability off a signature could provide insurers with a way out of paying out on a PPI claim. Or you could be signing a contract with a company that has no actual assets and you’ve no recourse to a loss claim. Dawson advises that this cannot be about verbal assurances or mere trust – but finding out will involve treading with tact, diplomacy and intelligence at the outset to clarify your position. There’s an old Spanish proverb that goes ‘Lock your door and preserve your neighbour’s honour’. I’ve always thought it lovely because of its plain good sense, despite its seeming so counter-intuitive. It applies here.

On another matter, for those of you out there still asking yourselves whether your office should start signing up to BIM, we’ve given you a bumper three pages of advice and opinion on the subject; but the recommendation seems to be ‘yes’.

But take a word of advice from me first. In July The Independent said we were in for a heatwave and they seem to be right; so grab your iPad, get outside, log-on to our website and read about B-I-M in the S-U-N! Happy holidays!

JAN-CARLOS KUCHAREK

WHO’S WHO AND WHAT’S WHAT

The mirror. Say what you like about it (and it’ll say it right back at you), they’ve been a fundamental part of Western cultural consciousness since Narcissus fell in love with himself in a still pool and Perseus lopped off the head of the Gorgon by buffing up his shield and watching her reflection to avoid being turned to stone. So it’s no surprise that architects, with their egos, should find mirrors so enthralling. From Louis XIV founding St Gobain so Hardovin-Mansart could deck out the Halls in Versailles in 1678, fast forward to 2009, where Japanese architect SANAA forced us to see the world differently with its serpentine Pavilion (inset); and it’s Narcissus all over again. With such mercurial form it’s as if you’re looking up to cop a good last look at yourself before you sink without trace. as the rain fell down from its edge, the drips would unsettlingly race towards you like a slo-mo bullet in the Matrix. Four years on and ‘Ooh la la!’ there’s another big ‘mirroir’ installed in France – this time Marseilles, with Foster+Partners’ ‘Ombrière’. No chance of the rain here, but at 46m by 26m, it’s of a scale that would make the Sun King cringe. It might be in Provence, but it’s the provenance that interests us.
Melbourne’s new Design Hub is built for sustainable cooling, but its glass disc facade is also waiting to harness the sun

RAPID RESPONSE UNIT

FOR A BUILDING full of post-grad design students engaged in research, it’s fitting that the very fabric of the Royal Melbourne Institute of Technology’s new Design Hub is conceived as a research site in itself.

Architect Sean Godsell has a track record creating buildings with double facades that offer protection from the harsh solar conditions of the Australian climate, most notably the timber-shuttered Peninsula and Carter/Tucker houses. The RMIT Design Hub takes this further in an urban context, providing a double-skinned facade with an operable outer layer of automated sun-shading made up of 17,000 glass discs. The outer layer shields the inner skin but will also act as a test-bed for what Godsell anticipates will be significant advances in solar technology. These could lead, he hopes, to the facade eventually being able to generate enough electricity to power the whole building.

‘It’s a building with a whole other life to come,’ he says.

Design Hub occupies a prominent corner site in Melbourne near the Shrine of Remembrance war memorial. RMIT wanted the building to foster both industry links and cross-fertilisation between a wide range of design disciplines from disparate sites by bringing them together in one, 13,000m² research hub. The outward form itself is relatively simple – an eight-floor tower with two basement levels built with a structure of steel reinforced concrete columns and post tensioned concrete slab. But the complexity is in the disc-covered, dynamic facade, which makes the building an instantly recognisable local landmark.

The big challenge for Godsell was not so much how to foster a culture of creative cross-pollination – achieved through ultra-flexible warehouse style space and clever circulation – but meeting the requirement for a ultra-green building that sent the message that the RMIT was serious about sustainable design.

‘The real sticking point was solar power. The reality is that solar technology is still in its infancy,’ says Godsell. Rather than commit the building to technology that might become obsolete, the architects designed a solar-responsive dual skin facade without photo-voltaics but with built-in scope for experimentation including PV capability that can be upgraded as solar technology moves on.

Design Hub’s outer, sun-shading facade is made up of 600mm diameter sandblasted glass discs attached to either horizontal or vertical axels. These are in turn fixed to a galvanised steel 130mm deep cylinder.  Panels measuring 1.8m by 4.2m hold 21 glass disks and their cylinders, themselves supported on a secondary galvanised steel frame set 700mm off the double-glazed inner skin of curtain walling. Of each panel, 12 discs are operable via electronically activated actuators, with the exception of the ground and plant levels, where all discs have fixed positions.

Discs open to 90º, pivoting on horizontal axles on the north and south, and vertical axles on the east and west to prevent direct sunlight on the inner curtain wall, which is also protected with low emissivity film. With 86 panels per level, the building contains 774 panels. The discs have been designed with scope to hold PV cells in the future with the infrastructure to distribute the power either throughout the building or back to the grid.

This operates silently as the sun hits the facade in the morning, poetically ‘waking up
and greeting the day’, says Godsell. It recalls Jean Nouvel’s 1987 Arab World Institute in Paris with its lattice-like southern facade of light-sensitive, lens-like brise-soleil which has long been an inspiration for Godsell, despite its operational difficulties. Design Hub however has a building management system — then unavailable to Nouvel. The discs give the harsh Australian sunlight a dappled quality comparable to that filtered by gum trees in the bush, he says. Their circular motif, inspired by skin cell structure, creates a simple geometry and a strong identity for the building which is picked up in the interior surface treatments and graphics.

The facade design incorporates a potential for passive evaporative cooling, inspired by the ‘Coolgardie safe’ concept pioneered in the outback which used the cooling effect of wind blowing over a wet surface. The facade is designed with fine mist sprinklers built into the inner skin. These allow installation of a wetting membrane — using rain harvested from the roof — that draws air under the floor and into the building, reducing the need for artificially chilled air and lowering energy...
consumption. Although the mist sprays are not in use, Godsell anticipates this may change as research progresses.

Godsell is pleased with how the occupants have colonised the space. Cross-pollination of research is encouraged by the positioning of a large open stair at one end of the building and lifts at the other, which encourage people to walk through the floor and break-out spaces and perhaps catch sight of something interesting. There are also rooftop seminar and function spaces, a 180-seat lecture theatre, seminar rooms, café and 200-seat multi-purpose facility.

‘It seems to be working really well. There’s a floor level full of computer game designers – it’s like a jungle in there with tv screens, musical instruments and plants. There are other users who are neat and tidy. The variety in how it’s used is the ideal outcome,’ he says.

With the building now fully occupied, the university – with industry partners – can turn to researching more sophisticated solar technology using experimental PV cells on the operable facade, and potentially use the inbuilt wet membrane system for evaporative cooling of the air intake for the air conditioning. An area on the north facade on level 5 has been chosen to start experimenting with and Godsell is confident that in time it will bear fruit.

‘It might be decades before the building [facade] is transformed into something else. But everything is in place and inevitably it will happen,’ he concludes.

Architect, interior design, landscape: Sean Godsell Architects
Client: RMIT University
Architect in association: Peddle Thorp Architects
Structural and civil engineer: Felicetti
Services engineer: Aecom
Building surveyor: Phillip Chun and Associates
Facade contractor: Permasteelisa

Facade Facts

Design Hub’s unusual operable facade has helped it achieve the 5 star Greenstar Education rating – the highest rating available at the time – which gives it Australian Excellence status.

‘It gives the best of both worlds,’ says Aecom principal mechanical engineer Matthew Lonnen. ‘You have the option for shading but if you don’t want that, you can open it.’

The use of opaque glass rather than timber for the louvre was also unusual, says Lonnen, adding that this lets light through while still providing 85% solar shading. According to Aecom, 80% of occupants consider the space to be comfortable for 98% of year. The dual-skin facade reduces plant cooling demand by 35% when compared to no outer skin in place.

Aecom tested a portion of the facade in a wind tunnel at Monash University as part of the development of the double-skin design. This was to assess acoustic and structural resonance, and also operation of the moving discs in various wind conditions. Analysis of glass disc performance, completed by University of Technology Sydney, calculated visual light transmission of 87% with a solar heat gain coefficient of 0.81%.

Lonnen anticipates that with a lifespan of 20,000 movements, the motors for the facade could last up to 30 years before being replaced. For ease of maintenance, the motors – one per set of 12 discs – are placed at foot height, easily accessible via the walkway that runs between the two facade layers on every floor.

Overall, the Design Hub has achieved a 30% reduction on green house gases compared with the benchmark Greenstar Level 1 building.
Werner Sobek, Director, Institute for Lightweight Structures and Conceptual Design, University of Stuttgart, Germany. Member of the Global Holcim Awards jury 2012.

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**internal management**

David Miller gives five good reasons why adopting BIM has been good for his growing practice, while opposite Richard Saxon explains how Britain could become a world leader in the uptake of the software

**five easy pieces**

**as a small practice**, there is clear evidence that the year on year growth that David Miller Architects (DMA) has achieved in the past five years has been underpinned by BIM. We believe that this new disruptive technology, a difficult economic environment and the clear focus from UK government, have created an opportunity for small practices to change the odds in the construction industry.

**Motivation**

Adopting BIM just ‘because you have to’ is missing the real opportunity. The government has mandated its use and BIM is beginning to be included in pre-qualification questionnaires.

BIM has particular attractions for small practices, including increased efficiency and profitability, and a better way of working.

Designers add considerable value through our ideas, but time spent developing them eats away at our fee. BIM tools offer speed, accuracy, improved co-ordination and quality control — all helping to protect our fee.

As a small practice we also had it easy when it came to rolling out BIM, because the real barrier isn’t cost, but change management.

We were able to spot the opportunity and make the change very quickly. We could act on experience and instinct, without having to convince boards or middle managers, so BIM is a real opportunity for small practices to capture market share.

**Adoption**

Roll out is incremental as there is a learning curve. At DMA we have become more sophisticated over the last four years, although this is the optimum moment to start. The process that we have been through would now take just months, given the clarity of the government’s BIM mandate and the wealth of information and support now available.

Being able to start out on smaller projects is another advantage for small practices. We knew on our early projects that we could easily revert to CAD if we got into difficulty.

However, the most important moment is making the commitment. We appointed a BIM champion to lead the process with an emphasis on training. She developed a six day training schedule broken into 40-minute modules so it was easier for the team to find time to learn. Her BIM Boot Camp fully immerses new starters during their first week in the office before there are any project distractions.

Once BIM is embedded in your office culture individual members of the team start to explore parts of the process and share their experiences. This enabled us to broaden the services we offered to include rapid energy modelling, rapid cost modelling and logistics planning. We’re now exploring opportunities in facilities management.

**Cost**

For DMA BIM has cost around £10,000 per workstation, so it is a big investment. This includes hardware, software and training. Costs for bigger practices are the same, just scaled.

We have spent around £30,000 a year over the last four years. This felt like a lot early on when there were only four of us, but now it is far less painful to add new workstations as we go and this confirms there is a financial push at the beginning. It’s important to note though, that half of that cost is training. When you view cost in relation to salaries and fee income it looks far less alarming. It is easy to see why we view BIM as an investment in our team and working methods rather than in technology.

**support**

The framework that brings everything together and which has given the UK construction industry such a clear focus, is the Government Construction Strategy (2011). This has been elaborated and built on by the BIM Task Group and its website (www.bimtaskgroup.org/) is very reliable — it could be seen as the single source of truth for BIM adoption.

The site provides contract documentation, Employer’s Information Requirements, the RIBA Plan of Work 2013, and clarification and examples of COBIE outputs and implications on Government Soft Landings. It also answers the commonly asked questions around copyright and IP especially with regard to
sharing model data. hugely useful is PAS 1192 Part 2, and there are links to sector related groups including BIM4SMEs.

The best thing is that all of this is free. So if you read the Construction Strategy and make the BIM Task Group website your home page, you are off to a good start.

**Benefits**

BIM has made us more efficient and we are sure it has given us a competitive advantage. Being able to offer additional services has differentiated us in a difficult market. We also believe our consistent output has generated repeat business, not least because we have been able to drive efficiencies from project to project as our database of components has developed.

The new processes encourage collaboration at every level and re-focus the team on the end product rather than just project trackers and compliance reports. The virtual building is on our monitors and the office projector screens constantly: it’s a more satisfying way to work.

The quality controlled output of BIM has also reduced the drudgery of production of information, enabling the team to punch above its weight which again has improved morale.

Importantly, stakeholders can see exactly what they are going to get which manages expectations and smooths projects through the review and approval process. This is happening at every level of the project, from concept design through to safety on site.

As a bonus we found that our new workflow has simplified design management and allowed us to build our internal processes around BIM. All our external accreditations including ISO9001 Quality Management and ISO14001 Environmental Management have been positively affected by BIM.

When reviewing fee income against technical costs, the impact on business is clear. There is a period of adjustment, but once it’s embedded real efficiencies can be gained. Some of this could be a result of a small practice growing and taking on larger projects, but that in itself could be due to using BIM tools.

We believe BIM has allowed us to grow in a difficult market and to take on bigger and more challenging projects.

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**David Miller** is director of David Miller Architects

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**EXTERNAL MANAGEMENT**

The UK could take a world lead in the use of BIM, says Richard Saxon, creating a very different construction industry. What would it mean for the rest of the team?

**DARWINIAN MOMENT**

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**THE ARRIVAL OF** Level 2 BIM as a national standard brings with it valuable growth potential, in domestic and export markets. It also challenges the business models of all players in the built environment industry, bringing both threats and opportunities. This is a Darwinian moment for everyone involved: those who can adapt best will prosper.

My report, *Growth through BIM*, for the department of Business, Innovation and Skills, suggests the UK has a remarkable opportunity to be a leader of the world uptake of BIM, to the great advantage of our professionals. Object modelling in construction has evolved slowly over the last 20 years, unable to emulate its rapid penetration of the manufacturing industry. Construction the stability of engineering teams which allowed continuously improving digital practice to conquer the car, aircraft and shipbuilding industries in the 1990s. Interoperability of the many softwares used in construction still looks a distant prospect.

But now the British government, in deciding to mandate the use of Level 2 BIM for its projects by 2016, has set up the tools to overcome most of the barriers. It has made itself a dominant buyer, defined an intermediate level of BIM which avoids the major commercial challenges that BIM can raise and has set down the standards for working with it.

Overseas reaction to the UK initiative has been very positive. The UK is seen to have moved ahead of other countries in the theory and practice of BIM; the gate is open for the UK to lead the worldwide adoption and extension of its approach and for UK professionals to win international work using these advanced tools to give advanced service. It gives our key draft standard, PAS 1192-2, potential to become the ISO Standard for BIM procedure. Other British Standards need to be made more acceptable worldwide to maximise the benefit to our ways of working, and BSI and UKTI are alive to this challenge. British professionals need to work through the BIM learning curve with their team partners so they can offer clients the greater speed, higher quality of service and more competitive costs that are enabled.

**All change**

Architects are far from the only profession challenged by BIM: the entire ecosystem of the built environment changes with it. Each player’s response to change alters the potential for the others. Let us look at four key groups:

- cost consultants, building services engineers, regulators and tier one contractors.
- Cost consultants invented themselves in the 19th century as quantity surveyors, but 5D BIM has superseded that function entirely and the role is morphing into whole-life value management. Surveyors will need to amass benchmarking, value and cost-in-use data as they now hold capital cost data, arming them to help designers allocate resources well. Carbon accounting can be run as a subset of costing.
- Asset value for clients will be core business for cost consultants. The design process will be supported by BIM applications giving continuous cost and carbon measurements as designs evolve, so surveyors will concentrate on strategic advice and supplier liaison.
- One boon will be to make so-called value engineering honest. The present rough approach to hitting capital expenditure targets usually reduces client value and...
performance while pushing costs into operational expenditure, all usually done in ignorance. Data-driven practice will make it all transparent and informed.

Building services engineers have a growing role in the BIM era. Previously they often struggled to provide satisfactory outcomes in a split profession: part consultants, part trade designers and suppliers. Operation of buildings has been the poor relation, with the ‘performance gap’ between design and outcome a standing reproach.

**Extended scope**

The government’s decision to include Soft Landings in the BIM mandate transforms the scope of the profession. The front end role expands to include the operational brief; conceptual design for low carbon outcomes will be emphasised, and commissioning, handover and operational services will fall under the spotlight. BIM tools will eventually help at each stage. Services engineers still worry that the government approach is not sufficiently geared to their needs, that architects’ models can’t be easily used for environmental simulation and that the tools available don’t yet allow consultants and trade suppliers to collaborate well. The Australians have made good progress on consultant-trade collaboration which can perhaps help us (see bim-mepaus.com.au).

Regulators, including town planners and health and safety professionals, have a radically changed world in prospect. The planning profession is entering its second century facing the concept of smart cities run on digital models. Reviews are in progress to rationalise the several regulatory regimes affecting the built environment and to re-consider them in the light of BIM. In Singapore planning applications made in IFC BIM are processed by running them through a programme which either passes them or points up issues. This is because Singapore has a completely rule-based zoning and building regulation system. UK civil engineering already includes safety rules in road design software so that unsafe roads cannot be laid out. We could go that way too, but it is likely that our mix of technical and political judgements will persist. Some areas could be regulated by embedded applications, some by submission to a judging system and yet others by democratic process and human judgement.

Main contractors, or Tier Ones as they are called in BIM documentation, are offered good news and bad news. Government Construction Strategy and BIM policy increase the client appeal of integrated teams led by contractors as their early involvement adds value. Stable, well run supply chains are favoured and opportunities are expanded. Risk is substantially reduced. The bad news is that the scope for profit-making from client changes and weaknesses in consultant information almost vanishes; good client decision processes are supported by BIM procedures and the software manages out design discrepancies. Tenders and final accounts will look alike, forcing honest bidding. Actually that is really good news as a team without the threat of claims is one which can collaborate better.

While public and corporate clients may favour integrated design-build, developers are likely to involve contractors only after the years spent getting planning permission, pre-let tenants and funding. They may well offer contractors a very sharp set of tender documents with no wriggle room. The Argent approach, bringing in one of their framework of Tier Ones for a two stage tender, merges these methods.

Tier One contractors can exploit the fourth dimension of BIM to plan and rehearse sitework and logistics, shortening construction times. They can use more offsite fabrication, supported by BIM-driven automation, to further speed sitework, and make it safer and surprise-free. The dramatic speed with which the Leadenhall building (RSHP’s ‘Cheesegrater’) has risen demonstrates the potential: Laing O’Rourke, the leading contractor exponent of BIM, cut the client’s expected cost and time of the project hugely. Laing O’Rourke had been investing in BIM for many years before demonstrating its new competitiveness. Others face the same challenge to realise fully the possible advantages; not only changing their own skills but bringing favoured suppliers into their way of working.

**Advancing civilisation**

The BIM-enabled world will evolve in surprising ways as well as predictable ones. Will more clients choose to be their own construction managers, now that risk can be so reduced? Will confident consultants offer design-build for the same reason? Will Integrated Project Insurance, when it’s proven, bring forward the ‘guaranteed building’? Will regulations just become apps, with regulators concentrating on policing sites and buildings in operation? Will carbon and BIM policies merge to give us a real whole-life design/build/operate context, with Capex and Opex on the same page?

Philosopher-mathematician Alfred North Whitehead said: ‘Civilisation advances by extending the number of important operations we can perform without thinking about them.’ Is this Darwinian moment also advancing civilisation?

‘Regulators, including town planners and health and safety professionals, have a radically changed world in prospect’
JUST SIT BACK AND RELAX

OUR NEW NEOREST WASHLET WC GENTLY CLEANS YOU, THEN THOROUGHLY CLEANS ITSELF

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A TOOL FOR WORKING

ARCHITECTS HAVE BEEN harnessing the design capabilities of specialist subcontractors for many years and some of the most interesting architectural projects in recent times are the result of successful collaborations between these specialists and the relevant architect or design team member.

Special skills are needed to use companies’ expertise as initial exploratory ideas and discussions are converted into ‘design intent’ drawings that can be used for tender purposes. An understanding of how to design descriptively rather than prescriptively is required, and of course a knowledge of how all this works contractually is essential. JCT introduced contractor design forms of building contracts to its suite of building contracts some time ago, primarily to facilitate design and build projects, although ‘traditional’ building contracts can now incorporate such work using the contractor design portion. Until recently, the RIBA Plan of Work and appointment documents did not address this trend and there was no supporting guidance on this crucial subject.

Personal experience

On a different front, architects often refer to a Stage C or Stage D report. It is remarkable that there is no national guidance to refer to when considering what the detailed contents of such a report might be. The detail would certainly not be gleaned from any RIBA Plan of Work, which is strategic in its nature. If quizzed we would all be able to wax lyrical about what such reports should contain, but in reality our answers are based on the culture and processes of our own practices and a review of responses would reveal a widely varying list of contents.

A further anomaly is that these reports tend to concentrate on the interests of the design team: are they truly focused on the questions the client might like answered, or indeed do they aim to progress cost or other design management issues? A further complexity is that some clients see the benefits and value of an enhanced service and are happy to pay for extra information to help the contractor on site (1:2 detailed drawings, for example), while others may consider it valued if they do not have to tender on a set of GA drawings backed up by a specification.

Lead designer

On most building projects the architect will also be the lead designer, and so need to consider both the information that the rest of the design team will produce and the right stage for producing it. The conclusion arising from these diverse points is that it is time this crucial issue was given greater consideration, and the relevant tools and guidance provided.

The RIBA Plan of Work 2013 addresses these important matters for the first time. Of course, it cannot consider the detail of these subjects but it can and does contain the basics so the tools can be developed to provide further clarity on these subjects. The need to consider a design responsibility matrix and information exchanges are Core Stage 1 requirements in the new Plan. This acknowledges that without the right level of detail on these subjects it is difficult to provide an accurate fee proposal. Put another way: at present we are confirming fees without any clarity on what we will design and the level of information we will produce, creating the potential for significant ambiguity, confusion or risk.

Furthermore, how can the project team work collaboratively if we don’t know who is doing what or when and how they will do it?

Assembling the Collaborative Project Team, produced in tandem with the RIBA Plan of Work 2013, aims to bring clarity in relation to these and other subjects by providing templates, schedules of services and other tools to successfully assemble a collaborative project team. Guidance is also provided. The templates included in this publication will also be available online at www.ribaplanofo work.com, allowing them to be prepared at the same time as any appointment documents.

The design responsibility matrix template enables the project lead and lead designer to consider what aspects of the project are likely to require the input of specialist contractors and to schedule this for inclusion in the relevant professional services contracts (appointments) and to ensure they dovetail with the requirements in the building contract. It also allows interfaces between design team members to be addressed. The required information exchanges are also included in this matrix and allow the project lead and lead designer to consider with the client what information needs to be exchanged at each stage and at what level of detail. In the short term this might be framed in an analogue form (scale of drawing); however, it is expected that clarity of digital level of detail will be available by the end of 2014.

Keep it clear

So the Plan of Work 2013 has been developed as a strategic tool that allows thinking on many new subjects to be developed and launched over time. Assembling the Collaborative Project Team will bring clarity to the many subjects that influence the working practices of the project team and will ensure that each team member is appointed on clear and concise schedules of services. Most importantly, considering these aspects early on helps to facilitate a collaborative project team, with the tools to assist with the day-to-day project and design management of the project.

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Fashioned by Craftsmen

Finished by Sikkens

A selection of 85 woodstain colours available

Sikkens is a trade mark of the AkzoNobel group © AkzoNobel 2013
whose contract is it anyway?

FOOTNOTE QUESTIONS which ought to be the simplest, prove the most difficult to answer. Identifying who you have contracted with is a prime example. The following is a salient tale which reminds us of the importance of making clear who the parties are to any given contract.

Business or personal? In the case of Hamid v Francis Bradshaw Partnership, the Court of Appeal had to consider whether Dr Hamid had entered into a contract through a limited company or whether it had been entered into in Dr Hamid’s personal capacity. Dr Hamid was the owner of a limited company, Chad Furniture Store Ltd (‘Chad’) which traded under the name ‘Moon Furniture’. The Francis Bradshaw Partnership (‘FBP’) was engaged as structural engineer in connection with the development of the site owned by Dr Hamid in his personal capacity. The contract with FBP was partly oral and partly written and included a letter issued on the headed paper of Moon Furniture. This letter was signed by Dr Hamid above the name of Moon Furniture. There was however no indication that Moon Furniture was the trading name of Chad or that Dr Hamid was signing in the capacity of a director of Chad.

As part of a wider dispute, the court had to determine whether the contracting party with FBP was Chad or Dr Hamid. The High Court found that Dr Hamid had personally entered into the contract, and so FBP took recourse to the Court of Appeal.

Two critical points The Court of Appeal’s ruling followed the High Court decision. In reaching its conclusion, the Court made the following two points clear:

- The court is to act objectively in determining the identity of a contracting party. In reaching the decision, it must consider who it is that a reasonable person, in possession of all of the relevant facts, would consider to be the contracting party.
- A person who signs a contract will ordinarily be found to be the contracting party unless the contract spells out that the signatory is signing on behalf of an identified company or practice, or available evidence indicates that both parties knew that the signatory was signing on behalf of the company or practice.

The case emphasises the importance of identifying contracting entities and the dangers of relying on trading names. This is important to architects from two perspectives.

Personal risks First, if you operate through a limited company or LLP, you should always make clear in fee letters and other communications that the client’s contract is with the company or LLP.

In practice, there are few types of contract which must, in order to be legally valid, be recorded in writing. Contracts for the sale or disposition of an interest in land and guarantees are two such examples.

In the construction sphere, one of the key changes to the Construction Act which came into force in 2011 is that contracts no longer have to be entered into in writing in order to be governed by the Act. Construction contracts (including architect’s appointments) which are either entirely oral, or partly oral and partly in writing, are now subject to the payment and adjudication provisions in the Act.

However, while this provides architects with additional protection to where their contracts are not recorded in writing, we would always suggest that contracts are made in writing so that there is certainty as to the parties’ rights and obligations.

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

C: Sarah Longhurst
T: 01483 468000
E: info@iguzzini.co.uk
W: www.iguzzini.com

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

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

C: Simon Barratt
E: sap@faber.com

CPD Title: Solar Shading Solutions

Through this CPD users will learn about the effects of solar radiation on the indoor climate of a building and how that impacts on the energy balance of that building. The CPD includes some of the key factors that need to be considered when specifying internal and external solar shading solutions, including the seasonal changes and the aspect and environment of the site itself. The CPD also provides an overview of current EU regulation and the requirements of LEED and BREEAM.

C: Rex Ingram
T: 01392 363305
E: CPD@timoleon.co.uk
W: www.timoleon.co.uk

CPD title 2: Using Renewable Energy Effectively

This CPD examines ways to reduce a building’s energy consumption, and why the choice of room emitter can be vital to an effective system. It considers each renewable energy technology individually, and why some systems fail to deliver expected savings. It also explains key steps to be taken for renewable energy to be easily added to a building later in its life.

C: Rex Ingram
T: 01392 363305
E: CPD@timoleon.co.uk
W: www.timoleon.co.uk

CPD title 1: Using Underfloor Heating Effectively

This CPD explains how UFH and radiators work, and how UFH can be incorporated into any floor construction. It shows BSRIA test-results which compare the efficiency of different forms of heating and how UFH works with various floor finishes and its relevance to using renewable energy sources.

C: Sheila Bevan
T: +44 1 670 718 283
E: Sheila.bevan@renolit.com
W: www.renolit-cpd.co.uk

CPD Title: The changing face of single ply membrane.

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

C: cpd@zehnder.co.uk
E: sales@zehnder.co.uk
W: www.zehnder.co.uk/specification

CPD Title: Radiant Heating and Cooling

The radiant heating and cooling CPD from Zehnder explains the technology further and examines the benefits the system can offer in comparison to traditional methods of heating and cooling.
Part of the front terrace is collapsing into the coal cellar: our client just wants to take the roof off and create a landscaped sunken garden, but will it enhance the setting of the hall?
The government says it is making planning easier but the information required to submit an application has been multiplied. It wears you down after a while.

The works are about to finally start which is exciting, although it is quite a modest design after all the grand ideas.

We are discussing health and safety issues for the work and installing some new double doors into the factory near the glass furnaces.

MONDAY 24TH
Keeping a watching eye on some bungalow improvements and extension, currently on the drawing board and on site. We already have a priced schedule of works from the contractor for the kitchen and have just sent the utility room drawings for pricing. It should be straightforward, but we always like to add a bit to make it come out nicer in the end. The client is already impressed with the space created by joining the dining room and kitchen together.

WEDNESDAY 26TH
Office CPD event to share a Society for the Preservation of Ancient Buildings course on the eco-refurbishment of old buildings. This is a growing aspect of the work we undertake in renovating old buildings.

THURSDAY 27TH
I take a day off to do a portrait painting course at Brantwood, where Ruskin lived.

FRIDAY 28TH
Administration in the office: staff reviews, performance evaluation, pay rises and general review of projects. And there are invoices to prepare to keep the cash flow going – that’s all-important.

We have a staff meeting to discuss management issues, and the status of current and future projects and staff availability. Finish the day with strawberries and cream for a birthday treat.

Interview by Eleanor Young
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RECRUITMENT

Design Architect/Part 1 & Part 2 Assistants

We have excellent opportunities for highly creative, experienced Architects and Architectural Assistants to join a design-led forward thinking studio in Oxford. You would provide experience, leadership and/or gain experience in assisting in the design (interior and exterior) and development of projects in Lapland, Croatia and Thailand.

The role will be a pivotal position within established team who are responsible for executing all design and technical responsibilities for the full scope of a project. Nordic and/or Thai languages maybe an advantage but not essential.

YOU MUST BE (specifically for architect and less so for assistant role)

• Min. 5 years’ experience
• Able to take leadership role within a project team
• Able to provide creative and well thought through design solutions
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FORMICA FOREVER CELEBRATES COLOR, CULTURE AND THE WORLD’S LOVE AFFAIR WITH THE FORMICA® BRAND

Formica Group, the inventor of laminate, celebrates 100 years of global design with Formica Forever, a commemorative book that captures the company’s 100-year evolution through cultural shifts, economic uncertainties, trend exploration and global growth. “The Formica® brand has touched every aspect of our lives each and every day, surfacing millions of spaces in which we gather, work, learn, heal, shop, eat and play,” noted Mark Adamson, former CEO of Formica Group and current CEO of Fletcher Building, parent company to Formica Group. “Many people have grown up with the Formica brand, and this book encapsulates the company’s influence in interior design as well as its struggles and perseverance to remain a viable business through changing ownership, global expansion and the changing landscape of the surfacing market.” Designed by Abbott Miller, a partner in the renowned international design consultancy Pentagram, the 408-page, 6.5” x 9.5” book contains more than 400 images and is modeled after a Formica brand laminate swatch book from the 1960s. “We didn’t want a cumbersome coffee-table book; we wanted to create something celebratory rather than grandiose, authoritative but also lively,” Miller said. The book is published in collaboration with Metropolis Books and will be available in early August at bookstores worldwide as well as online. Visit: www.formica.com

DORMA RST HELPS TO KEEP TfGM’S £6 MILLION CYCLE PROJECT ON TRACK

As part of the £6 million Commuter Cycle Project, Transport for Greater Manchester (TfGM) has opened a major new cycle hub in the iconic City Tower skyscraper in Manchester’s Piccadilly Gardens. With up to 200 users per day, a resilient and robust automatic door was a prerequisite for the main entrance – with DORMA’s RST automatic space-saver door fitting the bill. The project was designed by Aedas Architects and built within a strict 10 week programme by Global Construction. Visit: www.dorma-uk.co.uk

GRANWAX EXCELS WITH LAUNCH OF NEW SELF-PRIMING FLOOR FINISH

Specialist flooring manufacturer Granwax has launched GP Excell, a high-quality, self priming floor finish for use in commercial, retail and domestic premises. The extremely versatile water based polyurethane finish leaves wood colour virtually unchanged, making it the ideal choice for light coloured timber and is exceptionally durable and scratch resistant, making it the perfect finish for a range of applications from homes to retail environments. Visit: www.granwax.com
PRODUCT UPDATE

A BONA FINISH FOR A FIRE FLOOR

The John Hope Gateway is Royal Botanic Garden Edinburgh’s biodiversity and information centre. It’s a shining example of green construction and sustainability, and the restaurant features a Douglas Fir floor which has just been finished with Bona Traffic HD.

The 500m² floor was sanded and finished over just five days by Fife based Clearing Systems UK. The team treated the floor in four sections, which allowed the restaurant to remain open while the floor was renovated. The whole area was initially sanded back to bare wood using Bona’s DCS ‘dust free’ sanding system which meant there was no need to ‘tent’ the adjacent mezzanine area. The sanding dust was recycled by being bagged up for use by local riding stables.

Each section was then primed and given one coat of lacquer at night, ready for two further coats of lacquer the next day. Bona Traffic HD was specified for the final two coats to provide the required level of durability in such a busy space with inevitable food and drink spills. Bona Mega Gloss was used for the initial lacquer coat with its glossy finish acting as a wear indicator, to ensure the surface will always be refinished before it is worn down to bare wood in the future.

Bona Traffic HD is a very low VOC, non-yellowing formulation designed for protecting wood floors in highly trafficked areas. Its fast development time means that busy commercial areas can be put back into full use just 24 hours after application.

Bona is a RIBA approved CPD provider and offers seminars on how to specify finishes for wood floors and how to install wood floors using adhesives. Bona also delivers certified training courses to wood floor installers and can provide names of suitable contractors for your project.

+44 (0)20 7496 8338
E info.uk@bona.com
W www.bona.com

FLOORS FOR COMFORT

Officially opened by Prince Charles, Fisher House UK is a sanctuary for families of wounded military undergoing treatment at the nearby Queen Elizabeth Hospital, Birmingham – a home-away-from-home where comfort is of primary importance. Funded by the hospital’s charity in partnership with Help For Heroes and the Fisher House Foundation, it’s a purpose built facility offering 18 private family rooms as well as several communal living spaces. Junckers’ Wide Board Oak adds a warm, natural backdrop to the social and living areas and represents excellent value thanks to its low lifecycle costs. This is the third time Junckers have worked with military charities. Their solid hardwood floors are easy to clean and maintain and their unique smooth, low-static surface which cannot harbour dust or mites. All Junckers’ floors are PEFC and FSC certified.

+44 (0)1376 534 700
W www.junckers.co.uk

PRODUCT ENHANCEMENT: COMAR 9Pi - 100MM SYSTEM

New manual available for download @ our Comar Partners Website - http://www.comar-alu.co.uk/pages/customer.asp

Comar 9Pi, High Performance Framing Windows & Doors is our premium system offering low U-values, integration and functionality. Our commitment is to continually develop this system and provide solutions to meet design demands and building regulations, both now and in the future. As a result of market feedback we have now added another range of Ladder Frame profiles to cater for refurbishment projects. Comar 9Pi Ladder Frame is now available in 100mm, this increases Comar 9Pi’s functionality from our standard 78mm and our high span 120mm options. The Comar 9Pi Ladder Frame option offers fast-track off-site construction for window walling, thermally broken shop-fronts and fully integrates with the new Comar 7Pi CD swing and auto-sliding doors and Comar 9Pi rebated door-sets. Dependent on wind-loading Comar 9Pi has been designed to perform, High Ix profiles cater for centres up to 1500mm x 3000mm. It’s a purpose built facility offering 18 private family rooms as well as several communal living spaces. Junckers’ Wide Board Oak adds a warm, natural backdrop to the social and living areas and represents excellent value thanks to its low lifecycle costs. This is the third time Junckers have worked with military charities. Their solid hardwood floors are easy to clean and maintain and their unique smooth, low-static surface which cannot harbour dust or mites. All Junckers’ floors are PEFC and FSC certified.

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W www.parksidegroup.co.uk

SIG ROOFING URGES CAUTION WHEN SPECIFYING SLATE

An increase in incorrectly marked, inferior slate coming into the UK market poses a worrying threat to architects. Not only can this slate be riddled with inconsistencies and imperfections that make the finished job aesthetically unappealing, it often translates into high wastage and higher labour costs. Slate should always be selected from a reputable supplier and a copy of the BS EN12326 Declaration of Performance obtained.

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W www.sigaslate.co.uk

RETROFIT ROADSHOWS - COMING TO A CITY NEAR YOU

The UK’s leading retrofit experts are taking part in 12 Retrofit Roadshows exploring:
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Delegate prices are from only £125 + VAT per person.
W www.retrofit-roadshow.co.uk/book

RIBA JOURNAL: AUGUST 2013
THE FUTURE ROLE OF BIM

With the advent of Building Information Modeling (BIM) drawing closer, David Wigglesworth, Managing Director of ASSA ABLOY Security Solutions, discusses the division’s plans to deliver 29 BIM objects to the construction sector. BIM is designed to create and unlock an approach to working in the construction industry that aims to establish collaboration through the entire life-cycle of an asset. By bringing together the different disciplines involved in a building’s development, it is hoped that the building process will become rationalised and streamlined.

Essentially, BIM is a way of working underpinned by the creation, collation and exchange of shared 3D models, with structured data attached. Currently there are many different disciplines and professionals involved in a building’s design and construction, all of which take 2 or 3D models of the build in a variety of formats, from which they create their own drawings on the parts relevant to them. Whilst this may work in the first instance, it creates unnecessary administration when changes need to be made, as multiple documents across multiple companies will need to be updated and shared. BIM creates a central model, which each discipline has access to and can export the element of the model relevant to them, importing it back into the central model when updates have been made. This method of working generates a coherent approach between all contributors, at all stages of project development, whilst encouraging the sharing of information across multiple disciplines. In addition, it also creates the Operation Manual for the life-cycle of the building.

W: www.assaabloy.co.uk/securitysolutions

MAPEI ‘EvoLVE’ DUDLEY COLLEGE FLOORING

Mapei adhesive systems were used by contractors, ISG and C&C Flooring to install a variety of carpet and vinyl flooring throughout a new college centre, which is now established as ‘Dudley Evolve’. Providing learning facilities for the local community, businesses and ‘Dudley Sixth’, a college centre for A-level students. Mapei’s products covered approximately 6,000 m² of flooring, which became the college’s science labs, corridors, hairdressing clinic, WC areas, dance studios and classrooms.

T: (0)121 508 6970
W: www.mapei.co.uk

Iguzzini introduces its new IN30 LED system. IN30 LED allows setups of lighting solutions that adorn the space with continuous fine lines, whilst at the same time providing general lighting solutions.

Careful study of the optics allows realization of general lighting levels, normally required indoors, while simultaneously eliminating glare, especially in working areas that incorporate video monitors. IN30 LED incorporates reduced dimensions, careful control of light distribution, easy installation in continuous lines, and high energy efficiency.

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W: www.iguzzini.com

FDS LAUNCHES SMARTER CONTROL SYSTEM

Fire Design Solutions (FDS), the experts in fire system design engineering and installation, has developed an addressable intelligent control system with the ability to integrate fire safety systems into a single control. The BS 5839 compliant FireSmart control panel system is an easy to install, true open protocol life safety control system. Developed using the latest Kentec fire alarm programming via a RS232 link, it centrally manages and monitors smoke detection, sounders, smoke ventilation systems, corridor air change systems, ACV (automatic opening vents), door mag locks, emergency lift control, fireman’s over ride switches, fire and smoke curtains, sprinkler systems, damper control, roof and stair vent control, and access door control. Driven by customer demand for enhanced intelligent monitoring of fire safety systems, the FireSmart system also produces status reports and commissioning logs. As all electronic components are open protocol and compliant to British Standard 5839, building managers and maintenance staff benefit from a system that can be maintained and modified by any qualified fire alarm engineer. With state-of-the-art monitoring features and an uninterrupted power supply, the FireSmart panel constantly monitors all of the system components and reports any faults immediately. Firefighters also stand to benefit from the introduction of the FireSmart system, after providing direct feedback to FDS on their preferred features for building control and fire security systems. The result in potential override key issues being removed by the inclusion of damper override controls, built-in fire lighter switches and simple instructions in the alarm enclosure.

W: www.firedesignsolutions.com

BIG BUSINESS FOR GEZE UK IN MANCHESTER

A staggering 580 manual overhead closers from GEZE UK have been used in the building of Manchester Metropolitan University’s award-winning Business School and Student Hub (MMUBS), which covers 23,400m² and serves up to 5,000 students and 250 staff each week. With such high footfall, safety and accessibility were of paramount importance, so the UK’s leading manufacturer of door and window control systems supplied a combination of TS 3000 V-ISM closers for the development’s extra-large steel fire doors.

W: www.geze.co.uk

STEELIGHTS/COPPERLIGHT GLAZING

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

W: www.steelights.co.uk
AGGLOMERATE FOR COORDINATED FLOOR-TO-CEILING LOOK
Matching floor-to-ceiling interior finishes are currently exciting designers, architects and developers, who specify an identical look for floor tiles, stairways, vanities, countertops, wall cladding, partitions, panels and waterproof liners. One hard surface material that is exceptional for this coordinated styling of decorative finishes is Trend agglomerate, a versatile composite that is uniquely produced only quarter of an inch thick (6.7mm) and is ideal for most vertical and horizontal surfaces. Despite its lightweight, slimline profile, this teak-hard agglomerate is as tough and hardwearing as granite slab, resistant to water, chemicals, impact, abrasion and thermal shock, and can be fitted to most substrates, from timber and tiling, to plaster and concrete. Made using natural granite and quartz chips or recycled glass granules, bonded together with super-tough polyester resin, Trend agglomerate can be easily water-jet cut and gently curved to allow the most creative decorative solutions. Available in a variety of square and rectangular slabs measuring up to 3m x 1.2m (120” x 51”), agglomerate can create seamless high-end wall paneling, slip-resistant flooring, sumptuous reception desks and vanity tops, and waterproof liners and washbasin surrounds.
W www.trend-group.com

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Available with a class-leading Lifetime Guarantee, Neaco’s Spectrum range of handrails, balustrade, balconies and structural glass offers a comprehensive choice of modular components with the versatility to suit virtually any design requirement. Available in powder coated aluminium or stainless steel - or a combination of both - Spectrum is characterized by smooth, clean lines offering a high architectural aesthetic which is maintenance-free. Modular assembly is achieved with internal fixtures and provides low-energy, eco-friendly construction. Aluminium Spectrum is available in a variety of solid and metallic finishes as well as a powder coated reproduction of natural oak grain, providing the aesthetic virtues of timber without the environmental, hygiene and maintenance concerns associated with it. Stainless steel components are hand finished and satin polished.
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W www.neaco.co.uk

FORBO CELEBRATES ARCHITECTURAL DESIGN
To help celebrate architectural design, Forbo Flooring Systems has commissioned a unique hardback book, featuring the best 30 interviews from Archidea – an online magazine that acts as a mouthpiece for architects and has significance for everybody with an interest in the architectural horizon.

Julie Dempster, Marketing Manager at Forbo Flooring Systems commented: “The concept behind Archidea is to spread knowledge and views by offering recognized architects a platform through which they can express their opinions and visions on architecture. The wealth of projects and information that we’ve built up over the years offer some amazing insights and we hope this book, which brings together some of the best interviews to date, will offer readers some real inspiration.”
Receive your free, copy by filling in the order form at:
W www.forbo-flooring.co.uk/archidea

RADA TOP OF THE CLASS WITH CAMBRIDGE UNIVERSITY APPOINTMENT
Rada, the experts in commercial showering and washroom controls, has supplied its market-leading products for the refurbishment of six Cambridge University colleges. Students, fellows and faculty at the sites, which include the world renowned King’s and Jesus Colleges – will benefit from the use of Rada’s robust washroom products in accommodation blocks. A range of Rada shower valves and associated fittings featured within the refurbishment works at Cambridge University’s Jesus College, Wolfson College, Selwyn College, St John’s College, King’s College and Downing College. The large scale project saw many Rada products specified and installed during the University’s 2012 summer break, with more than 200 Rada V12 exposed thermostatic shower valves with accompanying chrome fittings fitted at Selwyn College alone. The valves regulate flow to allow for increased water savings, and are Buildcert TMV3 scheme approved. For additional comfort, the exposed V12 option features Rada’s Insutech™ technology, which reduces the surface temperature to a safe level to avoid excessive heat and resultant scalding. Tim Part, Commercial Specification Manager at Rada, added: “We are passionate about providing educational facilities with reliable, robust washroom solutions and it has been a privilege to deliver this multi-site project.”
W www.radacontrols.com

LANGLEY ENJOYS LIFE IN THE FAST LANE WITH UNIQUE PROJECT FOR SIR STIRLING MOSS
Langley Waterproofing Systems Ltd, the national roofing and waterproofing expert, has undertaken an impressive copper veral roofing project at the Mayfair home of British racing icon Sir Stirling Moss. The specialist copper veral solution from Langley was selected by Sir Stirling and the project’s contractor, Keith Marzetti of Tower Asphalt Ltd, for its long product life and high resistance to cracking. Sir Stirling knew he could trust the product, as the roof being replaced was a Langley copper veral system installed more than 20 years ago by Keith and his team. What’s more the original Langley roof had performed so well it was possible to install the new solution using the property’s existing copper veral cladding as part of a planned upgrade of the roof’s photovoltaic panels, aiding the speed and cost-effectiveness of the project. Sir Stirling Moss commented: “I am currently undergoing a large renovation at my home and want to use products from names that I trust. I opted for a Langley copper veral roof as my previous roof performed well for so long. It seemed an obvious choice to use them again. The project ran extremely smoothly, and the finished roof exceeded my expectations. I am confident that the roof will last as long as the last one, and wouldn’t hesitate to use Langley again if the need arose.” Barry Yardley, Regional Manager for Langley, added: “Working with copper veral is always interesting, and especially on bespoke residential projects. It was a delight to work with Sir Stirling and Tower Asphalt team throughout the project and the finished roof looks spectacular.”
W www.langley.co.uk
Marcel Breuer, holding the pencil, discusses his project for the UNESCO building in Paris with three members of the International Panel of Advisers: Walter Gropius, Le Corbusier and Sven Markelius. Gropius, as head of the panel (which also included Lucio Costa, Eero Saarinen and Ernesto Nathan Rogers), had attempted to have Le Corbusier appointed as principal architect of the building but was ignored by the UNESCO committee.

The Headquarters buildings were ultimately the result of an international collaboration between Breuer (Hungarian by birth, later a US citizen), Italian engineer and architect Pier Luigi Nervi and French architect Bernard Zehrfuss. It was Breuer’s first major project in Europe after moving to the US in the early 1940s and gave his practice — which had previously been essentially residential — the opportunity to expand into institutional buildings. Artists such as Pablo Picasso, Joan Miró, Henry Moore, Jean Arp and Alexander Calder were commissioned to contribute works to the Y-shaped Secretariat, inaugurated in 1958, and the other three that completed the Headquarters site in Place de Fontenoy. Japanese landscape architect Isamu Noguchi designed the garden.

Valeria Carullo
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