

RIBA

The RIBA Journal

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J Celebrating 120 years



Swoop to conquer
Country retreat

Zaha Hadid's Serpentine Sackler statement
Rethought Ditchling Museum returns to its rural roots

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Facing the future
Loose fit triumphs
All made up
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Defining success at Ken Shuttleworth's MAKE
Seductively grand, ambitious, public art
MMU School of Art is part factory, part living room

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Hello Future

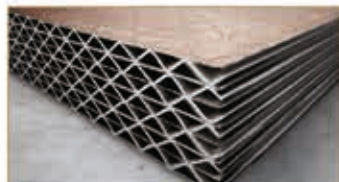


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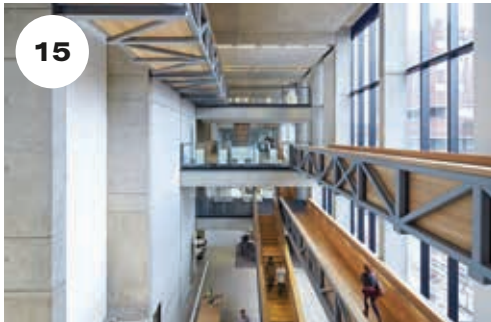
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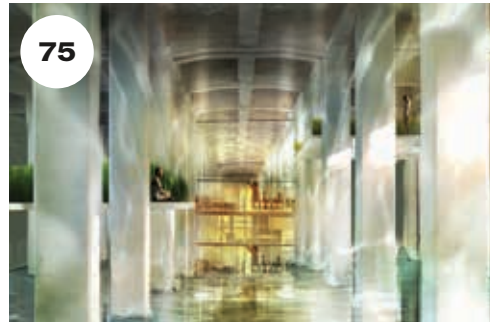
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Zaha Hadid's Serpentine Sackler gallery
Photo
Luke Hayes



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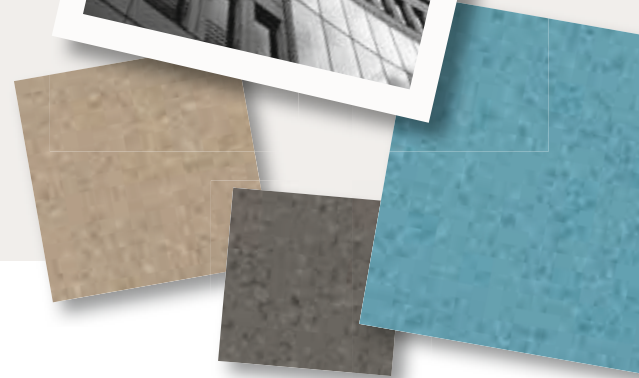
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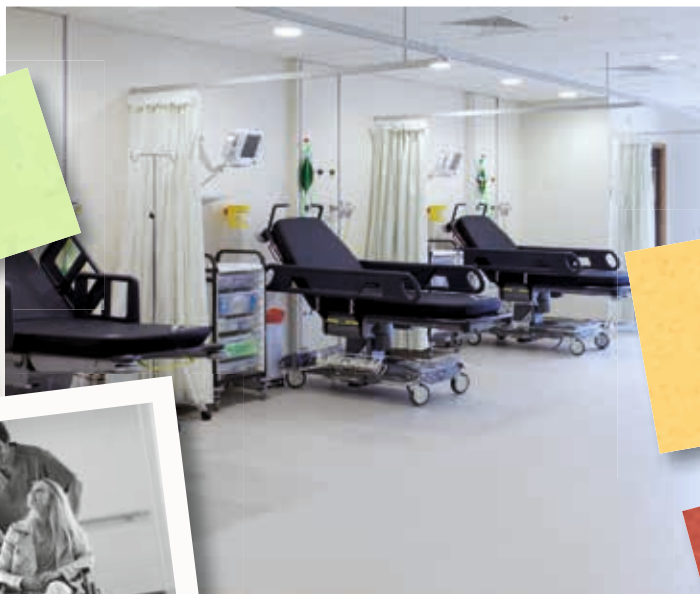


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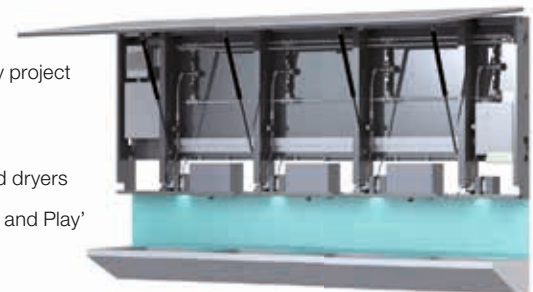
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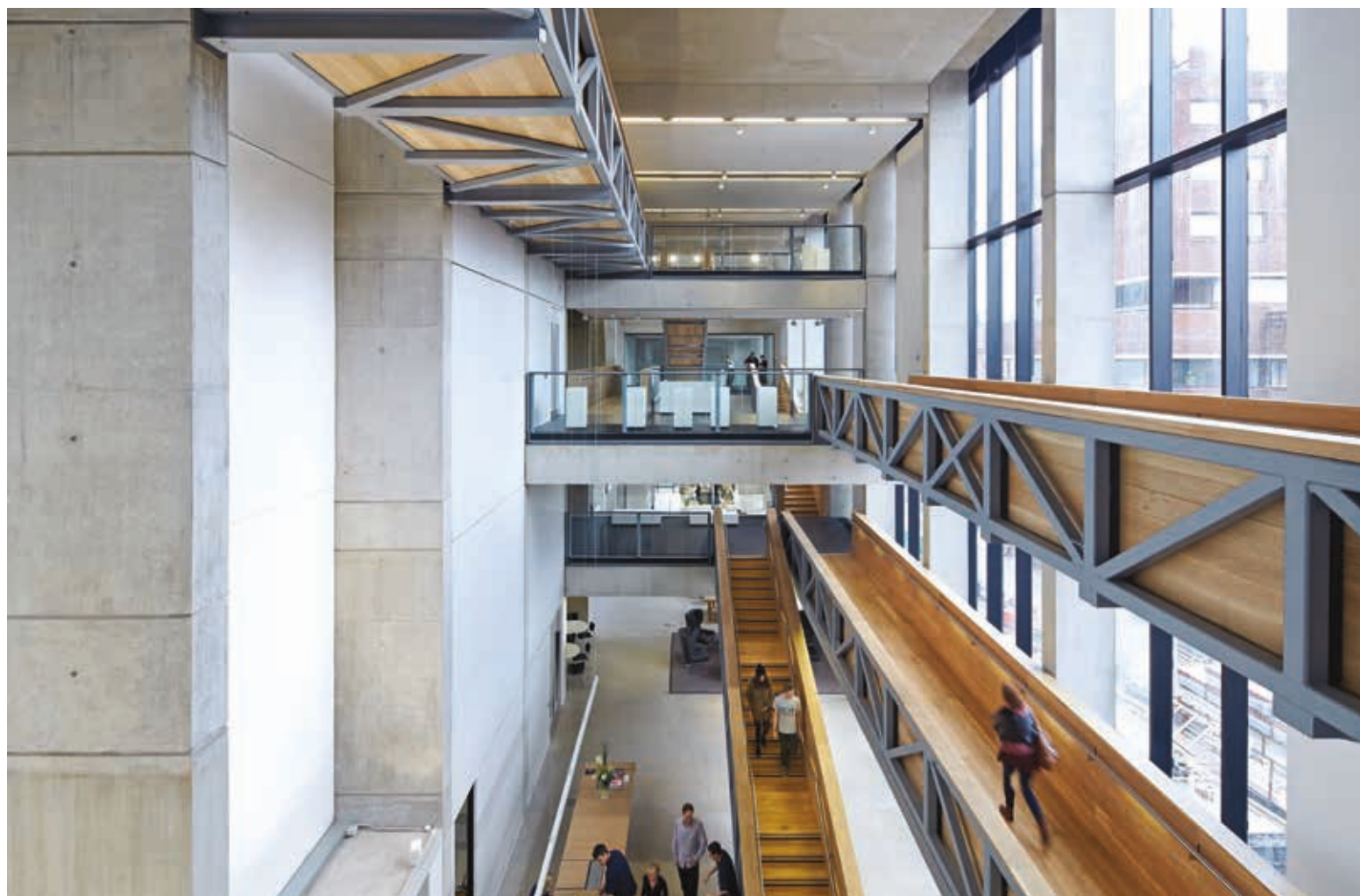


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washrooms worth experiencing



1: Buildings



HUFTON + CROW

Manchester, Cambridge, deepest Sussex. Oh, and London. Our buildings this month are nothing if not an eclectic collection. The only thing that links any of them is that two – Glenn Howells' Parkside Place in Cambridge, and Sheppard Robson's Barking Riverside – are domestic architecture, but of such different persuasions that they are almost separate typologies. Then there's our 120th anniversary cover project. Zaha's Serpentine

Sackler Gallery is her first permanent building in the capital.

After too many years in which most of the nation's tower cranes accumulated in London, they are returning to our other great cities. Manchester Metropolitan University's School of Art (above) by Feilden Clegg Bradley displays admirable clarity and restrained drama. Meanwhile down in Sussex, nestling beneath the South Downs, is what can only be

described as the rediscovery of English vernacular architecture. Adam Richards' Ditchling Museum is the sort of intricate, inspiring job that you cannot imagine anyone other than a very good architect being able to do.

And in Ian McArdle's elegant revamp of Norman Foster's ITN building we have a fine example of former RIBA president Alex Gordon's prophetic 1972 mantra, 'long life, loose fit, low energy'. ●

Serpentine Sackler, London
Architect Zaha Hadid Architects

Words Eleanor Young

Photograph Luke Hayes

Zaha Hadid Architects' best buildings use a massive material lightly (think of the flowing concrete curves of Wolfsburg's Phaeno Science Centre). Its new Serpentine Sackler Gallery, five minutes from the first Serpentine Gallery, best known for its annual architectural pavilion in Hyde Park, does the opposite.

PTFE glass-fibre woven cloth pulled taut over the ringbeam and five rooflight-columns impart a sense of mass that swoops to touch the ground. A thick, fleshy lip of white fibre-reinforced plastic drops down by the entrance to this restaurant and gathering place, drawing you alongside The Magazine – a 1805, grade II* listed former munitions store – and enfolding you, before the space opens up to columns that scoop in light from the sky.

More addition than extension, the structure rests gently on The Magazine, built amid fears of Napoleonic invasion and disguised by a neo-classical villa facade. The restoration, with Julian Harrap Architects and Liam O'Connor Architects, is lightly done. Strong brick vaults at its centre each have just two tiny square attic

windows; and there's a gantry for shifting gunpowder. The outer edges of the square, once an external courtyard, are lit from above. For such a singular space its shared character with the Serpentine Gallery is remarkable: a wall confronting you as you enter, top lit, with an inner heart ringed by gallery circulation. Even its happily undersized shop echoes the other.

Argentinian artist Adrián Villar Rojas' installation inhabits the gallery with assurance and mastery. Loose-laid bricks tinkle as visitors walk the floor, a mass of unfired fissured clay coats the outside of the vaults. A collection of vessels, faces, growths and relics fills one of these while the other remains empty.

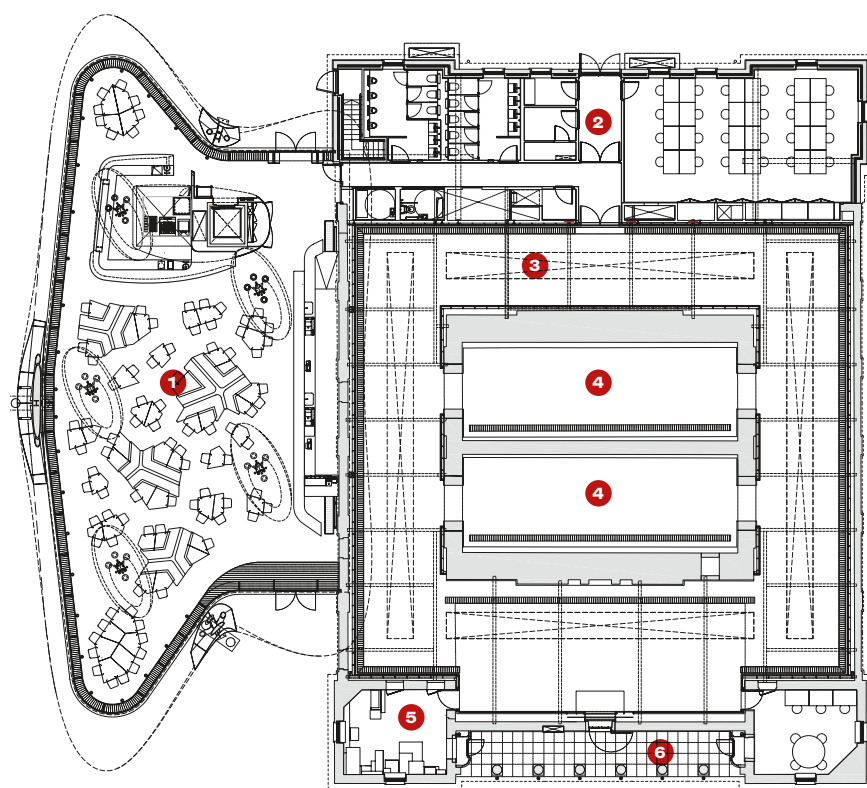
What is missing is the park landscape. Hedged in and facing a road, the only hope is that the planting will somehow bring it into the little green space the Royal Parks has allowed the site. The 'in-keeping' corniced back extension with loos, offices and circulation is key to giving the other spaces room to breathe (although a bulky kitchen does intrude into the restaurant). Should the design make more of the relationship between the two buildings? Maybe, in other hands, but with Hadid the disconnect between the old and new gives both a greater sense of integrity and each easily stands alone as a monument to its time. ●

IN NUMBERS**£14.5m**

build cost

1,566m²cost/m² by gross internal
floor area**3,414m²**

site area



- 1 Social space and restaurant
- 2 Service block
- 3 Gallery
- 4 Powder room gallery
- 5 Shop
- 6 Portico



Barking Riverside, London**Sheppard Robson****Words Eleanor Young****Photograph Hufton + Crow**

Swales, grasses and creek will one day draw these new homes down to the bank of the River Thames. Soft fronds and attenuating roots brush the black and buff brick of new terraces and squares with nature. These houses

of polder plainness meet the gothic challenge of marching pylons straight on, although the industrial hinterland of Barking Riverside has already upset any sense of scale.

There is a Dutch flavour to both the watery landscape and the architecture at Barking Riverside's 140 ha of ex-industrial land – run as a joint venture by Bellway and the Homes & Communities Agency, as was. Sheppard Robson has six house types in its batch of 357.

Those with pitched roofs face south and the sun – flat green roofs and balconies are less particular about their place. Repetitions of box and pitch, with thoughtful expressiveness around on the massing and materials, give strong lines with enough articulation; the window frames make a lot of the running here. The severe terraces and etiolated town houses are surprisingly convincing.

The L-plan back-to-back houses present a



diagram of their facade to the street in hit and miss timber cladding. Bedrooms sit at the back of each plot while living spaces, in a gabled volume, project forwards. These are designed to save on the space spent on a road which Shepard Robson added to the Maxwan master-plan (yes, they're Dutch). This road makes two squares more permeable, successfully avoiding the sort of closed space we rarely see in the UK.

Inside the show home there is sense of

space, at least until the accoutrements of life arrive. Despite predating it, the houses exceed the space standards in the London Housing Design Guide. There are no structural gymnastics, warns SR partner, Alan Shingler. He is working on a huge variety of residential from this low density, relatively low cost housing (construction costs are Bellway's commercial secret but four beds were selling for £250,000) through to its high end Fitzrovia scheme in

London's West End. So do they pull any clever construction tricks here? Shingler enjoys pointing out the Mace timber-frame houses and then those constructed by Bellways with traditional trades. The difference? A parapet.

Like all new neighbourhoods this needs to settle in and grow into itself. Until then the open roads can make it seem all sky – a dystopic, suburban experience. But quite beautiful, and surprisingly affordable for London. ●



Well and Bucket Pub, east London
West Architecture

Photograph Ben Blossom

Words Eleanor Young

West Architecture normally works behind the scenes on projects for client Barworks. But this photograph, shot by Ben Blossom, shows a different sort of behind the scenes with both Victorian tiles and the exposed grid of the historic adhesive fixing them preserved equally.

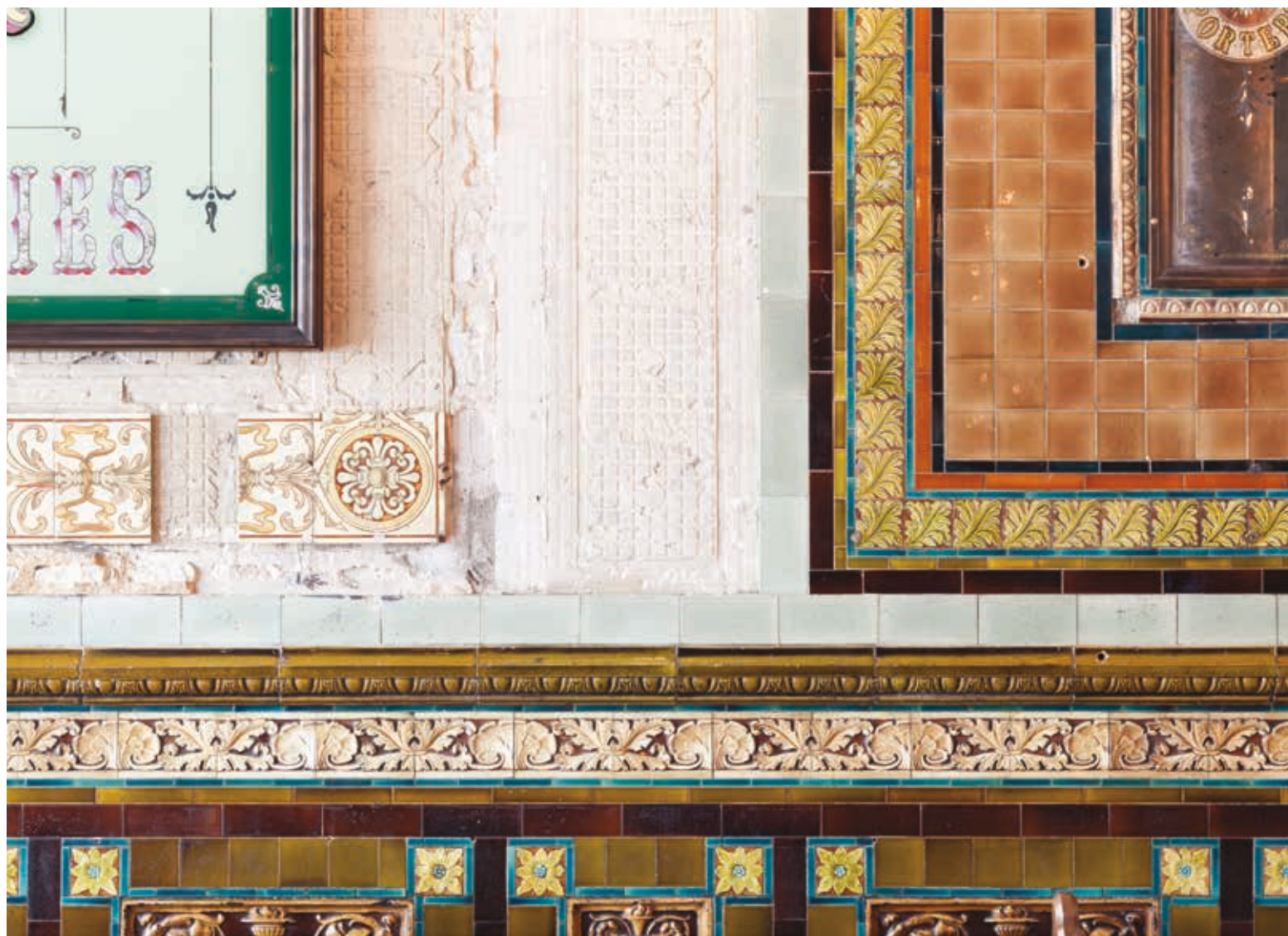
The plasterboard lined box that confronted architect Graham West when he first saw

the pub didn't tally with research into its history. He knew that it had once had tiled murals by William B Simpson, a company with a long history: its successor company has more recently kitted out Zaha Hadid Architects' 2012 Aquatics Centre. Few of the tiles were left but revealing them was quite a thrill.

For photographer Blossom this was quite a different sort of assignment. 'Usually when I get assigned photography jobs it's about communicating the additions of built form and structure,' he says. 'This was mainly a story about uncovering and discovery as an archi-

tectural solution.' As when photographing the Commonwealth Institute or Neo Bankside, his interest in scale shows as he foregrounds the bare filament bulbs while bringing out the shine of the copper bar and conduits. In this image, he uses light and shadow to subtly pick out the texture of the fixing so that its grid echoes the larger squares of the tiles.

This tiny preservation captured here is part of a larger restoration of the Grade II listed Bethnal Green Road terrace in London, of which the pub forms the centrepiece, by Julian Harrap Architects. ●





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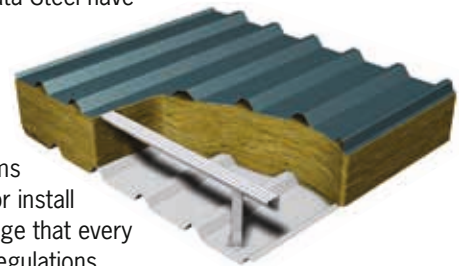
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MMU School of Art
Feilden Clegg Bradley Studios

Words Eleanor Young

Photographs Hufton + Crow

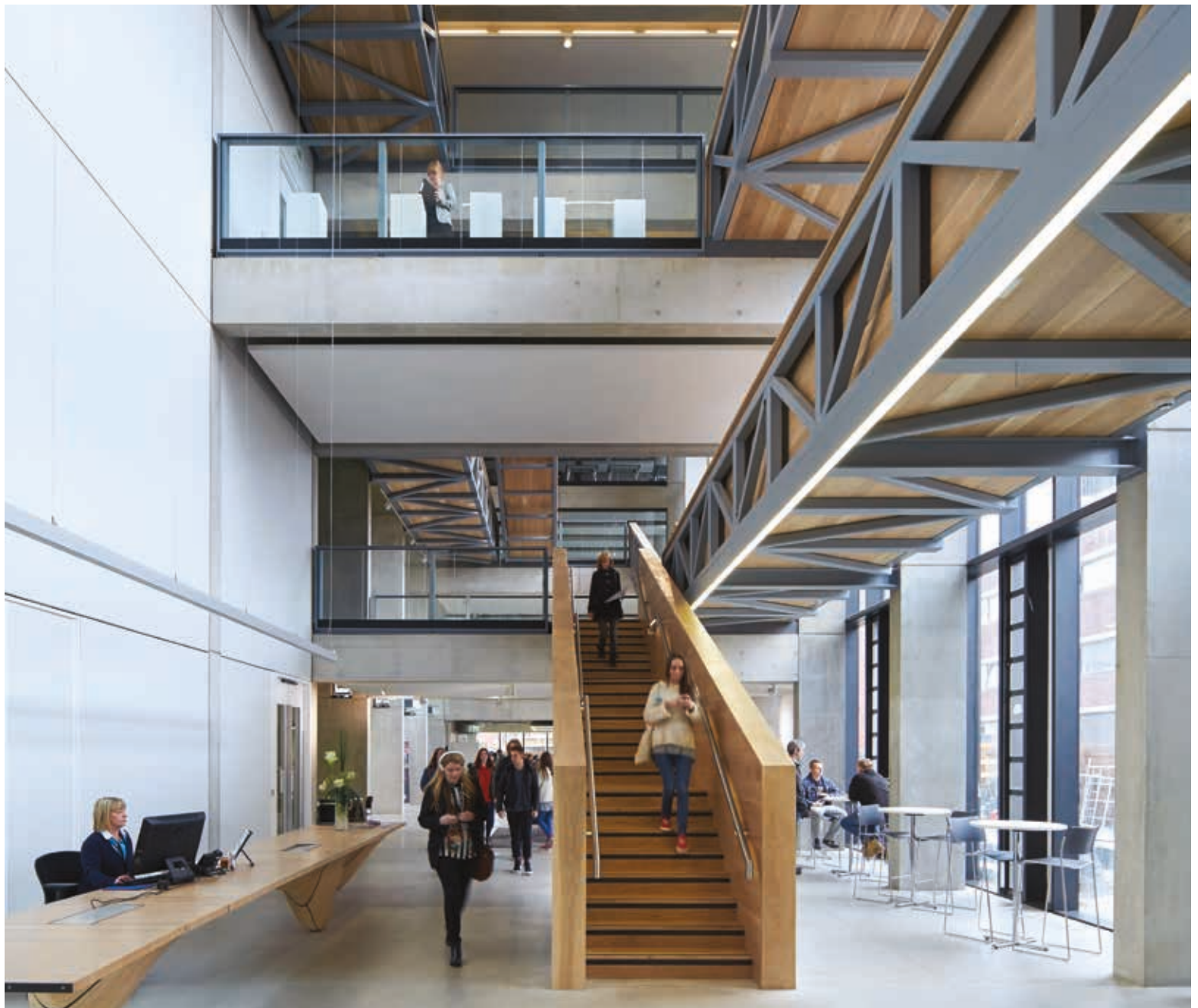
At first look, it's creative freedom, extravagant use of space and enormous doors that mark out Manchester Metropolitan University's School of Art. Feilden Clegg Bradley Studios new 'living room' (below) and 'factory' for the school open up a whole range of architectural experiences that seem completely improbable from

the sixties tower next door that houses Manchester School of Architecture.

Interestingly though, it is this nine storey tower that terminates the university vista to the building – providing a powerful link between FCB's colonnaded, diachroic business school, finished a couple of years ago, and the School of Art. It's now overclad in anodised aluminium and has opening vents. The dean was looking not for a status symbol or icon, but the answer to the pressing problem of rising student numbers and falling budgets. The build-

ing's sense of extravagance doesn't fit this narrative but designing flexible work spaces and shifting staff from their own to shared offices is an attempt to ensure space is well-used rather than booked but unused. And even at the start of term with some students still absent, every space had at least one or two people using it.

The 'living room' which fronts the building has an almost fantastical aspect: six storeys high and criss-crossed by bridges and stairs. Originally designed to be boxed in, it was felt by project architect 32-year-old Tom Jarman and



the dean that the steels on site looked too good to cover so the inner face of the stair structure is timber-lined – nice and high to avoid vertigo. Gradually, a rationality starts to emerge: the rectangular concrete columns running alongside the space (with risers, smoke vents and more stashed inside), and stair connections (though they're not escape stairs). The entrance desk of curvaceous ply balancing on three points – an illusion as each is screwed in – is a reminder of the artistry of craft.

A courtyard has great potential for school shows. And the doors next to the café that separate 'living room' and 'factory' have an even more show stopping role, one they perform handsomely thanks to the fire station door experience of their subcontractor. Sometimes

they are panels, screens and display spaces, at others a grand separator of spaces, or an entrance to a magic world of making: spools of cotton, looms, 3D printers, historic printing presses, students poring over patterns, and spaces to sit, tens of them, clustered in every sort of configuration and more hanging and display space. Jarman shies away from the term atrium but it is actually the building's second, stepped and never simple.

You are not meant to understand this building, you are meant to experience it. Perhaps that is why Jarman and the practice put so much time into getting the details right – like the rubber mould-cast, in situ concrete with its wallpaper relief on some of the columns; and the highly controlled ceiling plane, an ef-

fective counterpoint to the freer flowing use. The 'factory' is lit from above by storey-height window lanterns. The exposed concrete is punctuated by cylindrical metal hallway lights when needed, while the rest of the lighting is set around a wood fibre faced acoustic raft.

The plans show where each discipline is meant to reside, and they are tied to the workshops at the back of the building. But the time students spent camping out in the almost-finished building in the summer showed they didn't see divisions in quite the same way; they weren't going to stick to their designated spaces. And, for Professor David Crow, dean of the Faculty of Art and Design, that is part of the point: students should – and do – use the spaces that suit them, loud or quiet, collabo-

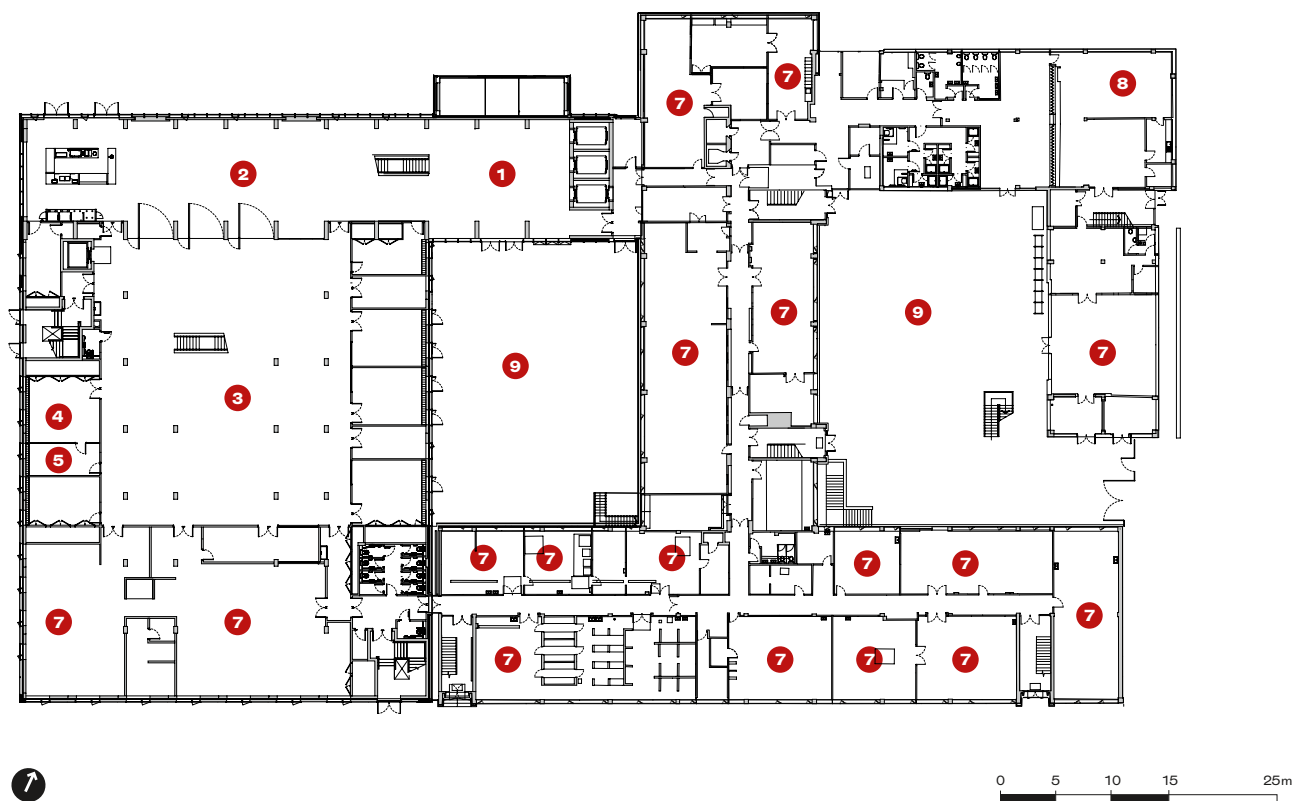
Below A wallpaper texture is bestowed on the occasional column. Like the wood fibre in the galvanised-edged acoustic panels above, it leavens the concrete without disrupting its tone.



Below Workshops hold the historic machinery of an arts and crafts school of art, here printing presses. In the central spaces though laptops abound.



- 1 Entrance reception
- 2 Café
- 3 Design studio
- 4 Staff workspace
- 5 Meeting room
- 6 Studio base room
- 7 Workshop
- 8 Stationery shop
- 9 Courtyard



Right 'Living room' to the left with cafe and dramatic stairs, topped by a grand lecture theatre/event space. 'Factory' to the right with design studio spaces and workshop. Lanterns at the top draw light into the deep space and sit as pavilions on the roof terrace. The reclad original sixties tower is visible behind.



rative or solitary. Most are out in the central spaces but to ensure there were quieter, studio like areas for those that want them, there are traditional rooms at the top. So far they are rather underused, but there is a great sense of the making and creating in the building. It was deliberate, says Crow: 'We wanted the spirit of making, back to the arts school, a material feel.'

The top floor event space is perhaps unusual for a university where moving bodies around is always an issue. But since the lower spaces embody this, it seems to make sense

that perched at the top of the atrium is a giant room cum lecture theatre that can resonate with music and sometimes has the sense of being a makeshift set. It opens out (those grand doors again) onto the atrium space and then to the expansive, sheltered roof terrace. In many buildings a space of this sort, in this position, would seem like some kind of spatial trick, a coup de theatre. But here you have already absorbed the rhythm, scale and movement of the building, so this elevated space feels quite natural. ●

Below The staircases and walkways show their workings with the structure but encase students in high timber sides – here in the 'factory' space.



IN NUMBERS

£23.6m

total cost (including refurb and new build)

17,320m²

(8600 new build, 8720 refurb)
area in m²

£2,000/m²

new build

£705/m²

refurbishment cost

Excellent new build, Good refurbishment
BREEAM (Education 2008)

3,500

FTE students

Credits

Client Manchester Metropolitan University

Architect Feilden Clegg Bradley Studios

Cost consultant Turner and Townsend

Contractor Morgan Sindall

Structural engineer Arup

Landscape architect

Dan Pearson Studio

Cladding consultant Montresor

Partnership

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acoustic linings Nationwide Joinery

M&E Emcor Engineering Services

Raised access floors Floorplan

Concrete flooring ABS Brymar

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Soft landscape Beech Landscape

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Tales of the unexpected

An unusually interesting block of luxury flats has a surprising ingredient

Words: Hugh Pearman Photographs: Tim Crocker and Paul Miller

Hardly ever do I want to go and see another development of speculative luxury apartments. What's the point? You know what they are going to look like, you know they will be overpriced, you know that the show flat will boast twigs in tall vases and unfeasibly large numbers of cushions in harsh fabrics. You know that, no matter how high the asking price, they will have those nasty little skirt-boards that are an article of faith for such developers. You know that most of them will

be bought as investments by people who will never live there. So why am I in Cambridge looking at Parkside Place, which is indeed a place beside a park?

Because this one is a bit different. For one thing, it is designed by Glenn Howells Architects, a practice with a sound track record in this typology. For another, it contains no less than 40% of social housing in the mix and is pretty tenure-blind: you can't easily play that game of singling out the 'affordable' bits

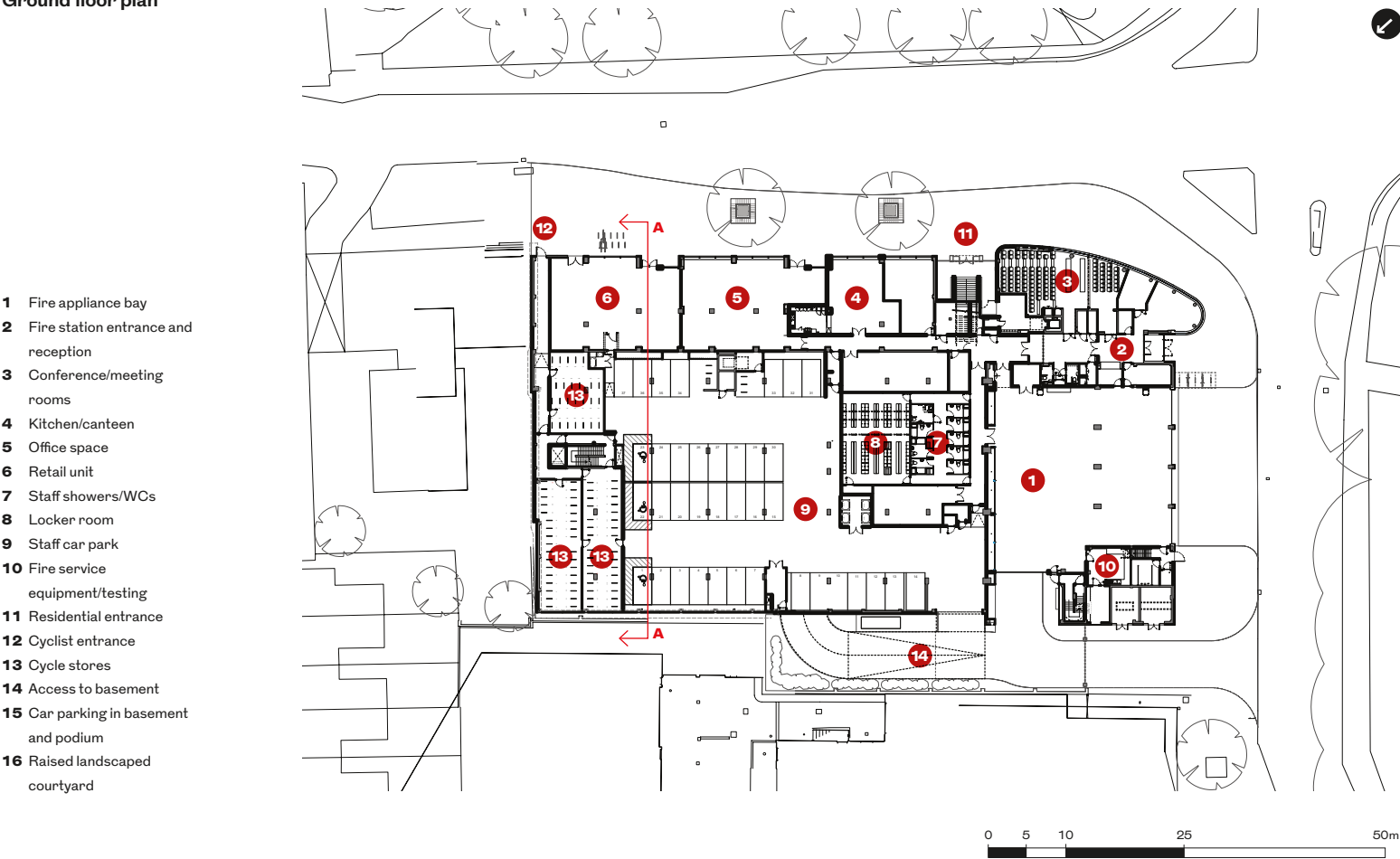
at a glance. Thirdly, it doesn't look all brittle and Cabe-ish. No fruitgum-coloured acrylic balcony fronts: on the contrary it is of massive, precast masonry construction, monochrome buff yellow with bronze aluminium trimmings. Fourthly, in this low-rise city it contains a bit of a tower. And finally: it includes a working fire station.

That's right – a working fire station. A broad portal with a row of rapid-opening doors, behind which four bright red

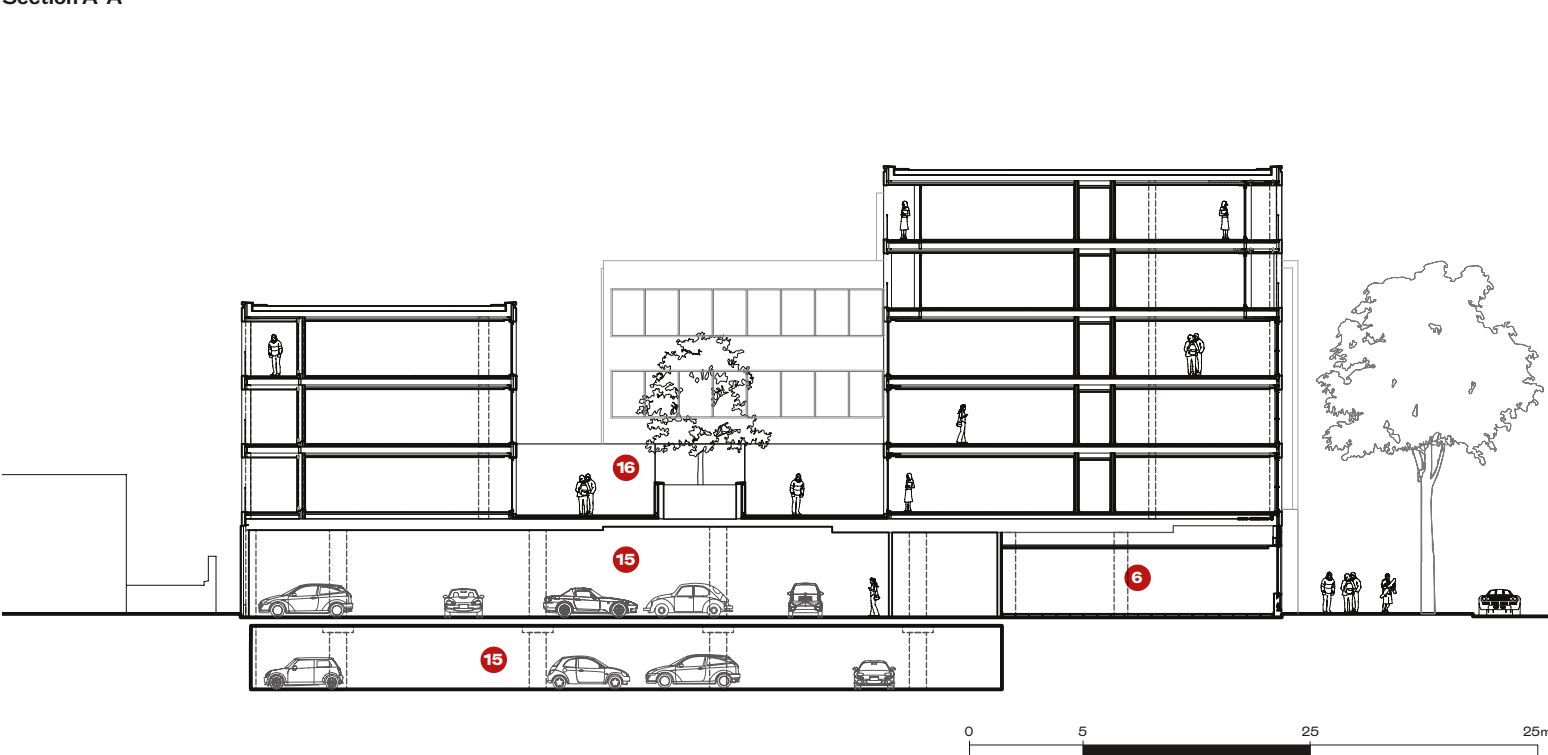
BELOW: TIM CROCKER



Ground floor plan



Section A-A



appliances lurk; both portal and doors are bronze-finished to fit in with the rest of the scheme. This is the city's main fire station, and is used as a meetings venue by the county fire service, so the ground floor of the development contains a surprising amount of administration and conference space. No poles to slide down, though – it being all on one level. The fit-out here is basic, and smells a bit like a hospital, but the ceilings are very high since they follow through from the height of the garage. A shop unit, earmarked as a café, completes the mix.

The reason for this odd example of mixed-use is that the site was previously home to the 1960s fire station, including a training area which has now moved out of the centre. This freed up space for development, but replacing

the working station was a given. So now you find an arrangement of four blocks of varying height, set on a podium containing both the fire station and covered parking for residents, on top of which is a courtyard with planted areas. There are also separate bike stores. You must climb granite steps to podium level, through a gateway by a commissioned artist made of tall metal pieces in fire-engine red – like stepping through flames. Slightly odd that the only patch of red is here rather than on the fire station itself, but there you go.

The most obvious block is the slender oval tower, rising to a dizzy seven floors above podium level and apparently the tallest of its kind in Cambridge. This marks one corner of the 10ha patch of parkland known as Parker's Piece. Existing taller buildings, including

a church, at the other corners justified this planning move and it works well. Glazing is flat along the sides and – like the precast panels – curved round the tight radii of the ends.

This is a very busy traffic junction, and the walls and glazing had to be acoustically high-performing. Howells has long worked with pre-cast components on projects both residential and cultural. Here the sections are faced with a reconstituted stone chosen to harmonise with the predominantly Ketton stone of the city. Howells worked with Thorp Precast on this: a total of 650 panels were made from just 30 moulds, the largest being two storeys high, though moulded grooves give a smaller visual module. Panel size was limited by the lifting capacity of the crane to be used, says project architect Sandeep Shambi. →

Below Access for residents takes you through red painted steel 'flames' via steps or lift to podium level.

Below Beneath the landscaped podium is car parking for residents and fire station staff.





Architect: Stan Bolt
Photography: Nigel Rigden
Graphic Design: Studio Blup

IN NUMBERS

99
apartments

60%
private

40%
affordable

2,000 ft²
penthouse

£17.5m
contract value

The tower aside, it's all very Miesian-modern post-and-beam, including a successful range of deck-access flats to the rear. Inside, however, you're mostly in a world of hotel-like internal corridors. Since there's quite a lot of looking down on flat roofs, I'm surprised they didn't go for green roofs rather than beach pebbles: however the scheme attains Code 4. Apartment sizes range from one to three bed, including some duplexes and a penthouse on the tower. Since the flats all sold off-plan long ago, I was not able to see inside one: photos show familiar minimal-modern interiors with floor-to ceiling windows, oak floors and, yes, those ubiquitous little skirting boards. No developer likes a shadow gap. On the other hand developers Grosvenor – who took over the original 2004 scheme by GHA from Stoford Developments – reduced the num-

ber of units to allow more generous spaces and a greater variation of sizes. Automatically-opening windows to circulation areas as part of a natural ventilation strategy feature some very intrusive actuators: in contrast, penetrations of the facades have been avoided by a neat bronze vent detail designed into the window heads.

Spec apartments are, in the end, always unsurprising: they are a currency, they just have to be big enough and well enough finished. Thank goodness for the social element here. Parkside Place is at its most successful urbanistically. It slots into its place in the city with assurance. It seems of an appropriate scale and form on the corner of this large open space. As for the fire station – that's nice. It's incorporated without apology and gives the whole place a shot of energy. ●



Left On this busy corner of Cambridge, Parkside Place acts as an urban anchor.

Credits
Client Grosvenor
Architect and interiors Glenn Howells Architects
Structural engineer WSP
M&E engineer Hoare Lee
QS EC Harris
Contractor Willmott Dixon Housing



ARCHITECTURE WITH RHEINZINK

Titanium Zinc Alloy for Roofing and Wall Cladding

Rural idyll

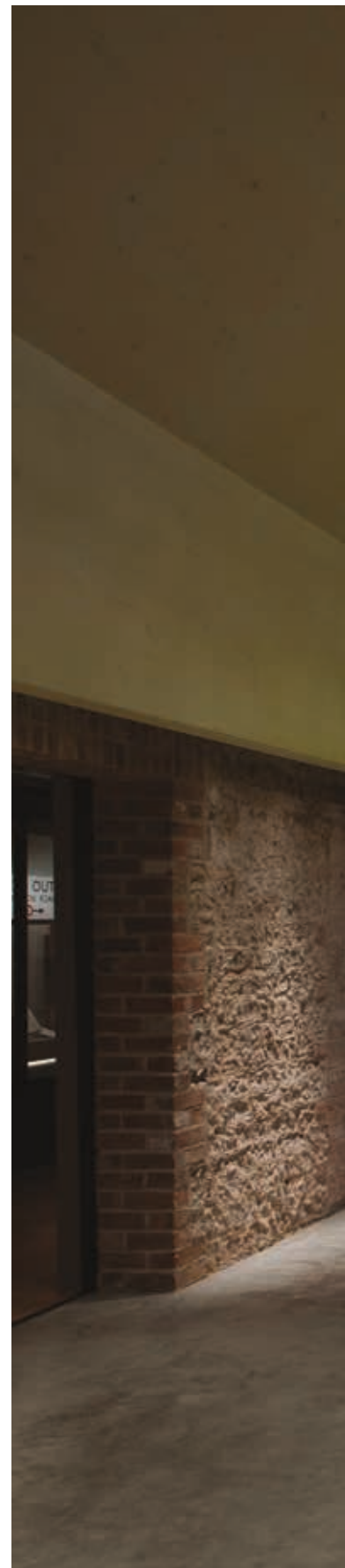
A perfect mix of rebuild, refurbishment and reconstruction captures the country village spirit of the artists and artisans whose work Ditchling Museum celebrates

Words: Hugh Pearman Photographs: Brotherton-Lock



Left A new black zinc-clad building nestles next to the existing refurbished parts of the museum complex.

Right Inside the new building, the 'cabinet of curiosities' masks a prosaic toilet block.





This project is exemplary for all kinds of reasons. It is 'vernacular' architecture in the best sense, meaning it draws fruitfully from its context without slavishly copying it. It is just a little quirky, which suits the museum's subject matter of the disparate, rural-utopian artists, designers, weavers and book-printers who set up shop in this Sussex village over a century ago, Eric Gill and Edward Johnston among them. It blends new-build, refurbishment and forensic reconstruction in highly skilled fashion. The hand of the architect runs right through it, since he was exhibition designer as well. And it has all been achieved on a very tight budget for an environmentally-controlled, secure museum of a complex nature: £1,900/m², £1.1m total build cost.

Architect Adam Richards, whose New Mission Hall house, also in Sussex, was a Manser Medal contender two years ago (RIBA Journal, October 2011) knows the area well, dividing his time between Sussex and London. He has worked for architects including Niall McLaughlin,

Richard MacCormac and O'Donnell & Tuomey, which suggests a thorough grounding in the craft-based aspects of design and building.

It's easy to get Sussex vernacular off-kilter: the material ingredients of tile-hung walls and timber weatherboarding, combinations of flint and brick (sometimes glazed) and iron-streaked sandstone, have to be adroitly handled while over-gabbling and exaggerated bargeboards are best avoided. Most new 'executive homes' developments in the county act as a warning. In Ditchling, which lies in the South Downs National Park, another contextual pointer was taken into consideration. The village green where the museum now stands was – in the period it concerns itself with – a working farmyard. A 1940 painting by Charles Knight, 'The Pond, Ditchling' shows the low farm buildings and pens, behind them the black-glazed walls of a house clad in the 'mathematical tiles' of the area masquerading as bricks, and beyond them the South Downs. This

IN NUMBERS

6

linked buildings in the complex

£1.1m

construction cost

£1,900/m²

budget

1907

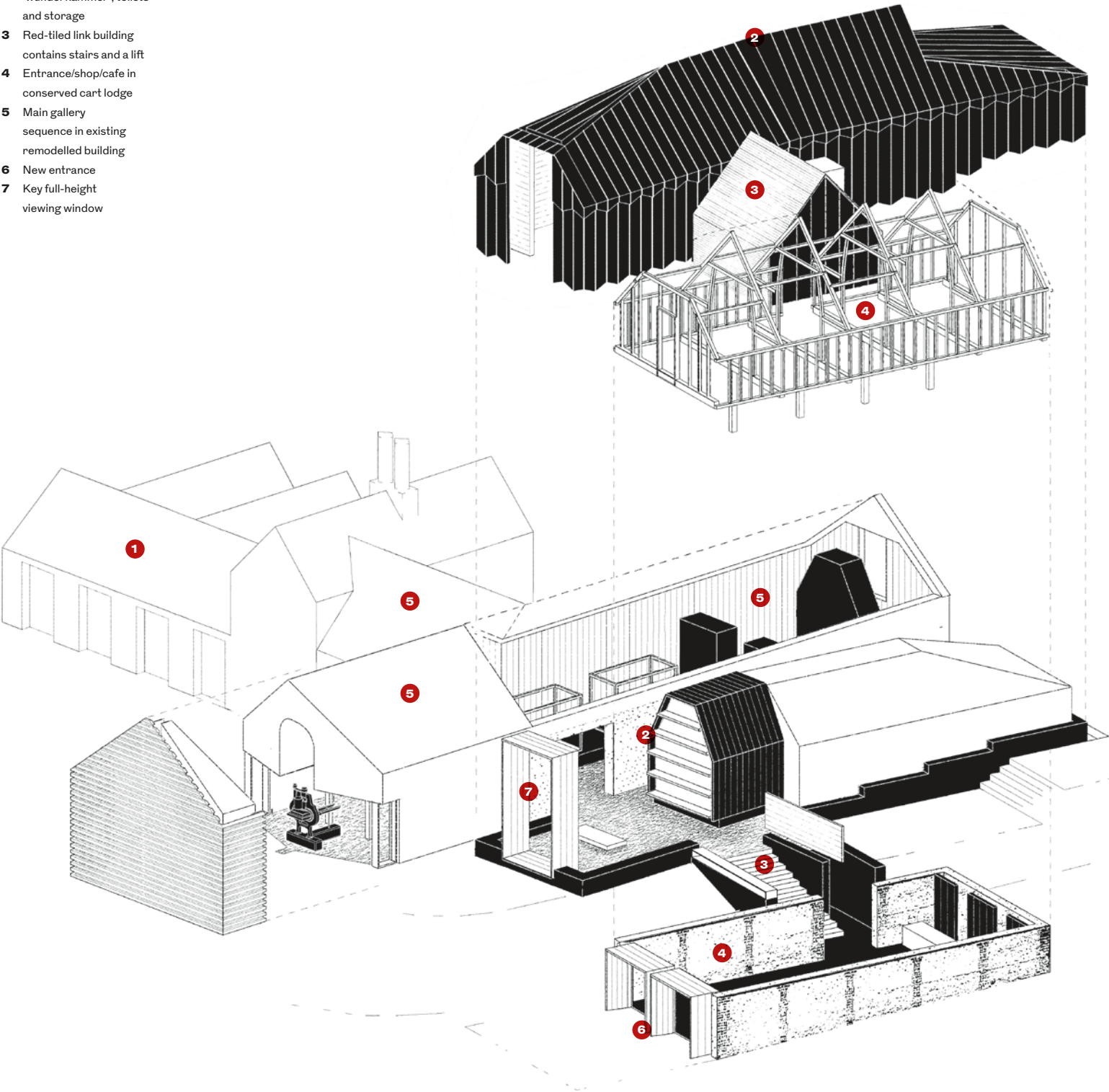
year Eric Gill moved to Ditchling



Left Agricultural echoes: Richards makes a farmyard memory out of his composition.

Right How it all fits together, piece by piece, absorbing a sharp level change from entrance to gallery level.

- 1 Refurbished old school house contains education room and reading room
- 2 New building houses circulation, 'wunderkammer', toilets and storage
- 3 Red-tiled link building contains stairs and a lift
- 4 Entrance/shop/cafe in conserved cart lodge
- 5 Main gallery sequence in existing remodelled building
- 6 New entrance
- 7 Key full-height viewing window



was a village with both fine houses and working buildings.

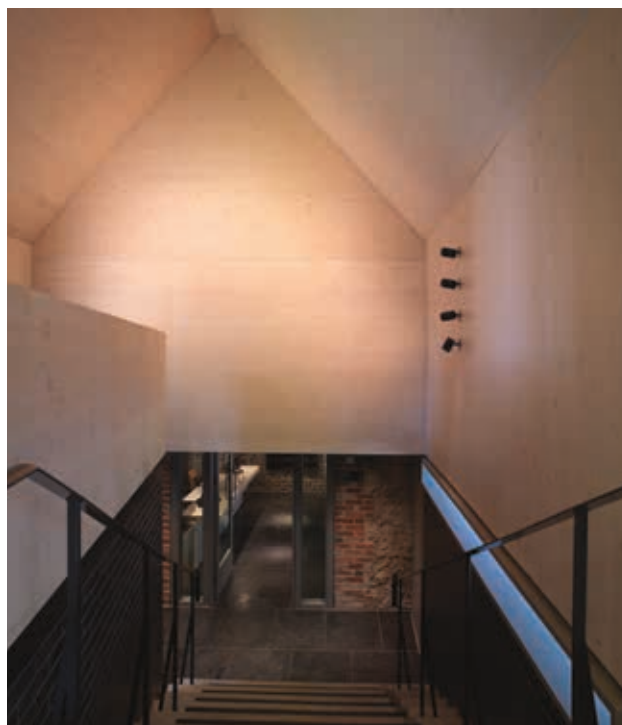
What you can't see in this painting – because they are hidden by the big old trees that fringe the pond – are the Victorian school buildings that, on falling vacant, first housed the museum when it was founded in 1985 and which, now refurbished, still contain the main displays. What you can see in the painting, however, peeping out from behind the trees, is the gabled end of the 18th century, timber-framed over brick and flint, 'cart lodge' part of the farm. This building became the key to Richards' plans. The museum had been entered via a narrow lane through the church graveyard from behind (the pond blocking access in front). But the cart lodge, if it could be linked to the school buildings, could make a new entrance from the side – through what was the farmyard but is now the village green.

This proved to be possible, by taking out a lease on the cart lodge. Two difficulties then arose. First, the old building, never intended for habitation, had to be completely

taken apart and reassembled, properly and invisibly insulated and serviced, to function as a very tightly planned combined foyer, shop and cafe for the museum. The earth floor was replaced with a Limecrete slab topped with slate flags: allowing the building to breathe (in this case through the joints of the flags) was a key consideration. The cart openings, like garage doors, become slightly projecting painted timber frames offering some shelter: both glazed, one contains the entrance door. Secondly, a sharp difference in level between the lodge and school buildings had to be overcome. So Richards did not make his entrance to the museum proper on the level. He found himself, perversely in these access-conscious times, building a flight of steps.

It's at times like these that architectural ingenuity comes to the fore. Between the cart lodge and school buildings, Richards introduces two new structures. The first is merely a link containing the steps and, given equal prominence, a platform lift. This tiny building, including

An 18th century 'cart lodge', timber framed over brick and flint, became the key to Richards' plans. Linked to the school buildings, it could make a new entrance from the side



Far left Inside the reused cart lodge: café, shop and ticketing.

Left The staircase link building has a plain CLT interior.

Right Gill's printing press stands like an altar at the end of a basilica-like room. Air handling is concealed above the lower gallery niches.



a window looking back to the nearby village church on one side and a light-slot on the other set on the higher datum line, is otherwise clad entirely in red handmade Sussex Keymer tiles. The gutter sits beneath it rather than at eaves level, so it is effectively all roof. Richards has a rationale about Gill and his Roman Catholic colleagues in the Guild of St Joseph and St Dominic designing but never building a giant hilltop Calvary for the area: he sees the ascent from foyer to museum as an echo of that. Fanciful, I'd suggest.

Having passed through this link, you arrive at the bigger new building, made of cross-laminated timber (CLT) externally clad in anthracite zinc. This black building, a kind of fantasia on a Sussex barn, is slightly cranked along its tapering length to align at the rear with the cart lodge and to provide a wide enough service access. Its cladding is treated quite playfully. The zig-zag decorative cut given to the material permits ventilation but also, suggests Richards, recalls the canopies of rural railway stations – these

artists and artisans were forever catching the train to and from their clients in London.

You might expect this new black building to contain a new gallery, but it does so only up to a point. It has three functions – secure museum storage at the rear, toilets (expressed as a separate painted-timber hut projecting into the space) in the middle, and backing on to that a 'wunderkammer' or glass-fronted cabinet of curiosities drawn from the collection. Its shelves are made from CLT offcuts, as are shelves in the shop and a hovering screen between stairs and lift: economic use of the building material. This tall cabinet successfully conceals the prosaic toilet block and faces straight out through a full-height window onto the terrace in front, proffering the collection to the public. So the nose of the black building is both circulation space and an introductory anteroom to the main event.

The old school rooms are now environmentally conditioned; the displays, including cases with some sophisti-

Below left The ecclesiastical theme continues in the main displays, with a shape derived from the Guild's former chapel nearby.

Below middle The exposed CLT interior and polished concrete floor lead to a point of contemplation of the verdant setting.

Below right The assemblage of forms, textures and colours works well from the rear and avoids over-fussiness.



Credits

Architect and exhibition consultant Adam Richards Architects

Client Ditchling Museum

Contractors Westridge Construction

Structural engineer Price & Myers

Services consultant Bailey Gomm

Lighting designer LightPlan

Suppliers

Cross laminated timber KLH UK

Zinc cladding VM Zinc

Windows and curtain walling Glass Solutions

Saint Gobain

Sinks Twyford Bathrooms

Tiles Keymer Tiles

Slate flooring tiles The Natural Slate Company

Ironmongery IZE

cated micro-lighting, are designed by Richards' practice – project architect here is Sam Dawkins. Graphics throughout the museum are by Phil Baines, professor of typography at Central St Martins. The ingenuity here, in these painted matchboard-lined rooms, is the near-invisible upgrading of display conditions, very different from the previous ramshackle arrangement. The main gallery is dominated by the works of Gill and his cohorts, a large room divider being based on a section of his guild's chapel at nearby Ditchling Common. But an 'axis of making' takes you back past other crafts such as the weaving of Ethel Mairet.

The ecclesiastical theme continues in the Print Gallery, where Richards had to reconcile air-handling equipment for the whole museum with displays. His response was a basilica-like space in which the eye is drawn towards Gill's printing press (still in use), positioned like an altar and bathed in daylight. The tall narrow arched ceiling contains the aircon equipment above lower-ceilinged display booths.

Elsewhere there is a nice simple, almost Shakerish, reading room and the inevitable education room equipped with sinks for schoolchildren, without which no museum can get grants these days. For once this is entirely appropriate: craft skills, printing and weaving are exactly what should be taught here, and in a former schoolhouse at that.

There are other material touches. A 1980s gable end to the print gallery has been re-clad in timber weatherboarding. A dark glazed brick plinth ties the various elements together. Some slate roofs have been patched rather than replaced, such were the budget constraints. All in all it is a very convincing assemblage, a cultural farmyard that avoids tweekness and might be described as the best kind of pastiche. Inside, this is a local museum with nationally-important work, finished to national standards of curation and display. This is an important building, not only in the development of Richards' practice, but for English – and it is supremely English – rural architecture. ●



Headroom at the inn

Ian McArdle reaped the reward of good design when he upgraded Foster + Partners' ITN headquarters in London, a building he had long admired

Words: Jan-Carlos Kucharek Photographs: Rob Parrish

A quarter of a century after it was completed, it's a credit to the original designers of 200 Grays Inn Road that its first tenant, ITN, still shows no sign of wanting to move. When it opened in 1990, its London HQ, designed by Foster+Partners, was a state-of-the-art office block, combining the heavy servicing needs of a fully functioning newsroom and studio at lower levels with high spec speculative offices above. With its outer form dictated by the run of the streets to the east and west, the building came complete with a huge tapering internal atrium that ran from the existing basement level up to its eighth floor glazed roof. Fitted with high performance, ventilated cavity curtain walling on all sides, to the south an enormous full height opaque glazed 'cathedral wall' flooded the atrium with light while combating the worst effects of solar gain. When it was sold in 2011 to Great Rope-maker Partnership an upgrade was in order. Ian McArdle Architects, who worked with AHMM on a number of projects including the Stirling Prize-nominated Angel building, was appointed to propose a staged refurbishment of the 26,000m² building.

The brief includes, over time, the full

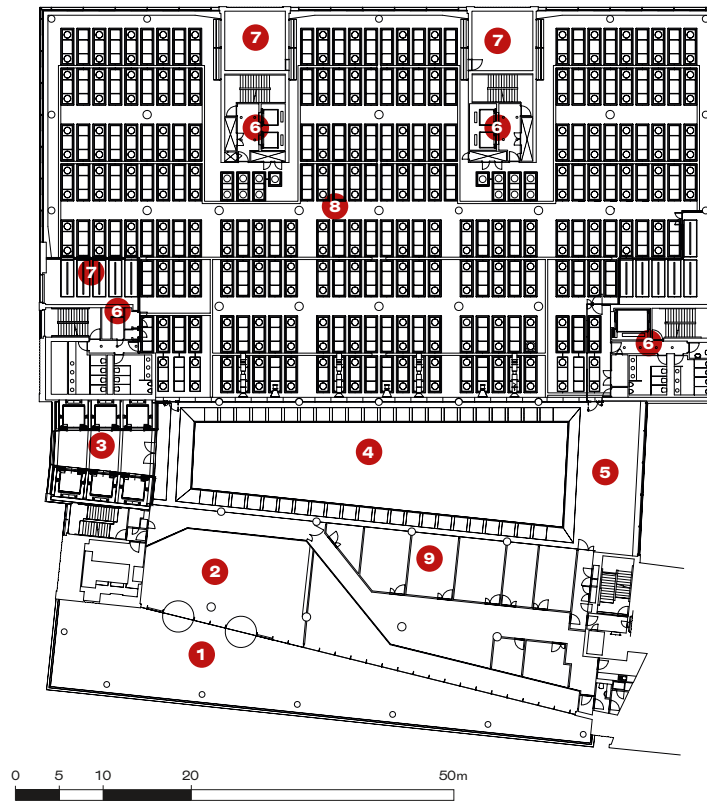


stripping back of all the floors, which means removing all the original suspended ceilings, raised floors, perimeter blinds, doors and atrium glazing and making a proposal for their replacement. 'When this building was completed, I had just left Grimshaw and I remember thinking it was iconic,' recalls McArdle. 'It was Fosters' first building in London, fitted with the most amazing cladding, and I thought it was the bees knees.' His excitement increased when he actually got inside the concrete-framed building and the strip-out started in earnest. As they tore away the suspended ceilings, beautiful raw concrete coffers were revealed beneath. McArdle says the intention had been to install new ceilings, but once they saw the coffers, they knew the only approach would be to predicate the air handling and lighting strategy on their permanent exposure.

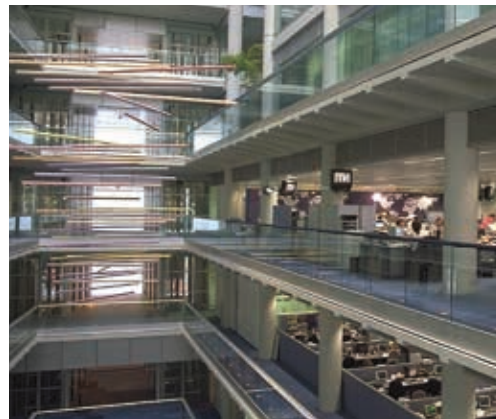
Considering the future

The building's level of future-proofing made the adoption of the new air handling strategy relatively simple. First, explains McArdle, the 9m by 4m Gartner glazed cladding originally specified for the facade was a rudimentary form of ventilated cavity. This was designed to

First floor plan



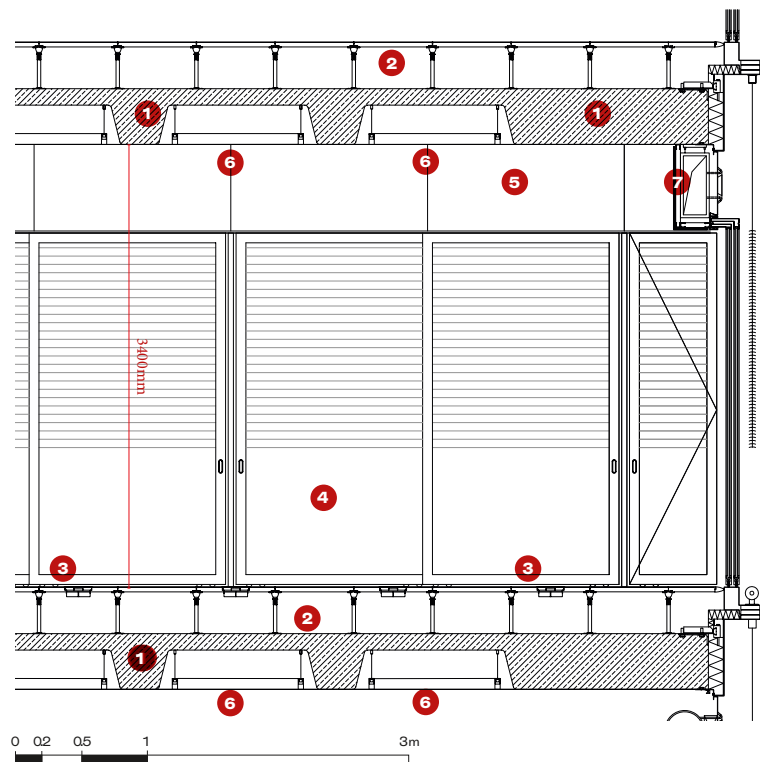
- 1 Loggia
- 2 Reception
- 3 Atrium lift lobby
- 4 Atrium
- 5 Break out space
- 6 Core
- 7 Plant rooms
- 8 Offices
- 9 Mezzanine



Above When completed, office spaces in the new ITN HQ were state of the art.

Left Looking west past the atrium fan coil units from the deep floorplate of the east block, IMA's new air handling and lighting strategy seems at home in the old building.

Detail section



- 1 Reinforced concrete slab
- 2 380 mm raised floor zone
- 3 Swirl diffusers
- 4 Perimeter glazing system
- 5 Anodised aluminium bulkhead panel
- 6 Zumtobel lighting ladder
- 7 Air duct

Client The Great Ropemaker Partnership (GPE)
Architect IMA
Project manager Gardiner & Theobald
Structural engineer Heyne Tillett Steel
Contractor Overbury
Cost consultant Robinson Low Francis
Services engineer Norman Disney & Young
Approved inspector MLM Building Control



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As they tore away the suspended ceilings, beautiful raw concrete cofferers were revealed beneath

improve the thermal performance of the cladding; in winter pumping exhaust air into the cavity to reduce net heat loss from the office, and in summer purging the cavity of hot air with fresh to reduce the effects of solar gain. This system was renewed, but reinstated. The big change was that the air handling strategy went from Variable Air Volume to a displacement system, typically requiring less cooling energy than the former due to the supply air temperatures involved. Crucially, it also moved from ceiling to floor-fed – all helped by the original raised floor zone.

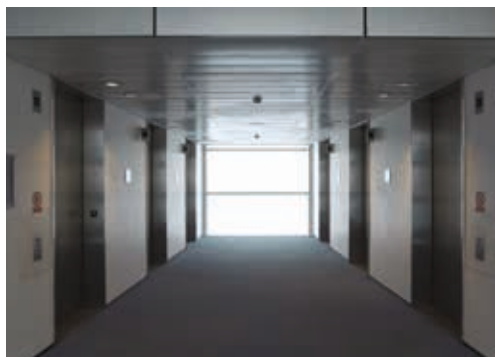
‘Fosters built in a 380mm raised floor void – huge at the time, but it would have aimed to predict future data management needs in the absence of fibre optic technology,’ says McArdle. ‘With cabling requirements actually a fraction of that assumed requirement, and with the suspended ceiling removed, our decision was a “no-brainer”: we fed the displacement air into the offices through the raised floor void’. Air is now fed into the spaces at 18°C and expelled through the atrium at 23°C via upgraded fan coil units that work in parallel with displacement AHUs, their casings now exposed on the atrium side, giving

the offices a stripped-down, jet-set feel.

Exposing the ceiling had knock-on effects for other services too. Along with McArdle’s wish to remove all the original high-level sprinklers came the requirement for a commensurate upgrading of the building fabric. This had to be done on both the atrium and external faces; which on the external face meant reducing the amount of glass on the facade. Since this is an integrated floor to ceiling curtain walling system, you’d assume this would be catastrophic for the aesthetic, but it turns out there was a serendipitous solution.

‘The fire officer demanded that a 900mm strip of every facade be given over to fire-proofing – an onerous requirement,’ recalls McArdle. ‘Luckily, the east facade already incorporated a 780mm overpanel: we asked if it would be enough to do something with that, and she accepted.’ The firm removed the panels, installed Promat Superlux boards behind them, and screwed them back into place using the same holes. ‘Even after the fire upgrade, you can’t notice the difference,’ he says, adding that on the atrium side, the non-fire rated single glazed sheets were exchanged for FR30 glass. The new fan coil units, which hourly

Below The original lift lobbies were low and dark – perhaps victims of value-engineering.



Below Removing the suspended ceilings lifted head heights and stretch ceilings imbue the lobbies with a generous brightness.



In the lift lobbies
white Barrisol stretch
ceilings increased
heights by a further
700mm, lending
extra grandeur to the
public areas

purge the offices of spent air, are programmed to kick-in, should fire break out, and dump smoke into the atrium to be vented through its glazed ceiling, as per the original strategy.

With all of this invisible intervention, it's good to see that IMA has managed to leave its own mark on the refurbished floors, and that's through the new lighting strategy. In place of conventional suspended ceiling luminaires, the firm has instead really brought the coffers alive with an ingenious anodised aluminium lighting ladder that fits snugly within them. Developed with lighting firm Zumtobel, they also incorporate emergency lighting, passive infra reds, emergency signage and smoke detectors. The downlight component comprises two bold circular LED luminaires per coffer, whose simplicity seems at home in the concrete.

McArdle explains that they had more problems with the uplighting component. Trying to achieve the requisite upward wash without splaying the sides of the aluminium frames didn't sit well with the simple aesthetic of the frame. The firm settled instead on pulling the strip fixtures a little proud of the frame to achieve correct wash levels. The result is a floor to ceiling height that's 3.4m to the bottom of the coffer and 3.7m to the top – generous by any standard. The same approach was adopted in the lift lobbies where white Barrisol stretch ceilings were installed and heights increased by a further 700mm. This lends extra grandeur to the public areas, although it also meant the slightly irksome revelation

that the white painted concrete is not in fact white but contains the merest hint of green; a repaint of the whole interior was not part of the refurbishment spec. Fortunately the Kaim cementitious stain, used to remediate newly exposed concrete faces, was.

Positive response

McArdle says that the response from potential tenants has been positive. He notes that the number of cores in the building gave it an innate flexibility in terms of space planning, although the exposure of the coffered soffit has to some extent put a limitation on this (floor tenancy splits on grid line 12). That said, efficiencies have been increased as demanded by the market. McArdle says that inherited net to gross efficiencies were typically 70%; now on the first floor east side they're up to 84%, despite the fact that he concedes that total net area was reduced with extra space given over to the new displacement plant on two of the cores.

The result is a building that has, with thought and consideration, been upgraded in a way that plays to the its original strength – the structure itself. In the process it's risen from a 'D' to a 'B' rated building and has a new-found sense of space and light. But McArdle modestly concludes that the moves made seemed totally in keeping with the spirit of the original. 'All we had to do was fix everything and the building went from 1990-2013 in little more than a hop, skip and a jump,' he says. ●



NIGEL YOUNG

DROP THE DEAD DEADLINE

Grant Brooker, senior partner, Foster+Partners

When designed in 1990, the ITN HQ was first and foremost a media building, and the idea of opening up the inside to the world through huge glass walls was part of the bigger idea of communication. It was an intriguing site – the Sunday Times had owned it and had printing presses in the basement, giving great potential for media industries to re-use them. Apart from huge 9m by 4m Gartner glazing panels, and the massive tapered atrium, this building was all about the concrete frame. It dictated almost everything about it.

The construction programme was incredibly quick, which drove everything from the size of the cladding panels to the logistics of the pour. In under two years we would demolish the old building, get planning permission, construct and fit it out. We had already specified the 11 lifts before we even had planning permission. And by the time we were casting the slab on the second floor, ITN was fitting out the basement studios. Ray O'Rourke had the entire concrete frame up in 26 weeks – unheard of at the time.

Nothing was tendered and everything contracted; we only approached contractors and manufacturers that we knew could deliver this kind of accelerated programme. The consultants and contractors turned out to be incredibly collaborative. It was an exciting period where we were all pushing expectations to deliver a complex media HQ and highly flexible office space faster than anyone thought possible.

Suspended ceilings were installed, but we felt it was robust enough to have them or not. With budget and time running out, we did paint the concrete; not white, which we felt was too stark in the light of the south wall, but very very pale grey-green.

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2: Intelligence

Different times, familiar context

120 years on, architects must continue to innovate to stay relevant



Hugh Pearman Editor

An anniversary is not always a clear-cut thing. When did a publication that emerged from a number of predecessors begin? As you'll see when you turn to our history page (106) at the back of this issue, we date our 120-year modern history from November 1893, but can trace our family tree right back to the papers that marked the start of the Institute in 1834. Any publication covering architecture and RIBA affairs over that length of time becomes an important historical resource.

You could argue that none of this matters, that the only important thing is what's happening now and is going to happen in the foreseeable future. True up to a point, but history tells us a lot. In particular it tells us that the concerns of architects in 1893 were not that different from today – debates about style and education, pressure on fees, government interference and so on. Certain issues in architecture are eternal. So an anniversary also provides an opportunity to take stock, and this is what we do in this issue in two ways.

Further on in the magazine, my colleague Eleanor Young takes you through the findings of our RIBAJ120 series of live debates,

The impending death of the profession has been predicted many times

kindly sponsored by Gerflor, which tackled four topics of great relevance to the profession today. You'll also find interviews with the participants on our website. But first, we take soundings from writers and critics on the state of the human environment today and tomorrow, from nano to interplanetary scale, the impressionistic and poetic to the very precisely prescriptive. Three are written specially for us, two are from just-published books. They range from biotechnology (Rachel Armstrong) to science fiction (Maggie Gee) by way of interiors (Ed Hollis) urban psychogeography (filmmaker Patrick Keiller) and new megalopolises (Peter Hall).

Beyond all this, there is always the sense, when reading the voices of the past and present, of some kind of lost golden age of architecture. A time when things were better, when the profession had more power and influence, was better respected, when budgets were higher and so forth. The impending death of the profession has been predicted many times. To be honest, things have always been tough for most architects, with the important exception of that period of public-sector building with its relative job security from the late 1940s to the late 1970s.

But architects are very resourceful. They can also be prophets. Consider former RIBA President Alex Gordon. A largely unpopular president, seen as a charisma-free suit-wearing businessman-architect who appeared to challenge the creative tendency and champion bureaucracy, Gordon is immortalised by a phrase he coined for a paper at the 1972 RIBA Conference, two years before the onset of the oil crisis. That phrase was 'Long Life, Loose Fit, Low Energy'. He saw the way the world was going, and he had a plan for a different, less wasteful, future. Today plenty of very environmentally-aware young practices are working fruitfully on projects that their forbears would very likely not have called architecture at all. Different times, different responses, but still ahead of the game. ●

In the UK, the subjective transformation of landscape seems to offer the individual a way to oppose the poverty of everyday surroundings

— Patrick Keiller
47

In the distance is the bubble, brilliant as snow or ice or cocaine. Is it alive? The adults aren't sure but they fear there are living things in it

— Maggie Gee
50



Intelligence is now officially approved RIBA CPD. Look out for the icons throughout the section indicating core curriculum areas.

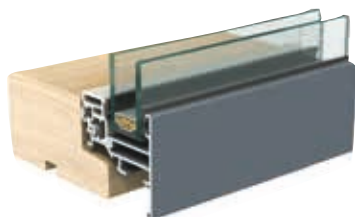
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Climate



Designing &
building it

A natural world

Nano, bio and info technologies can change everything

Rachel Armstrong

Imagine a future where your building is making and storing valuable energy from the waste around it, a building that can heal itself. This is a future where the building blocks of matter are harnessed to create living structures that use our waste and natural processes to make our world a better place.

US and EU governments already fund research into how nano, biological and information technologies and cognitive science (NBIC) can work together. My work as part of the AVATAR group at the University of Greenwich embodies principles of convergence to produce 'living technologies' in the built environment. These experiments have produced drawings, models and prototypes to provoke new forms of ecological design through collaborative partnerships with cutting edge scientists.

For example, I have been developing programmable droplets whose metabolisms can transform one substance into another. This set was programmed to respond to carbon dioxide by changing colour and acting as artificial 'smell and taste' organs in the Hylozoic Ground installation, designed by Philip Beesley for the Venice 2010 Architecture Biennale.

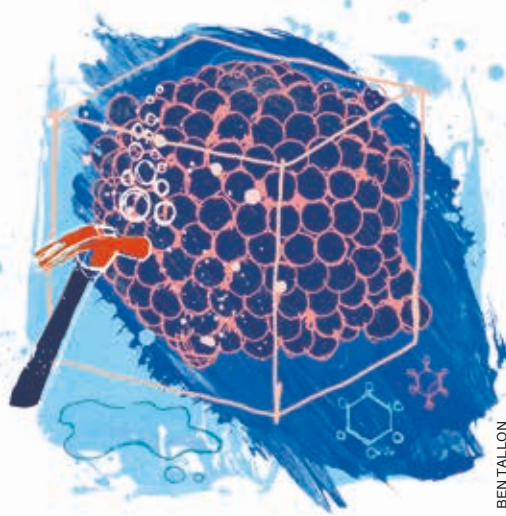
I am also working with Sustainable Now Technologies on an algaeponics unit, which

will be installed as a permanent research platform next year, on the green roof at the University of Greenwich's new School of Architecture, Design and Construction. Data on the performance of the local London algae species that inhabit its liquid infrastructure will give us information about how much biomass a unit can produce and help us to design, say, a biofuel station on the Thames estuary for local river traffic.

NBIC technologies may enable buildings to have organs, made from bioprocesses that can transform say, waste products into compost as suggested in Philips Microbial Home project. The outcomes of these systems may provide biofuels from algae, biogas from bacteria, recycle water, provide food, adsorb toxins, grow building materials or even provide entertainment if their lively bodies are synchronised say, by speakers transmitting music from an i-Pod through the water system nurturing an algae colony.

NBIC technologies enable harvesting and reuse to take place at the molecular level and in much more distributed contexts (rather than requiring centralised processing) to established recycling systems.

Before we became so reliant on industrial machines, livestock shared our spaces to provide heating, food, compost and companionship. NBIC technologies may be thought of as tiny synthetic ecologies whose chemical threads are optimised for the megacity. These miniature forms of nature may offer a whole palette of physiologies by coupling metabolic species housed in synthetic 'organs' or living spaces. These may be situated in under-designed areas in our homes and workspaces – such as cavity walls, ceilings and under floors.



Non-digestible fibre in human faeces can be transformed into a material that resembles an adobe brick wall

In extra-terrestrial environments, like the International Space Station, more than 90 percent of wastewater can be recovered using membrane-filtering, and non-digestible fibre in human faeces can be transformed into a material that resembles an adobe brick wall. Greenhouse gases can also be harvested. In long-term missions, where systems are effectively closed, these increasingly valuable approaches ultimately speak to our current conditions of resource constraints in megacities. Perhaps, to achieve genuinely ecological design, we must think of our megacities as starship prototypes.

For architecture, this requires us to consider the built environment differently as an engagement with the technology of nature, which is robust, unpredictable and resilient. Indeed, our homes could become our life support systems when central power systems are hit by floods, winds or even terrorist attacks. The very fabric of our homes may then supply us with a limited amount of food, water and heat, and process our waste, to buy us time before traditional infrastructures are repaired and rebooted. ●

Rachel Armstrong is co-director of AVATAR (Advanced Virtual and Technological Architectural Research) in architecture and synthetic biology at The School of Architecture & Construction, University of Greenwich

Where people
live

Context

Back to the future

Past, present, future... interiors have a grammar all of their own

Edward Hollis

I'm sitting in my sitting room, I'm not sure when, imagining a future. There are many.

The door is closed, the heavy velvet curtains drawn, and we relax, having retreated after dinner from the dining room. Upstairs, in the drawing room, the ladies talk. Downstairs, the servants prattle in the kitchen. In the nursery, the children sleep. Gas hisses quietly in the lamps, but nothing else disturbs the quiet enclosure of the room. We sit in overstuffed armchairs, fiddling with netsuke, renaissance bronzes, and precious prints as we imagine merciless, technological futures when this cultural clutter will be swept away.

What's left of dinner is still on the table, but we've moved through to the sofa. We can deal with that later. The kids are nested on the floor with listless attempts at homework. It's a mess. We have a few nice things – an old, overstuffed armchair, a couple of Victorian prints – but most of it will be landfill. We're longing for a chuckout, but never quite get round to it. We settle down; and phones appear from pockets, laptops are opened, tablets stroked. The telly is on in the background. Everyone is in this room, but in an invisible cloud that connects them with millions of others, and keeps them, strangely, on their own.

There are no walls now, only a membrane, which, as I sigh or gesture, turns into a Japanese garden or a cosy scene from the 21st

century. I need no other room: the membrane changes at my will to make this bubble the place I desire it to be. I need no other future than this present. I flick a finger and the node at the centre of my bubble stops piping in Dionne Warwick, and switches to the smell of cooking and the philosophy of Spinoza. I gave away the last of my possessions. I have millions of followers and friends; but it's not, like, I actually have to meet them. That would mean going out; and it's way too comfortable here.

Back in the room. We've locked the door and boarded up the windows with the floorboards. You have to: you've no idea what's out there. Curses on whoever it was that made the arch into the other room. We've blocked it up. From outside, we hear nothing. White plastic squares dot the walls: once power flowed from them: light, and music. They connected this room with the others. Not now. We burned the books long ago, and the bookcases, for warmth. There's one chair left; and in the next few days we'll burn that too. Once, people longed for community. They should try living with us, trapped together by fear and hunger. Once we've finished with the rats, we'll start eating each other.

We've just moved into a new room, and we've been clearing it out all day. It's ancient, from the 1890s. You can see where, sometime in the 20th century, someone knocked through, and where, later, it was blocked up again. The walls and floors are riddled with conduits and wires, the plaster pockmarked with places for plugs, bells, aerials, sockets. Of course, the furniture has gone, apart from one old, overstuffed chair. But I find an old print

Once, people longed for community. They should try living with us, trapped together by fear and hunger

papered into the wall, and little netsuke lost in the cracks between the floorboards. I'll keep the chair. You can see it's been here for centuries by the scrapes on the floor its feet have made. These are the traces people leave behind them in rooms, and probably always will.

All these are future rooms, or were, once. All are present, and all are past – Reyner Banham thought up that old bubble decades ago. They are all, of course, the same room.

Interiors don't slot neatly into histories and futures. The 'period room' – whether of the 1894 in the V and A, or 2014 in IKEA, always was, and will always be, a fiction.

Interiors play impish games with time, and evade neat stories of progress or cataclysm. I'm in my 1960s sitting room, multi-screening from my Georgian chair. Never mind the future: there are too many presents to choose from. ●

Edward Hollis is author of *The Memory Palace*



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Where people
live



Access for all

Poetry of dilapidation

Why we psychogeographise:
from a collection of essays by
Patrick Keiller

Patrick Keiller

I am inclined to set the growing interest in the poeticisation of experience of landscapes – typically urban landscapes, but also those of other industries – in an economic and political context. There is a lot of official and other thinking about ways in which the anomalous high cost of built structures can be reduced. In the 1950s, for example, a new suburban house in the UK cost about as much as three new family cars. The price of a similar house in the 1990s would probably be about that of ten new cars. These cars will be more impressive than

those of the 1950s, and will last longer, whereas received opinion is that the houses of the 1990s are no better than those of the 1950s, and may well not last as long. This relative increase in the cost of buildings is particularly marked in the UK, where the industry is less mechanised and more deskilled, and the supply of land for building is highly constrained. Buildings and other infrastructure often seem surprisingly rudimentary or dilapidated to visitors from other industrialised countries, and in London especially, even relatively wealthy people often live in houses that are small, old and architecturally impoverished, but extraordinarily expensive.

In a context where all building has become more expensive so that there is less new construction than there was, new architecture has assumed a scarcity value. It has become exotic, so its representation and discussion in various media is much more widespread than it was when encounters with actual built architecture were more common. For most people, in most of the landscapes of 'advanced' economies, the transformation of everyday surroundings is achieved much less by physical rebuilding than by other means. In London, psychogeography leads not so much to avant-garde architecture as to gentrification.

One wonders what to make of this. For government, the encouragement of gentrification, or some euphemism for it, seems to be a central strategy both for cities and housing policy. The great irony of the UK's psychogeography phenomenon is that its invocation of the flâneur only narrowly preceded an almost immediate commodification of cafe culture.

'Regeneration' where
physical structures are
socially reconstructed
through acquisition
and improvement
has been a feature of
London life since the
1960s

Downing Street advisors just back from Barcelona marvel at the appearance of aluminium furniture on the pavements of northern cities. This phenomenon, and its residential counterpart, the 'loft', is now seen as a principal means of urban regeneration. Lifestyle magazines discover the collectible qualities of modern movement public-sector housing developments, as flats in them change hands on the open market. This notion of regeneration, where existing physical structures are socially reconstructed through acquisition and improvement, has been a feature of London life since the 1960s, when middle-class buyers 'discovered' run-down districts, usually in inner cities, and in doing so increased their value, rather in the way that the Surrealists 'discovered' the bric-a-brac of the flea market.

In the UK, the subjective transformation of landscape seems to offer the individual a way to oppose the poverty of everyday surroundings. As individuals, we can't rebuild the public transport system or re-empower local democracy, but we can poeticise our relationship with their dilapidation. Perhaps this is a legacy of the 1980s when, in London at least, large parts of the city were visibly altered by a political force that was shocking, especially after the stagnation of the 1970s. Perhaps this impulse to poeticise landscape always coincides with times of heightened political tension. ●

Patrick Keiller's films include *London*, *Robinson in Space* and *Robinson in Ruins*. His book, *The View from the Train*, is published by Verso, £14.99



BEN TALLON

Where people
live

Context

Urban ambition

This extract from planning guru Peter Hall's new book envisages a better way to live

Peter Hall

The lessons are clear because they are so consistent – sometimes almost uncannily so – from country to country, city to city. Europe's leading best-practice cities have triumphantly rediscovered the lost art of urbanism. We need to learn from them. The six outstanding messages make a kind of non-party political agenda for urban regeneration in the UK – perhaps for other countries too. They are:

1. Free the cities. For too long, the great British cities have been tied to the apron strings of Whitehall, creating by far the most centralised bureaucratic state in the Western world. Cities must be allowed to earn their own livings, independent of Treasury pocket money.

2. Goad city leaders to grow city-regions. In the largest and densest conurbations, cities by themselves cannot do the job. They need to co-operate, French style, to plan and invest across entire city-regions. London provides the outstanding model in all Europe.

3. Invest in urban transport and quality on the French model. Tramways should be built in the larger cities, BRT networks in smaller ones, with small-scale urban improvements that cost relatively little but achieve a big effect in urban imagery and place marketing.

4. Establish (or relocate) state-financed research institutes in key locations within those regions most needing economic regeneration.

5. Recast universities as agents of technical and cultural change. It shouldn't be difficult: Germany has been doing it for 200 years.

6. Create regional and local banks, driven not by speculative profit but serving local entrepreneurs and housebuilders by providing capital for sound new enterprises.

7. Create new forms of housing tenure as an alternative to existing ones. In particular, rediscover the co-partnership tenancy movement that created successful garden cities and suburbs in the decade before World War One.

8. Work for a broader policy framework that will enable and encourage these policies. And change economic policy, based on expansionary deficit funding in times of recession and a more egalitarian distribution of income: a return to the principles of the social market economy in Germany and social democracy in Britain, France, Italy and Scandinavia in the 1950s and 1960s. As Ebenezer Howard wrote at the foot of his famous diagram of Social City,

For too long, British cities have been tied to the apron strings of Whitehall, creating by far the most centralised bureaucratic state in the Western world

the Group of Slumless Smokeless Cities: 'A diagram only. Plan must depend on site selected'.

Yes, Hammarby Sjöstad could be a model for an in-town eco-town in the Aire Valley in Leeds. Vauban and Rieselfeld could be inspirations for sustainable extensions to Northampton or Peterborough. And Ypenburg and other Dutch Vinex extensions could inspire new urban clusters in Thames Gateway and elsewhere. But never precisely: geographical circumstances will never be exactly the same, especially for the regional spatial scale. No urban area in Europe remotely compares with south east England's Mega-City Region.

The full implications of this, and appropriate solutions, even in outline, would require another book. Fortunately, in *Sociable Cities* (Hall and Ward, 1998), the late Colin Ward and I explored solutions for huge urban complexes in south east England: a City of Mercia between Northampton, Wellingborough, Kettering and Corby, a City of Anglia linking Cambridge, Huntingdon and Peterborough, and a City of Kent embracing Folkestone, Dover, Deal, Ramsgate, Margate and Whitstable.

Soon after *Good Cities, Better Lives* is published, a revised edition of *Sociable Cities* will be published, specifically seeking to embody the lessons learned here in a revised vision for these three sub-regions. That will provide the acid test of their applicability in different geographical contexts, and a justification for the utility of this 21st Century Grand Tour. ●

© Peter Hall 2013: *Good Cities, Better Lives: how Europe discovered the lost art of urbanism*, is published by Routledge at £34.99



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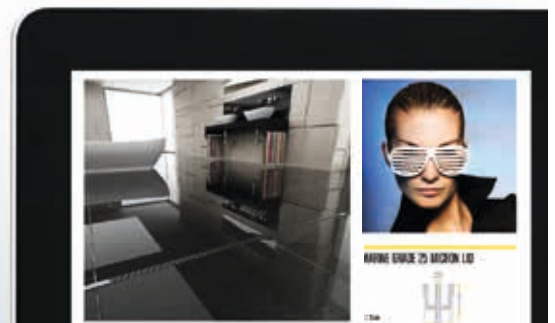
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Where people
live

Living but not living

This specially-commissioned story sees the human race depending on a biological architecture

Maggie Gee

At first you think no-one's there – no-one human. But it's very early. Low slopes, green hills, few trees – many of them young – forests behind, and flashes of dark life on the ground. A blackbird unthreading a worm, flicker of a stoat, ruined turf left by a badger builder.

The first bullet head pushes out of the hill. Rooty limbs. Then others. Humans! Everything flees, but not far. You feel the thrum of their feet but they're hard to see, their skins dark or dyed with earth and ochre. Skins in layers – they're wearing other creatures' skins. One climbs on top of another in the long grass and muscular buttocks drum like a brief burst of music. Oh, and there's another. Grasses move like rain as the muscles twitch.

The human crew spills out of the holes that hide tunnels where they sleep. Dogs, goats, skinny strong-legged chickens, children, far more children than adults, squawking, barking. Something has caught their attention.

In the distance, which could be anywhere, just over the horizon or over the hills, over the cliffs, over the sea, over Europe, over north Africa – something like a rainbow bubble swells and moves, pulsing in crests like detergent in a giant bowl. It's enormous! Alive! The light on it is dazzling. Parents in the clearings try to shield their children's eyes, but the children fight off the restraining hands, drawn by distance. Though they also like beetles and dormice and mushrooms and the milky clouds

of froghopper flies disturbed by their feet, and their parents point down, try to keep young eyes on the ground, where nourishment is.

'Look, by the clover, badger droppings!'

'It's a different place to usual,' says a small boy. 'The badgers have moved.'

'No,' the man lies, afraid. 'They were always here, like us.'

In the distance, yes, still there, stealing restlessly along the horizon, in constant motion, is the bubble, brilliant as snow or ice or cocaine. Is it alive? The adults aren't sure but they fear there are living things in it. One remembers a story her grandfather told her.

How the rainbow bubble had landed nearby. His world was suddenly split into blinding brightness where the sun rebounded off its sides, and pitch black where its shadow surged. In the shadow, everything died. A party of humans from the clearing went out with some children they wanted to teach how to fight and they covered their eyes and stabbed and tore at the bubble's nacreous side. What fell out the grandfather could only partly describe. 'Blind things, weak, wriggling.' But another old man interrupted and said, 'We thought they were humans, unspeakably changed.' Something like grubs or aphids, tiny thin screams at the light, tiny howls of pain as the men from the clearing shuddered and kicked and stamped on them. It was an unfair fight, they felt, so they stopped, in horror and shame, till they suddenly saw that the children were missing, and the next instant the gash in the side of the rainbow bubble was closing, with their own young inside, puckering and pulling itself to-



BENT TALLON

The gash in the side of the rainbow bubble was closing, with their own young inside, puckering and pulling itself together; a low kissing hiss and it was gone

gether, then back in the air and shimmering and sucking and sighing along the line of the hills again; a low kissing hiss and it was gone.

But some little glistening things were left behind on the grass evincing minuscule bat-squeaks of pain that made one man, a new father, scoop them up, when no-one was looking, and tuck them away in his skins. 'He was my pal,' the grandfather said. 'A kind man, if foolish. And he told me this.'

Back in the forest, most of the creatures died, one morning nothing but dull pale scabs that fell on the ground and were snuffled, then spat, by a rat. But two survived. When they were exposed, little by little, to the sunlight, they became opaque; then light golden. They grew. One crawled, and the other followed, feebly, and soon they were just two more human children, a little runtish, but not so different, except that they could not see. And when they reproduced, their children were not blind.

The two beings from the rainbow bubble told what they remembered of life inside it. 'The building was our body. It dreamed for us and breathed for us and fed us. It was like a wasp's nest, but shining bright. It was ourselves.' But the people of the clearing were uneasy and angry and said, 'That's unnatural. That's bad,' though a few of the young ones were fascinated and thoughtful.

And one day, in the distance, on the horizon, something pulsing with almost unbearable light caught their attention. ●

Maggie Gee is a novelist and professor of creative writing at Bath Spa University



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Lifting the lid on half a century of liquid engineering

Sika Liquid Plastics' roofing membranes have been sealing off buildings for 50 years

Sika Liquid Plastics, a pioneer of liquid roofing membranes, also celebrates a birthday this year – its 50th. It's been an exciting journey, and in this competitive and still difficult economic climate, it's no mean feat not only to have reached the forefront of the liquid roofing market, but to have held on to its place too.

Sika Liquid Plastics, part of the worldwide group of Sika companies, manufactures liquid applied roofing membranes at its factory in Preston, Lancashire. Recognised as the market leader in liquid roofing, the

company has long been at the fore of product innovation and leads the flat roofing industry with installations that need no heat or naked flame.

Its key product – Decothane – has been manufactured for nearly 30 years and been used on many prestigious projects around the globe including the Tate Britain in London, Abu Dhabi Airport in the Middle East, and the Helmsley Building in New York City.

Modest beginnings

In 1963 two entrepreneurial brothers set up MG Plastics Ltd,



Buildings that have used Sika's products range from the Heron Tower in London (**above**) to the Metro Centre (**left**) and the Kirkham Building (**right**).



Sika Liquid Plastics has supplied its products for Selfridges' Birmingham store (**top right**), the Museum of Islamic Art (**middle right**) and the roof of the Goodwood grandstand (**bottom**).



manufacturing a roofing compound born out of their own product experimentations and field tests around Lancashire during 1958. Eventually MG Plastics became a shell company and a new firm, Estacote, emerged, later becoming Liquid Plastics Ltd. The first factory was set up in Preston and moved in 1966 to a disused foundry Salmon Street. Today this same building forms the oldest manufacturing part of the company's site. Over the following 10 years the company prospered, with its high build elastomeric coatings sold around

the world. A strong financial background underpinned the development of many innovations, created using the same basic technology, now with input from a team of chemists.

The company continued to grow, opening offices and factories in Belgium, the US, and more recently the Middle East and Far East. By now the business needed something more, and in 2009 it was sold to Sika – a specialist Swiss company with operations in over 80 countries.

Liquid Plastics became Sika Liquid Plastics, and Decothane has

been rolled out on a global scale under the Sika brand name of Sikalastic.

The full package

Much of Sika Liquid Plastics' success can be attributed to the comprehensive technical support provided by the team both in the office and on site. From roof surveys to bespoke product specifications and detail drawings, every element of a roofing project is covered by the expert team. And robust guarantees, backed by the financial stability of being part of a huge organisation like Sika, promise further peace of mind.

Sika Liquid Plastics works with quality assured contractors who are all fully trained to install its products. Ongoing training keeps installers up to date, while regular site inspections during jobs ensure standards stay high.

Maintaining momentum

Like any successful business however, Sika Liquid Plastics is not only proud of its track record but is also confident in looking to the future. In its 50th year it is building a multi-million pound research and development centre at its site in Preston, which will also be the European Centre of Excellence for Liquid Roofing for its parent firm. There are plenty of innovations yet to come from this British brand. ●



Sika Liquid Plastics' '50 at 50' project gallery:
liquidplastics50.co.uk

All things bright and beautiful

Formica Group has been bringing colour with durability to designs for 100 years

Formica Group, the inventor of laminate, marks 100 years of invention, innovation and design leadership in 2013, and celebrates the Formica® brand and its past, present and future impact on residential and commercial design. Formica Group partnered with world-renowned design consultancy Pentagram to create an engaging 2013 anniversary campaign including:

- 'Formica Forever' 100-year logos and supporting brand elements for use throughout 2013
- The Formica® 100 Year Anniversary Laminate Collection, featuring 12 new graphic patterns based on the brand and its history; unveiled around the world in 2013
- A celebratory book, *Formica Forever*, that chronicles the company's 100 year history of design, cultural impact and business expansion.

Formica® products are available in a wide selection of colours, designs and textures. Combining practicality with aesthetic appeal,

Formica laminates are durable and easily maintained, providing clean and inert surfaces that are resistant to impact and wear and tear.

Products from the Formica® Collection include truly unique designs from the DecoMetal® range with the Red Dot Award winning Plex texture; ColorCore® by Formica Group, a solid through-colour laminate; and the recently launched Formica Ligna® range of laminates which features real wood veneer surfaces.

Also included in the Formica Group portfolio is VIVIX®, an innovative exterior lightweight rainscreen cladding. Finally, structured to facilitate virtually limitless, unique design captured in Formica® High Pressure Laminate (HPL) or Compact, is the Formica® Bespoke laminate service.

Formica products are ideal for all sorts of applications in commercial interiors such as counter tops, worksurfaces, wall coverings, doors, lockers and

cubicles, changing rooms and furniture. Exterior applications of VIVIX include balconies, soffits, decorative screening and fencing. VIVIX can be used to accent an entrance to a building, to create areas that differentiate floors or departments, or simply to design an innovative pattern to make a building stand out.

The products on offer are an embodiment of Formica Group's continued leadership in the industry, and incorporate the company's commitment to sustainable principles and practices.

Formica Group is the first global laminate manufacturer to be awarded the Carbon Trust's Carbon Reduction Label for its products, and recently announced that its FSC® Certified Laminate is being offered as standard on most of its European product portfolio. Formica Group FSC Controlled Wood laminates can be combined with FSC Mix board/ materials to produce a final certified product. ●

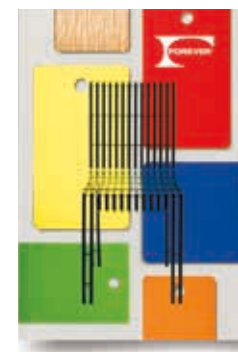




Far left Four patterns from Formica Group's Anniversary Laminate Collection work together.

Left DecoMetal® Copper Stratos at the Hilton Hotel at Heathrow T5, London.

Below Formica Forever, a book covering 100 years of history.



MTV male and female washroom cubicles from the Surface View® collection (**right and left**), and High Pressure Laminate at Topshop, Oxford Circus (**far right**).

Below left VIVIX® cladding on a Morrisons' Kiddicare store.



Recent projects

London Heathrow T5, Hilton Hotel
Copper Stratos from the DecoMetal® range by Formica Group was chosen to add a stylish flourish to the bar area in the hotel's Gallery Restaurant. This finish creates movement in colours that change depending on the time of day.

Morrisons Kiddicare, UK
VIVIX® exterior façade panels

by Formica Group were used for the building frontage of the Morrisons Kiddicare stores throughout the UK.

MTV HQ, London
Formica Bespoke laminate was used in the MTV headquarters in Camden, London. Bespoke designs from the Surface View® collection were chosen for the male and female washroom cubicles.

Topshop, Oxford Circus, London
Formica High Pressure Laminate (HPL) was selected for all of the changing cubicles in this flagship store. Brushed Stainless Steel, part of DecoMetal range from Formica Group, was chosen for the skirting boards around the service/payment counters, with Graphite used at the rear of these counters.



www.formica.com



With 150 years of experience behind it, there's no mystery about GEZE UK's success with door systems and window drives

All open and shut cases



GEZE UK, whose German parent is 150 this year, is the UK's leading manufacturer of door and window control systems.

The business has several product areas: automatic door systems; manual closers and door technology; window, ventilation and smoke extraction technology; all manufactured to international quality standards. It also has a service business for planned and reactive maintenance.

Formed in 1988, GEZE UK has a strong reputation for quality and professionalism and has built its

business by working collaboratively with architects. The architects' hotline is open during office hours on 01543 443013.

Automatic Door Systems

GEZE Slimdrive SL sliding doors were installed on Rafael Vinoly's firstsite arts venue in Colchester. The brief was to provide an all-glass front entrance: big enough to admit large art exhibits and easily accessible for visitors, while minimising heat loss.

GEZE UK and glazing specialist FA Firman created a set of automatic



sliding doors within much larger manual swing doors. Slimdrive SL operators were interfaced to work as a pair, so the smaller doors automatically slide apart as visitors approach. When the larger doors are required, the power can be disconnected and each giant door leaf swung open manually.

Manual door closers

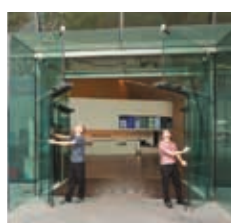
GEZE UK also has a strong reputation in manual closers, a staggering 580 of which have been used in the building of Manchester Metropolitan University's Business

School and Student Hub (MMUBS). GEZE UK's TS 3000 V-ISM closers on doors into communal areas, lecture theatres and auditoriums ensure the pairs of doors close in the correct order, helping to provide both acoustic and fire protection.

In corridors, TS 3000 V BC manual closers, approved for fire and smoke doors, were used, while the TS 2000 NV low opening force closers were cost effective for timber doors.

Window technology

GEZE UK is launching its latest set of window drives, which bring



Left Two doors in one at Colchester's firstsite arts venue fit either the visitor scale, minimising heat loss, or can be opened to allow large pieces of art to be moved in and out of the gallery.

Near left Disconnecting the smaller sliding doors to enable the large swing door panels to be opened is quickly achieved.

Right GEZE UK supplied 580 manual door closers for Manchester Metropolitan University's Business School and Student Hub.

together the best elements from its world-class heat and smoke ventilation range as well as products for natural ventilation, and use the innovative Smartfix installation system. Architects can choose from the Slimchain, Powerchain, ECchain, the integrated E 920-E 990 chain drive and the compact E 250 NT spindle drive systems.

Standards, training and CPD

GEZE UK is a member of the RIBA CPD Providers Network and offers seminars which can be presented at architects' practices. Seminars can be booked at cpd@geze.com or www.geze.co.uk.

GEZE UK's products are manufactured to international standards, and many are approved by the American National Standards Institute (ANSI), comparable with CE marking used in Europe. All its door closers conform to the new Construction Products Regulation.

The future of architecture

GEZE celebrates its 150th birthday in 2013 and remains committed to taking the industry forward. Earlier this year it invited Professor



Eun Young Yi to share his theories about a simple, more spiritual approach to new architecture.

Yi said: 'We need to rediscover the basic types of architecture and to reinterpret them and their main characteristics. For me, the best task for an architect is to help people to recognise their inner values. We must pass on a building's spiritual value to future generations.'

UK managing director Kaz Spiewakowski said: 'Professor Yi is a fascinating and inspirational architect. His attitude to responsibility to society and future generations was very clear. I can't think of a better way to celebrate 150 years of GEZE expertise than in the company of such aspirational and creative people.' ●



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RIBAJ120

Basic instinct

Our series of events covering four of the major issues facing architects today revealed a profession prepared to tackle the future



Eleanor Young Executive editor

When we set out to celebrate 120 years of the RIBA Journal we wanted to take the temperature of the profession today and look at its future direction. A fundamental reappraisal of the status and health of the profession was the task we, and our partner Gerflor, set ourselves.

It was a tall order, so the RIBAJ120 Series called on the experience and critical capacities of the thinkers, thinking architects and others involved in our cities and the future of the profession in the world. Thanks to all who brought this together, those who participated and especially to Gerflor for its collaboration and support.

We tackled four big themes, looking at them from all angles. Counting the Difference examined how design and architects are perceived and valued and, importantly, how architects can justify the money that they have the privilege of spending on behalf of others; Home and Away explored some of the thornier issues of working abroad; Collective Conscience put the moral compass of the profession under the spotlight; and Blurring Boundaries asked 'Who is responsible for placemaking?'

In the following pages we give you a flavour of the discussions with reports from the events, pieces delving further into the most important issues thrown up by the discussions, and the views of both ordinary architects and leading architectural figures on the big professional questions of our time.

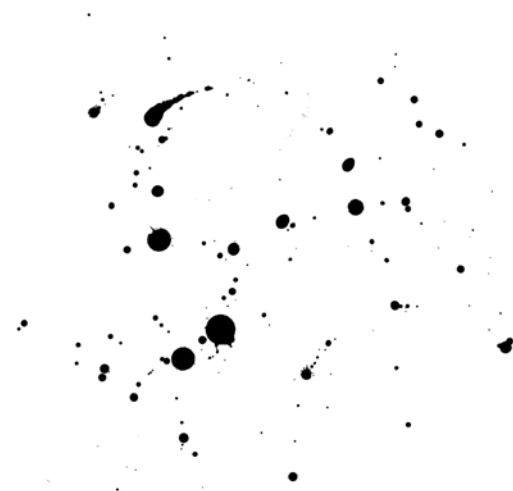
What has emerged is an engaged and energetic profession. Yes, there are pressures – some extreme. But it is in the nature of the profession to look beyond them to the bigger picture with the firmly held belief that design can make a better place for everyone: from the Rio slum dweller to City lawyer to Shropshire school child. At the same time, the RIBAJ120 Series with Gerflor exposed a tangible sense of architects in search of a direction beyond design, who wanted to be reminded of their higher calling.

It is this, among other competing issues, that the Institute should be striving to set out for the profession and that we will be embedding into the RIBA Journal in the months and years to come. ●

LIVE AND KICKING

Look out for NBS Live, a one day conference for construction professionals. Themed rooms will address business and practice, technical, design and BIM topics. The government's chief construction advisor Peter Hansford kicks off the programme of 80 speakers.

Tuesday 26 November
Business Design Centre,
Islington, London
www.thenbs.com/NBS-Live/



External
managementProcurement
& contracts

Value added

Architects add value to place, society and client's ideas, but getting that point across can be an uphill struggle. Passionate advocates Brooks and Saunt told gathered architects and developers that it's up to the profession to fight back

Eleanor Young

Fighting back was the mood of the architects gathered to discuss Counting the Difference. In fact Deborah Saunt of DSDHA raised a vote of thanks for the questions posed by the debate for making her realise she was indeed fighting back. Work rounds and proposals for better ways forward from all the panel were grounded in a realistic assessment of the value architects bring. The result: a high level discussion about the essential practicalities of practice.

Not surprisingly, cost featured highly. Stirling Prize-winning architect Alison Brooks located two areas – RICS cost calculation models

and client secrecy over true costs – that need radical treatment (see box, page 62). She had to fight for two years to maintain the roof void that would allow extension of homes in her RIBA award winning Newhall Be housing, because valuations didn't reflect value to buyers until phase two. Indy Johar of 00:/ made radical predictions about architecture and architects, the former enduring in a world where place has a special importance, the latter only just hanging on. Johar's most important contribution was reminding the audience of social value and the dividends good architecture paid – increasingly recognised at a political level.

Saunt put her shopping on the table, meta-

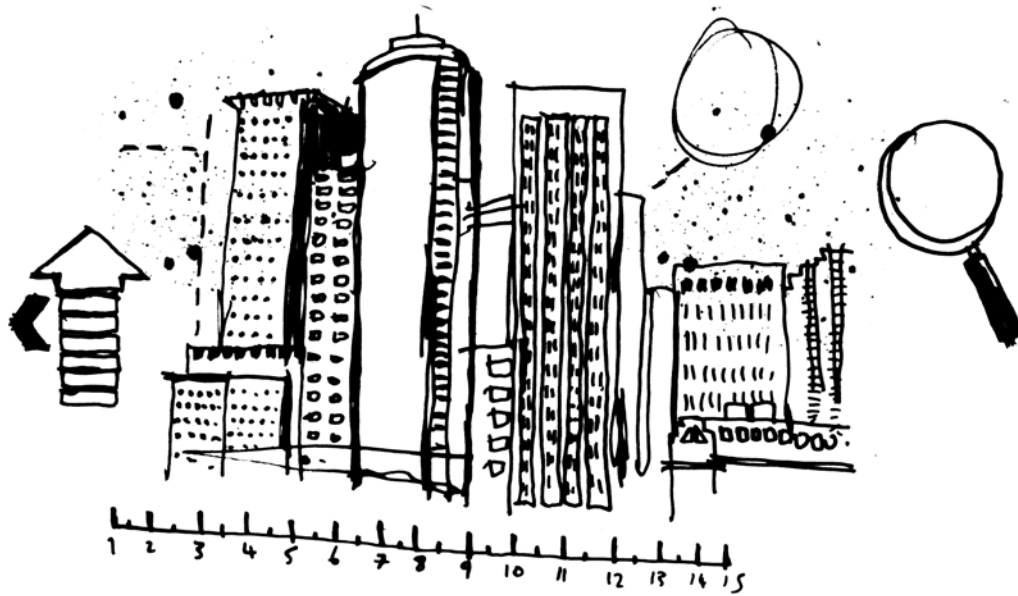
phorically. 'I'm really aware of this Tescofication of architecture, a one stop shop, very cheap... the way to outwit it is plainly state that if you pay peanuts you get monkeys. We're interested in making architecture that is particular and bespoke, but efficient.' She explains the skills of an architect to her clients, rather selling architecture itself. 'Show clients the value you bring, the architectural intelligence,' she said.

Essence of being an architect

Johar touched on the intelligence of crowd sourcing and the power of new media, while Deborah Saunt explained how DSDHA used an image sharing website to show a client how little its patch figured in public perception compared to other nearby streets.

This sort of thing matters when you start asking yourself what it is to be an architect, it's not just about designing buildings – something rarely taught or even imagined in architecture school. The discussions touched on the sort of attitudes and skills that are needed to get on in the profession Maria Smith of Studio Weave was honest on the necessity for sharp elbows as a practitioner. If you are starting out, unless you come from money, you have to do more – not necessarily for less but you have to give more of yourself or do something unusual.





How is it that architects are not all tutored in development appraisals, asked Roger Zogolovitch, architect turned developer. 'The profession... has not allowed itself to think about what is a value proposition.' This would empower them to negotiate with clients on the value of option A or B. On the eve of the government's Construction Summit, which will set targets for 2025 – 33% cost cuts, 50% reduction in time – this stimulating discussion set the agenda for architects to create real value, social and financial.

'Architecture is significantly more than buildings,' said Johar. He spoke about buildings as a system communicating the values of the age, from the cathedral to the present day networking hub. 'Architecture is what is has always been, whether architects are relevant to that is a different matter.'

He warned that the way architects consider their role, as much as the value others place on them, puts the profession in jeopardy. The profession has all the skills to make a difference but that only works if they use them flexibly. 'Architects are naturally propositional, we are synthesizers and makers of place if we embrace that role,' said Johar. 'We have to see place in its multi dimensions – not just bricks and mortar but in its more fundamental social fabric. Our role is to create place that lives for a long time.' ●

COMMENT: DESIGN IS ONLY AS GOOD AS THE CLIENT

Architect John Hejduk never minced his words. He had the nerve to question Richard Meier's very rationale of whiteness as a symbol of purity, and put it out there that architecture does nothing if not support the status quo, asking the reader provocatively to name an architect who had had been beheaded.

His point is that the architect merely brings form to the client's values and if those are of the lowest denominator, any design will reflect that. But, as stated by the likes of HTA's Rory Bergin, the value of the architect is not as a conduit for the client's intent but as an intermediary for it, bringing wider societal needs to bear on it though design.

It's a valid point, and while architects might not be at the guillotine, they're still at the sharp end of the procurement wedge, where they can have an effect and bring a broader value to projects. But in our enthusiasm to change the world, take care that the architecture doesn't reify otherwise socially divisive or politically questionable agendas. We don't need to look at Albert Speer or Terragni's work for Mussolini to see architects getting it wrong on a grand scale. The real battlefronts may sometimes be far more understated and far closer to home. **Jan-Carlos Kucharek**

PAUL HINKIN, MD, BLACK ARCHITECTURE

I still believe architecture is a vocation.

The profession needs to move away from 'archi-couture', designing from the outside in. I'd like to see a shift from architect/artist to social engineer, with more emphasis on environmental design, physical contextualism and the needs of end-users. When design is employed like this, as an analytical process where client involvement helps shape the architecture, clients recognise the value we bring. Part of that means a return to the Victorians' 'long life, loose fit' approach, which makes their buildings eminently flexible. Their warehouses make beautiful flats because light and space were prerequisite. Stick to core humanistic values and we can't go wrong; our buildings can always have a future.

CANY ASH, PARTNER, ASH SAKULA ARCHITECTS

Architecture is a game lots of people can play; we just need an audience that likes stuff which is not half digested, and crude in the way it looks and works... that's where the skills of the audience come in... appreciation of old and new buildings, a thirst for new forms of management in the city.

JOHN PARDEY, DIRECTOR, JOHN PARDEY ARCHITECTS

We only feel we've been of value to the client if we've delivered something better than they ever dreamed of; if we haven't, we've failed. It comes from listening to clients, but not too closely; a lot of clients are not clear about what they want. The architect's job is to lead on the interpretation of what that might be – you bring value by committing to the client's idea. The value of architecture is that it embodies an idea, has a driving philosophy or narrative; otherwise it's just a building. It should represent the core values of architecture: commodity, firmness and delight. Without this there's no soul, and without that, no value.

GUY GREENFIELD, PRINCIPAL, GUY GREENFIELD ARCHITECTS

Value in architecture has two main roots: one is to do with the client who wants the most engaging, beautiful, efficient building, generally for the lowest cost. Then there is value for the public at large – it's nothing to do with cost and is the building that most improves their general environment.

External
management

All of a piece

If you are thinking about value look at what counts most in your service to clients

Caroline Cole

It is fair to say that most practices, regardless of size or location, still offer the full architects' service. In fact, the 2012/13 Business Benchmarking survey of RIBA Chartered Practices tells us that 96% of practices earned fees from a full service. We don't know the proportion of fees that came from this work but the survey goes on to corroborate anecdotal evidence that practices can no longer assume their commissions will run the full course. Most practices also earned fees from 'part services', offered as stand alone services, with no guarantee of further work on the given project: services where they could be replaced by, or replace, another practice with impunity.

Long-term trend

Although the tendency for clients to pick and choose the tasks they want their architects to undertake has been exacerbated by the tough economic climate of the past five years, it was steadily catching on even in the good times. Perhaps the increasing complexity of designing, detailing and implementing projects has led to more specialism within the profession; perhaps the inexorable rise of the contractors' role has given clients the confidence to take the lead themselves; perhaps the increase in international working, where the big, design-led practices find themselves having to

Front-end work is where most architects earn fees: 87% of practices earned fees last year for taking projects to planning only



defer to local architects at the latter stages of projects, has given the profession confidence that buildings can turn out well without a single hand on the tiller. Certainly it is true that price will have something to do with it. But, whatever the reasons, part-services are probably here to stay.

Leading at the front

So which services do clients naturally gravitate towards? It seems front-end work is where most architects earn fees: 87% of practices earned fees last year for taking projects to planning only. This rose to 96% for practices with more than 50 headcount, but was still high – 83% – for practices with fewer than five people. Equally 73% earned fees from feasibility work – again this figure rose with practice size, to 94% for large practices. It is also worth noting that around half of the practices in last year's survey earned fees giving 'planning advice' to clients.

This focus on front-end work is unsurprising. The role of the architect is constantly being eroded but the one thing that most clients still recognise is that architects can, and do, initiate design concepts. Even at the cheaper end of the market architecturally trained staff tend to be involved at the early stage of projects, albeit often working in-house for constructors or professional clients.

Interestingly, and perhaps slightly less

ALL-INCLUSIVE

The problem with balance sheets is that they only measure cost. Architecture could learn from this about quantifying social value. Methods calculating the social return on investment in society are attempting to put some complex social benefits back on the balance sheet. For example, that could be calculating the social cost of imprisoning woman offenders (bundling various effects such as increased drug use and mental health problems). Based on this mixture of quantitative, qualitative and more traditional financial information the UK government has gone a stage further and used social impact bonds in which private investors put money upfront for a new sort of service and the dividend based on results which are not formulated on direct costs alone. The CIC's Design Quality Indicator is the closest architecture has got to this. While there is, as yet, no formula for architects to calculate the social value of a particular project, or elements of it, in monetary terms it is worth exploring with publicly-owned clients who might report on corporate social responsibility, or which have a social agenda themselves – it can be an argument for increased investment or a way of clarifying the aims of a project and how they are to be realised. And even if you can't put a figure on the value, it has to be worth enumerating the social impacts of a project. EY

COST VS VALUE

intuitively, many practices in the UK earn fees delivering production information as a stand alone service, detailing and implementing someone else's designs and competing with the cut price 24-hour services being offered in the Far East and India. What we don't know is how much of this work is undertaken by professionals as sub-consultants to the design architects and how much is down to clients taking the lead and demanding 'specialist services' at each stage of their projects. Either way, outsourcing and market demands for people to specialise in the latter stages of projects is affecting the profession. Last year 42% of practices earned fees this way, again, this rises by practice size from a modest 35% for those smaller than five people to 62% for those with more than 50. Equally, some practices have taken piece-meal specialisation a step further: 18% earned fees by offering 'contract administration' as a stand alone service. The percentage rose to over 25% of those with 50 or more staff.

Lasting effect

If the trend towards part-services continues, and there is no reason to expect that it won't, it will have a profound effect on how architects engage with their clients and the construction industry. The staff skills and working environment of a 'front-end' practice is very different to one that specialises in production

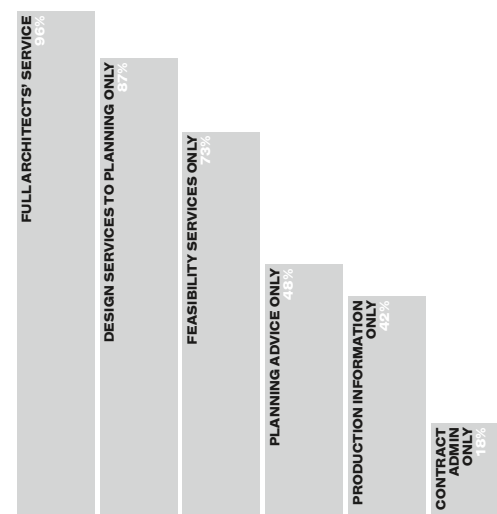
If the trend towards part-services continues it will have a profound effect on how architects engage with their clients and the construction industry



work. The next generation of architects will find themselves faced with specialist options from the day they enter the profession and the number of people with an overview of design, detail and implementation will fall dramatically. Does this matter? Probably, yes. However, unless the profession is able to convince clients, contractors and itself of this, then the world will move on regardless, to the undoubted and continuing fragmentation of the architectural profession, as we know it. ●

Caroline Cole is director of Colander

Percentage of RIBA chartered practices earning fees from stand alone services



WHAT IS THE VALUE?

For all the RICS Red Book's biblical authority on valuation, the experience of many architects is that surveyors base residential valuations on the closest similar size homes. This ignores build and design quality, or their intended market. In Harlow, Alison Brooks' Newhall Be was valued against far older neighbours. But at the start of the project the value of the design paid dividends on process. Impressing the landowners, the Moen brothers, and masterplanner Robert Rummey with the design sent Linden Homes' scheme sailing through a supportive planning system. This meant the baseline of design was very high, says Brooks. But proving the design had value that would translate directly into sales figures was hard. Brooks felt selling houses as 'architect-designed' and with added features should uplift the whole development. There was a lot of fighting for the things that made this project a Stirling contender: 2.6m high floor to ceiling heights, truss-free roofs to allow loft conversion, ground floor studies overlooking the street. But valuations don't measure volume, area, adaptability, sustainability or the quality of construction materials, says Brooks. On phase two the arguments were easier to make because the houses had kept selling, even through recession. She reckons Linden Homes made a 20-25% return. 'Linden did alright, even though they were pushed outside their comfort zone,' she says. 'Housing is so conservative because of the methods of valuation.' EY

External
managementWhere people
live

Here and there

Flying in or flying out, Houben, Prasad, Prior and AKT's O'Brien discuss the economics and culture of working overseas

Eleanor Young

Winning international work has been the subject of many seminars. But for this RIBA J120 discussion, supported by Gerflor, the focus was firmly on the big questions of why practices choose to work abroad, what it does to them and to very idea of rootedness which is so integral to the best in design. It also touched on some personal and cultural dilemmas posed by working overseas.

Travel bug

The line-up included a great variety of 'whys' with very different business models. Francine Houben of Netherlands-based Mecanoo kicked off. Still a little jet lagged from a site visit to Boston, USA, and in the UK to attend to projects and tenders in Manchester following her Birmingham Library opening, she spoke with enthusiasm about being an international ambassador (and tourist) for Mecanoo. In fact she was lecturing and in demand beyond the Netherlands before the practice had international projects. 'I love to cross borders and see places,' she said. And bumping into her later, ranging around buildings in Manchester, you could sense that appetite. But the secret of the practice's continuing success has been down

to its organisation. 'With 80 people I feel I could conquer the world,' she says.

Structural engineer to the stars, AKT II might have followed the lead of its ambitious architects to the Middle and Far East but director Gerry O'Brien was clear that the building challenges also had a large part to play. 'St Paul's Cathedral has been done in the UK, but in some places they are still designing buildings of that grandeur,' he explained. Working through a solution, going on a journey with the architect, was how AKT II justified their higher-than-local UK fees. But even when the plan is to hand over the solution to a local engineer AKT II is sometimes retained – as at the Stone Towers in Egypt where a commission for two towers turned into engineering all 18.

Temporary window

Sunand Prasad, co-founder of Penoyre and Prasad and past president of the RIBA, stepped back to give a snapshot of this moment when the creativity and inventiveness of UK architects is in demand. The window would not last long, he warned, given changes to our education system and developments in countries often targeted by UK practices. But even with the window open the question remains: 'Why?' Turnover is hard to ensure, profit harder, he insisted, suggesting there was a strong element of wanting to impress friends, and enemies.

Aecom's Jason Prior sounded like he was well past wanting to impress people and would give a lot for a few mornings waking up in his own bed rather than a soulless hotel room in yet another city. That feeds into design. 'I find it quite difficult working outside the place where I was educated and where my cultural roots are,' he said. With a global busi-



FANG FANG, DIRECTOR, HAWKINS\BROWN

Yes, British architects need to internationalise; the UK is an international market itself attracting foreign architects and having to deal with fierce competition. They should play to their strengths. UK architects are renowned for design quality, rigorous management and programme, and the occasional 'British eccentricity', which makes them more competitive. Here, architecture opportunities at the moment are either about 'filling the gaps' or refurbishment, and building them can be a painfully drawn-out process. Projects in the Middle East or China are fast paced and offer a blank canvas, as well as rewarding, intricate historical sites. UK architects can work at a scale and complexity not really possible here – good news for anyone really wanting to make their mark on the planet.

PHIL HOLDEN, MANAGING DIRECTOR, PASCALL + WATSON

At the moment there are great opportunities for British architects. Our expertise is respected, especially if it is in a particular building type, say museums, or airports, as we have. The biggest architect in a local city may not have designed an airport. But it is like going to bigger and bigger playgrounds and realising everyone is just as bright. So the idea we can go abroad with our expertise will be shortlived. As long as British engineers and architects continue to innovate and remain market leaders we will have something to export.

ness behind him and offices all over the world his role is to export UK talent – but only where it is needed. He made a point of saying that he didn't bid for work where it could be better delivered by truly local consultants but was still excited by the prospect of bringing a great idea (stadium design, housing typology) to a new place where it can be truly innovative.

Questions from the audience probed the local/ global dichotomy. Houben spoke about the importance of partnerships, of friendship and trust, and a stint working in the same space. Prior plumped for local. Prasad admitted his urge for control 'I always want to take all decisions centrally and ideally myself.'

Corrupting influence

The answers about dealing with corruption suggested a 'wash my hands' approach. This was picked up on by chair Matthew Taylor of the Royal Society of Arts with his questions about the 'Pontius Pilate' attitude. Ensure you don't pay such charges yourself and leave it up to the locals, seemed to be the prevailing view. Prasad had a more cogent defence pointing to the practice's first buildings in Belfast where they knew protection money was being paid. 'But do you boycott Northern Ireland for this?' Aecom on the other hand has set up in countries then pulled out because of corruption. 'We won't work in the public sector in some parts of the world,' said Prior.

The final question about the panellists' dream job garnered answers from poignant ('we had it and we lost it', Prasad) to contented (Houben: 'I am happy to make a difference') and visionary ('rewilding', Prior) but Scotsman O'Brien got the biggest laugh with his answer: the Scottish Embassy in Gran Canaria. ●

MARCO GUARNIERI, DIRECTOR, GUARNIERI ARCHITECTS

Yes, the geography of demand for architectural services has changed in recent years, with the majority of demand now coming from outside Europe – demand is outstripping supply in places like China and some parts of Africa. With nearly half the worldwide population of architects based in Europe, EU architects generally will have to grow their presence in those markets. The market here is highly competitive, especially in the south east, which will bring valuable skills to UK architects when competing with other firms for foreign work. Such projects can give architects the chance to enhance their reputations quickly. Sutherland Hussey grew its portfolio of work faster in China than here, which had positive repercussions for its reputation here.

PATRICK RICHARDS, STANTON WILLIAMS

Working abroad is about mutual understanding and respect of cultural differences and we see it as complementary to our work in the UK. Common ground results in interesting new approaches and strategies that are site specific as well as relevant to the way we practise in the UK. We take on projects abroad when we feel our expertise and knowledge will be beneficial and appropriate, while specifically looking for projects that will build on our creative experience built up in the UK over the years.

? WHY?

CORRUPTION
X

External
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live

It's little things that count

Imperceptible shifts and cultural exchange are the true mark of globalisation

Murray Fraser

In this age of Masdar and McDonalds, cross-border collaboration and CCTV, WebEx and Westfield, globalisation can be portrayed as rampant. But the jetsetting, capitalist view of it, which ultimately serves corporate interests, strips the term of any broader validity and reduces it to its most utilitarian tendencies. Cultural globalisation is by far the most vital component in the whole process.

Nor is this phenomenon new. In 18th century Britain it was seen as important to visit and study a Palladian villa. Think of many cathedrals and it's clear: they were a northern European project, there were lots of cross flowing ideas. But that isn't about smoothing everything out and creating a single world order. In actuality it is constantly creating new kinds of difference and heterogeneity, and in ways that will never be uniform or consistent.

Pattern of dominance

But there is a caveat. The most high profile manifestation of internationalism in architecture is starchitecture but even here homogenisation and imperial tendencies are visible. It is part of a far older pattern of dominance where a few countries held cultural sway over what were regarded as relatively undeveloped plac-



es. So take the Chinese Central TV headquarters in Beijing designed by Koolhaas/OMA or Gehry's Guggenheim Museum in Bilbao. It is notable that neither of these buildings picked up anything from engagement with its context that went on to change the subsequent designs of their respective architects in any meaningful way. But if we remember that what Koolhaas and Gehry are up to has relatively little to do with globalisation as such, there can be another way forward.

Organic change

We need a far more dynamic and nuanced understanding: there is genuine globalisation, but it is quite organic. At a low key level it has been reported that around a third of staff in UK architecture offices are not UK-born. The effect on individuals of such exchanges can be profound: Norman Foster and Richard Rogers went to the US to discover themselves and, mixed with their British education, they started to reinterpret materials and services. US architects did not see those strands in their works – high tech could not have happened in America. The most creative phases of architecture involve cross cultural exchange. Established cultural blocks, with entrenched power structures, bleed life out of architecture.

If, as it seems, British architecture can be seen as healthier than ever, this is to a large extent a product of those who were not born British. One only has to look at Zaha Hadid (Iraq), David Adjaye (Tanzania/Ghana) or Niall McLaughlin (Ireland), and so on, or at buildings by the likes of Herzog & de Meuron (Switzerland), designer of Tate Modern, to realise just how vital non-Brits are in energising the scene. The impetus for it doesn't seem to matter – whether it is political (as with the modernists fleeing Nazi Germany) or economic as with Spain – there are many Spanish tutors now at the Bartlett. This gives us a bigger gene pool, more ideas and different cultural differences. Innovation and change can't just be dismissed because 'we don't do it this way'.

And over the years there have been visible waves of cross cultural exchange. Japan of course was very big over here in the 1980s and 90s, with a surge of cultural interest in all things Japanese from Nintendo to the work of Fumihiko Maki. Now I feel that interest has shifted to the Far East and South America. The malls of China and Singapore, for example, have been the subject of one of my students' theses. It showed how commerce,

The most creative phases of architecture involve cross cultural exchange. Established cultural blocks, with entrenched power structures, bleed life out of architecture





never mind architecture, spreads ideas. You can see the effects in the two UK Westfield shopping centres which are nothing like the US out-of-town malls. And while we might export masterplanning to South America, I would argue that much of the influence has been in the other direction in the explorations of urban form. In Brazil, Curitiba's Bus Rapid Transit system and other initiatives pushed forward by architect and Mayor Jaime Lerner during the 1970s and 80s have been incredibly influential. Then there are the lessons from informal communities in Rio and Columbia.

Local and global

Urban theorists like Doreen Massey have long argued that there is always a complex inter-linking, and indeed a wrapping together, of local and global in every city. My great hero is Guatamala-born architect Teddy Cruz. Based in San Diego, he studies the flow of materials across Mexico/US border along with their reappropriation on the poorer Mexican side – whole US bungalows erected on stilts in some instances. Cruz's projects are themselves deeply ambivalent and fertile in their reading of scale. But in the other direction the Mexican presence in suburban America is resetting whole neighbourhoods as garages, and multi-generation extensions pop up around standard family homes. 'The radicalisation of the local to generate new readings of the global is transforming neighborhood – not the city – into the urban laboratory of the 21st century,' writes Cruz.

That is an interesting proposition. In the context of globalisation it suggests a different site of change and a very different scale. Architectural globalisation is at its most unsavoury

The radicalisation of the local to generate new readings of the global is transforming the neighborhood into the urban laboratory of the 21st century

in the mega blocks of the CCTV building in Beijing, and the problem is articulated by its architect Rem Koolhaas. He told Der Spiegel: 'There is less time available for research, so a tendency toward imitation develops. One of our theories is that one can offset this excessive compulsion toward the spectacular with a return to simplicity. That's one effect of speed.'

Small is nimble

I think lots of architects would feel uneasy about that and would do all they could to understand a local culture. Studying this theme in the Persian Gulf it has been clear how the smaller the scale of the detail (and often the project) the more nimble and effective its reflection of cross-cultural fertilisation. Moving away from cultural symbols (say of non-functioning windcatchers on a tower) to a culture's spatial meanings and relationships is also a richer way of bringing new forms into being, as shown by George Katodrytis through his Sharjah students, and his practice, StudioNova.

Globalisation does not have to be about the mega-project, the ostentatious, or the shallowly symbolic. It is certainly not the preserve of profit-hungry multinational corporations, or would-be powerful states, nor is it a vast nebulous entity that is out of control and trying to control us. Rather its essence lies at mutable scales, in the fluid, the unfinished, the fissured and the everyday, as opposed to the generalised. Or to borrow a maxim, globalisation is in the details. ●

Murray Fraser is professor of architecture and global culture at the Bartlett. His essay *Architecture and Globalisation in the Persian Gulf Regime* is published in December





Climate

External
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Only way is ethics?

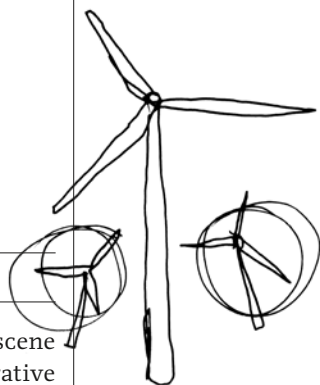
When – and where – does conscience come into play? Hutchinson, Cullinan, Wigglesworth and Woolf thrashed out the issues

Eleanor Young

Justin Bere of bere:architects set the scene with his conviction on the moral imperative for action on the environment and a less fractured professional approach to it. He has found it increasingly easy to persuade his clients of the need for a sustainable approach. Initially he used comfort to justify triple glazing in line with his conscience, but increasing public awareness of the importance of sustainability has seen clients coming to him. 'It makes you feel you can make a difference,' he says.

Be true to yourself

RIBA Royal Gold Medallist Ted Cullinan's thoughts came as a tonic after this. Thank god, conscience might be important but individual architects are not responsible for saving the world. 'All artists' conscience is to do what they can, but not what they can't,' he said. And throughout the event this was the point he kept making. 'Artists have to be true to their imagination.' It's not that he thinks most building designers are in that league. 'Most buildings today are designed by people who are told how to do them and what to do; there is none of themselves in it. They follow regulations, planners' whims, clients' prejudices,



Prince Charles, they follow various pressures.'

The first challenge to this came side-on from Sarah Wigglesworth's pessimism about ego and money in architecture. Yes, the ego is necessary to get creative juices emerging, she admitted. But she listed a few attitudes she had down as the seamier side of the profession: sexism, racism, large firms nurturing unhelpful procurement practices for their own benefit. 'There is a lack of moral compass,' she said. 'If it means telling our clients a building is too dense or too high we should do it.' To gauge the standard we must ask ourselves the question, 'Is the action good for humanity and society?' It is not about ticking boxes, she said, architects have a duty to all sorts of people. 'Ego can't be this rampant thing to do evil.'

Competing interests

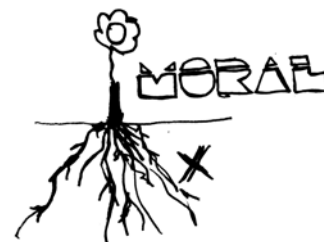
As chair, Royal School of Art's Matthew Taylor's summings up were sharp and almost sassy, and often witty. He sees the institutional framework can make it easier to reconcile the architects' competing interests. But he also had his own question, born out of his six years at the RSA, about the importance of social value in design. 'Is a beautiful drone good design?' he asked. This sparked off Maxwell Hutchinson, founder of Article 25 and regular radio commentator, as he claimed ignorance of the military drone. The audience ran with this theme, Richard Woolf reiterating that 'beautiful things can do ugly things' and Peter Tompkins: 'Architects are whores of the arts, we have a conscience as long as clients want it.'

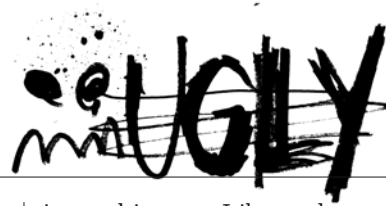
Hutchinson had used his architect father to explain his own ethos of public service to society. 'We serve,' he insisted. 'It is our job to decide who we serve and how.' But before all that is vocation. 'Architecture has to be a vocation, there is no other reason to go into it,' he said setting it against the chance to make a good living in other professions. 'You do it before you love it and you want to serve.'

What might be a matter of conscience was at the heart of discussions from 'design' in the widest sense to sustainability and social justice to taking a stand on who you refuse to work for.

The final word must go to audience member Robert Adam of Adam Architecture. Admitting that one of his clients was a wealthy Russian, and that if Adam knew his name he would know how he got his money, he pointed out that conscience was never that simple, despite pious talk about saving the planet. 'You have to ask what is practical.' ●

Architects are
whores of the
arts, we have a
conscience as long
as clients want it





Climate

External
managementWhere people
live

Practice principles

Should you make a stand or keep schtum? Where do you draw the line?

Eleanor Young

The right to conscience is enshrined in the Universal Declaration of Human Rights. But it is what we do with it that matters. Conscience makes us think of people like Aung San Suu Kyi, emerging from house arrest in Burma, or Edward Snowden, fleeing as he alerted the world's press to the extent security service surveillance now reaches into everyday lives. However, the Arab Spring or this year's Turkish protests centred in Gezi Park in Istanbul show how powerful the collective voice of ordinary people can be: if they can find a way to come together and express their views.

Few architects could, or would, claim parallels with such actions. But the debate around complicity has played out in the past. If you work for a regime surely you endorse it? This has been the tabloid take on international architects with headline grabbing projects, mainly in the Middle East. There is a certain awareness of moral questions and political conscience at stake among architects. The RIBA trade mission to Libya earlier this year was described by one participant who worked there when Gaddafi was in power as dealing with the 'legacies of dictatorship'. But with government-sponsored trade missions tak-



With government-sponsored trade missions taking architects to Libya only a year or so before Nato intervened against Colonel Gaddafi, how can architects be expected to take an educated view on the moral rectitude of the regime?

ing architects to Libya only a year or so before Nato intervened against Colonel Gaddafi, how can architects be expected to take an educated view on the moral rectitude of the regime?

Israel/Palestine conflict

The Israel-Palestinian conflict throws up many questions of conscience too. Eyal Weizman has written compellingly of how Israel's state apparatus of control uses architecture and planning as a weapon in the domination of the occupied territories. Few UK architects have to consider whether to refuse a project there but, equally, few go out of their way to help rebuild destroyed areas of Gaza, as the Palestine Regeneration Team does. Led by Golzari (NG) Architects and linking academic (University of Westminster) and professional interest in the region, this team seeks to make practical difference there; the equivalent of speaking out in architectural terms. Architects and Planners for Justice in Palestine allows a more comfortable way of pulling together voices, as signatories, on political and environmental issues, most recently campaigning to discourage Eduardo Souta de Moura from accepting an Israeli-funded Wolf Prize in Arts.

Such campaigning has a strong part to play in setting the stage for individuals to raise their voices. The uncomfortable business of insisting on a timber specification with client, contractor, subcontractor and so on was made easier when Greenpeace started embarrassing public bodies that used tropical hardwoods or untraceable timber. Sustainability, in its various forms, is now embedded in the language of architecture, if not always its thinking. It is part of a wider cultural shift thanks to scientists and campaigners and, particularly in construction, to recognition by the EU, government and professional bodies of the part buildings have to play in reducing emissions.

Case for space

It has been interesting to see how campaigning from inside the profession can also empower architects. The RIBA's Case for Space has not only pushed home sizes up the political agenda, it has also reminded architects that it is a subject for discussion with clients. And the confident action of The London Plan which set its own space standards has proved it is possible. Even if the campaign doesn't bear regulatory fruit it puts a marker in the sand. Those project architects miserably involved in designing unhappy little flats should no longer





feel alone; perhaps now they will be able to speak up for more space.

In this country issues of social justice are often attached to housing. Here, the impact on individuals' lives is clearest. Last year a group of UCL academics from the Bartlett and beyond spoke out loudly against the college's own plans for its Newham campus that would replace 700 housing units on Carpenter's Estate, saying it was an 'aggressive and unethical'. It hasn't proceeded, reportedly because talks with Newham Council broke down. A group stand can push an issue of conscience up the agenda – through media coverage as well as direct pressure.

Good and evil

Architects are intimately involved in both discussions and solutions on the percentage and configuration of social housing on developments, to set the framework for future inhabitation, access and management. And should the homes be tenure blind or blatant? For some it does become an issue of conscience though you don't hear of many practices resigning over it. The cost of housing – a key factor in affordability of homes for both rent and sale, which as we know is at crisis level – is dealt with schizophrenically by a profession torn between social justice and TV property rhetoric. Should you aim for lower sale prices by reducing costs, even though it might not be reflected in a sales price, or celebrate, as many do, the way good design has raised prices?

So where is the dividing line? When does your conscience tell you that this is good or that is evil? Can knowing about bribery on one of your projects ever be right when it is outlawed though the Bribery Act? And condemning unpaid internships is one thing, but should you deny experience to an architectural student because you can't afford to pay them? Could you have pushed harder to keep the photovoltaics which would have reduced the emissions of the building for years to come or should you be proud that you still have a south facing roof at the right angle? Visiting buildings and talking to architects for more than a decade I would characterise the profession as morally driven. But I have still heard more complaints about downpipes not lining up than discussions of any of these issues. Perhaps, as Sheppard Robson's Alan Shingler suggests, the only conscience you can depend on architects to maintain is the one they are trained for, a design conscience. ●

The cost of housing – a key factor in affordability of homes for both rent and sale – is dealt with schizophrenically by a profession torn between social justice and TV property rhetoric



ALAN SHINGLER, HEAD OF SUSTAINABILITY, SHEPPARD ROBSON

You're trained at school to think about place, the architecture of the building. But it is not enough to integrate sustainability... we should be building for the future not perpetuating climate change. Too many architects don't care about sustainability, concentrating just on design in the built environment. But it has to be fully integrated in design and education, not bolted on. SR has systems and a review scheme to put it at the heart of the process.

CHRISTOPHE EGRET, CO-FOUNDER, STUDIO EGRET WEST

In every design, I think first about how people will feel in my buildings. The city is where people choose to come to work, live and bring up their children. If we create an environment that is segregated and ghettoising we fail our cities. Before any form takes place we ask, what will oil the wheels of social cohesion? People think architecture is something that happens to them, yet in Denmark, Barcelona, Turkey or the culture I am from, place is in people's DNA, they will fight for their street. We need a bit more of that here.

IRENA BAUMAN, DIRECTOR, BAUMAN LYONS

Making of architecture and architecture itself are acts of ethics – intentional or not. Who the architecture is for, how it's used, paid for and affects others, are all underpinned by social values – and ethics. Most architects practise without considering ethics – they don't see a connection. Yet we can't even draw a line on a piece of paper without engaging in ethics. The place to start developing Collective Conscience is to recognise and articulate one's own.

RORY BERGIN, PARTNER, HTA ARCHITECTS

We design without knowing the people we're designing for – we know those procuring it, but not the end user. So we have to act as an intermediary for their short-term financial needs and wider societal needs. Our tool is the ability to demonstrate through design how higher ideals have far-reaching benefits. Even those interested in short term gain know that the highest values are gained from places people actually want to occupy. If that fails, regulation and guidance can keep a project on the right side of the ethical tracks.



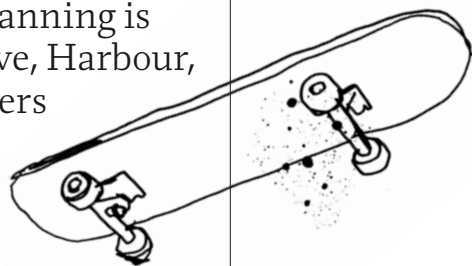
Where people
live



Context

Pride of place

Placemaking is all about context and community – and looking ahead. Planning is key, said Musgrave, Harbour, Hodder and Travers



Eleanor Young

Beyond the building and beyond the profession, Blurring Boundaries, the last in the RIBA J120 Series talks supported by Gerflor, was an energetic evening of discussion. With panel experience of regenerating, designing, analysing and advising in cities, the subject matter was the very stuff of what makes places and who can – or should – lead. Architect and one time Transport for London design supremo David Ubaka provided a firm hand on the tiller as well as a grounding on questions of delivery from his time working on Crossrail, Legible London and the Emirates Air Line.

Good and evil

Clive Dutton set the agenda – as he has been used to doing on regeneration in Birmingham from the Big City Plan and Eastside to the new library. His policy of ‘meanwhile’ spaces in Olympic Newham, promoting fun temporary uses for empty sites, encapsulate his national message: planned economic moves with space for informality. ‘The UK needs a plan, it has to set the context for airports, high speed rail, cities, then create conditions for serendipity, failure and fun,’ he said.

Ivan Harbour of Rogers Stirk Harbour + Partners invoked future generations to combat resistance to inevitable change. Nimby's should

The UK needs a plan, it has to set the context for airports, high speed rail, cities, then create conditions for serendipity, failure and fun



look beyond what their younger generation will not have, what they themselves cherished, he said. And how to solve that contradiction of cherished spaces avoided by car drivers who inhabit the unlovely edges of city and town? ‘We need not only to reinvigorate the city but to bring the city to the city fringe,’ he said.

To explore how places could be destroyed or remade, RIBA president Stephen Hodder looked first at how Manchester's Hulme was cleared and filled with desk access blocks; then in the 1990s treasured patterns of streets and squares were reinstated and a strong design guide turned it into the place it is today.

This shift in scale, more often in the opposite direction towards large island sites, pre-occupied Lucy Musgrave. ‘The ground plane of the city is civic and someone has to champion that,’ she said. Working on developments such as London's King's Cross the mission is compelling to make cities work harder and smarter, to allow human scale intervention, to link with existing areas. Above all it must be client-led with planning authority support. ‘The divide between what we are building and where we want to live has never greater.’

Good and evil

But we're not building enough, argued LSE's Tony Travers. Despite great housing need there is a shortage – and a backlog, the result of resistance through planning. So explain why we need it, give people the context and reward them not with section 106 spending but something tangible. ‘There's too much on development,’ he said, although developers are key. ‘They have all the tools to assemble land, get an architect and so on. Mercifully they're driven by profit, without which very little would happen.’

Discussion crystallised around proposals for London's South Bank by Feilden Clegg Bradley, and the undercroft skateboarding space. Community asset or impediment to development? asked Travers. The planners will have to decide. Musgrave looked deeper into the client development brief and, ultimately, the Starbucks-funding model for arts in the UK. Can we give back the street and re-think the metabolism of the city?

Architect Simon Foxell's question about architects getting political to effect change did provoke some useful suggestions. Dutton suggested pumping up the volume on design review panels. Architects don't have to be mayor or an MP to influence, simply engage with politicians. Don't just talk among yourselves. ●



Where people
live

Context

Space odyssey

Public spaces are a critical component of the urban realm. What is it that makes them work?



Ken Worpole

Going back to Richard Sennett and Henri Lefebvre, public space is created by use, custom and behaviour rather than geometry or design. It doesn't have to be publicly owned or even outdoors, but once certain conditions begin to apply – no beggars, no hanging around, no groups of teenagers, for example – then its public status is seriously compromised. Reclaim the Night and Reclaim the Streets were important moments in drawing attention back to issues of safety and respect of people for one another in the public domain.

Civic health

The archetypal public space is the city square or park. These singular spaces are still important, as we saw in this year's protests about the closure of Istanbul's Gezi Park. And the renewal of New York's Bryant Park became a barometer for the civic health of the city. Children, parents and city workers alike value the restorative effects of a park.

Of course, who should be responsible for getting these public spaces designed is another question. We have no local city architects any more. Bus shelters, paving and street furniture are much better designed now but this is not enough to create a genuine sense of civic

The key criterion for public space is: what range of experiences does this space support? A good park can allow solitude as well as community, quiet as well as events, wistfulness as well as exhilaration

quality. Design is not just about how places and spaces look. What experiences do these places allow to flourish? Too often in the past local authorities simply provided the public spaces and took little interest in how they were used, by whom, or how.

Among architects and landscape designers the visual and spatial is privileged over the experiential, assuming that if it looks good on paper or the computer it must be good. The Demos report *People Make Spaces* (2005) suggested that the key criterion for public space is: what range of experiences does this space support? A good park can allow solitude as well as community, quiet as well as events, wistfulness as well as exhilaration and so on.

Strategic importance

Linking green spaces together as London's Green Grid promulgates, gives these spaces more strategic importance. Initially I disliked the idea of imposing a Euclidean geometry on parks, river edges and canals through the use of the word 'grid'. But it works in helping to identify weak links in the chain, and increasing numbers of people use these networks for work and leisure; they cycle as well as walk.

United ownership is a great help but responsibility for public realm is often fractured. In Paris one man runs all the parks, and employs 5000 people to do so. London has more than 40 different park agencies – 32 local authorities, Corporation of London, Royal Parks Agency, and myriad other charities and quangos. They don't necessarily co-ordinate what they do. Working on the Bankside Urban Forest project with Witherford Watson Mann in Southwark, London, the ownership of every square yard of space was labyrinthine. And yet you can have integration without ownership. The Lea Valley Park is 26 miles long and owns very little of the land it occupies itself, but it has the powers of a planning authority. In some US cities the park department is part of a joint planning department. Business Improvement Districts aspire to this – strategic planning and quality control, similar I suppose to what happens in a Conservation Area.

Public interiors

Some years ago, Dutch designer Martin Kloos wrote a fascinating little book about spaces in Amsterdam called 'Public Interiors'. He discussed which indoor spaces in the city – nearly all in private ownership – Amsterdam citizens nevertheless thought of as 'belonging'





to them: certain department store restaurants, hotel bars, theatre foyers, bookshops, cinemas, all of which functioned as historic meeting places. Though commercial, they had created a symbolic civic meaning over time as a distinctive set of meeting places in the city.

Libraries are amazing examples of that. Public libraries have changed. The current adage 'from collection to connection', however trite, does mean something. I have visited all the major new libraries in the UK since 2000 and seen how they have become young peoples' meeting places. There are learning and global link ups, talks and concerts, homework clubs, and of course they are incredibly important places for parents and carers with under fives. Unusually, you don't need money to use them, nor do they feel obliged to provide alcohol or a bar. Many young Asians are allowed to the library when they might not be allowed elsewhere. The same is true for their parents.

Embodied values

The new generation of libraries designed with architectural flair have been a great success with the young. That makes it very clear how important design is to public space: it embodies values. I wish these lessons were being learned by public transport, an important network within the public realm. Many small railways stations are still appalling: dirty, dangerous and thoroughly neglected. No wonder people stick to their cars. Yet when you do get a well-designed, efficient system, as London's bus network has become over the past two decades, use soars. Travelling by bus is no longer for losers, as Margaret Thatcher put it.

When I have sat on competitions for designing new public spaces, I have usually been most impressed with those that incorporate subsequent maintenance regimes and costings. There are too many all-singing, all-dancing designs for new public spaces which two years after opening appear wind-swept and derelict. Maintenance is critical. The problem is the way we budget nationally and locally, emphasising capital projects at the expense of long-term maintenance needs. London's Mile End Park is an interesting exception: Piers Gough's design of the Green Bridge included a number of retail units at street level, and these have produced a steady stream of income for the park since. ●

Ken Worpole was interviewed by Eleanor Young. His book with photographer Jason Orton, *The New English Landscape*, is out this month.

Public libraries have changed. The new generation, designed with architectural flair, have been a great success with the young. That makes it very clear how important design is to public space



STEPHEN WITHERFORD, DIRECTOR, WITHERFORD WATSON MANN

The important thing is space between buildings. You need to conceive the thing as a whole. If the spaces and buildings are thought of as separate entities the life between them is never captured as it is in the best streets. The second thing is that all spaces must relate to, or meet, an existing condition – do not conceive space in isolation.

SIMON FOXELL, PRINCIPAL, THE ARCHITECTS PRACTICE

We have to get the people who pay for public space to understand its benefits, and those who use it to be demanding; and we need a way of valuing public space in public policy. That needs discussion on how we are making the best of public space and how to do better, all fed into the next project.

ERIC PARRY, PRINCIPAL, ERIC PARRY ARCHITECTS

Every building is trying to pump its own chest: that misses the point. It is not about the quality of a housing project per se but what makes up the ground and the social sense of the project. And we have to think about what makes the street, quarter, sector of the city. Nobody seems to think about that.

VICTORIA RAMEZ, ARCHITECTURAL ASSISTANT, M R PARTNERSHIP

There isn't a template that can be applied to any space; it has to be formed by the community, for the community. Getting people involved from the start encourages future involvement which helps the space evolve with its users and surroundings. We can't drop a ready-made, highly designed public space into the middle of a neighbourhood and expect people to engage with it.

LEE MALLETT, DIRECTOR, URBBIK

We should re-educate planners; they are at the forefront of designs. Get them involved early, use the regulatory system and have a better framework in place. There should be a set rules of design for architects to abide by.

TOM FOWLIE, ARCHITECT, JESTICO & WHILES

We should get the public on side in the early stages of ideas. The community should be a tool, used early in the design process to support and/or instruct future designs.

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Context

Floating ideas

Water features large in entries for the RIBA's Forgotten Spaces competition

Eleanor Young

Watery spaces read like absence on the map. And of course the space left after industry has deserted dock and canal often does leave derelict sites, forgotten spaces. For each of these there are opportunities and hopes: the grand designs for the canalside Warwick Bar in Digbeth, Birmingham, are now temporary food growing plots at Edible Eastside. A Patel Taylor design for a headland walk to link Cardiff Bay to the town of Penarth never made it, nor did Gensler's 1km London River Park proposal to inhabit the Thames for 2012. But each leaves a trace, a ripple in the pool of the places memory. Do you remember that image of a baths and gardens designed by Studio Egret West in the Royal Docks in East London?

This, in a way, is the intention with RIBA London's annual Forgotten Spaces competition and its sister contests that have been run over the past couple of years in various parts of the country – and this year also in Preston. It draws attention to sites where something ex-



citing could happen and whets the appetite, perhaps of developers or planners or a community group. Just three of the pre-identified London sites were liquid this year.

But no matter, you don't even need to see water to start divining it. The first Forgotten Spaces competition, in 2010, memorably saw the mouth of an underground tramway in Kingsway, central London, transformed into a pool by two architects from Scott Brownrigg.

This year's winner substitutes historic subterranean river for road to create a more edifying setting for the last resting place of Sir John Soane with more than a twist of Georges


Seurat. At the back of King's Cross Central and just a paddle from St Pancras International the scheme proposes liberating the River Fleet to flow freely alongside St Pancras church. Richard Gooden of 4orm, designer of Fleeting Memory, called it 'ambitious but achievable'.

Many of the shortlisted proposals were drawn to the area under Silvertown Way flyover. But here too water appeared – as a swimming pool and spa. Studio Pink's second place design, Aquadocks, used the columns to dramatically frame the water. It had the sense of bringing water to a space so close to the docks but also cut off from them. There was even

Previous page Pool and spa under a flyover by Heather Lyons, Dara Huang, Soohyun Chang, Ryan Day, Remo de Angelis, Federica Russo and Lisa Hinderdael.

Below The buried River Fleet as resurrected by 4orm.





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Below The Avenham Viaduct cantilevered extension hosts a White Clawed Crayfish 'Arc' site which rears the native crayfish in preparation for river restocking. Designed by Calderpeel Architects.

a watery installation at London's Forgotten Spaces exhibition in the (sometimes dripping) vaults of Somerset House.

In Preston, the Lancaster Canal Basin attracted a number of the shortlisted designers. A lido, community garden, and a suggestion of a café from Vinay Patel all looked at pragmatic solutions to bring the basin edge back to life. Kate Nicholson's ASCENSION – an exhibition of the weather which you could be part of as you climbed to the top – also turned it into a destination for visitors and locals alike. Perhaps the most engaging watery idea from Preston saw Calderpeel Architects taking on

eco system intervention with its reappropriation of a disused cantilever of Avenham Viaduct, to tag and breed native crayfish – while educating the public and feeding them with the invasive signal crayfish.

And so we take a splash into the watery imagination of London and Preston... ●

Catch London's Forgotten Spaces exhibition in the vaults of Somerset House, Victoria Embankment, London WC2R 1LA until 10 November 2013. The winner of Preston's Forgotten Spaces competition will be announced on 6 November and an exhibition will run in November at 50-52 Lancaster Road, Preston PR1 1DD. Details at www.architecture.com/forgottenspacespreston



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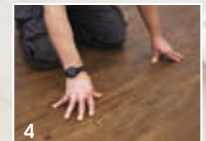


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Procurement
& contracts

Different reading

It's time to check the wording on your collateral warranties

Stacy Sinclair

A recent decision in the Technology & Construction Court has made it crucial that architects consider the precise wording of their collateral warranties – beneficiaries may now be able to adjudicate disputes in certain circumstances which arise under the warranty.

In *Parkwood Leisure Ltd v Laing O'Rourke Wales and West Ltd*, Laing had entered into a standard JCT Design and Build contract with Orion Land and Leisure (Cardiff) to design and build a swimming and leisure facility in Cardiff. Under the contract it was required to enter into a 'deed of warranty' with Parkwood, which was to operate the facility. It did so before the works were finished. But once it was complete, a number of defects arose.

Adjudication right

As Parkwood did not directly engage Laing, its only course of action was to bring a claim under the collateral warranty. Parkwood considered that the collateral warranty was a 'construction contract' as defined by the Housing Grants, Construction & Regeneration Act 1996 (HGCRA, see panel, right) and that it therefore could refer the dispute to adjudication. It sought a declaration from the Court that it could do so (before this the law was uncertain as to whether a collateral

warranty was a construction contract).

The judge held that Laing's warranty was to be treated as construction contract. This allowed Parkwood to refer any dispute under the collateral warranty to adjudication.

The wording of the warranty was such that Laing 'warrants, acknowledges and undertakes' that 'it has carried out and shall carry out and complete the works in accordance with the contract'. The judge focused on the opening words: 'One should assume that the parties understood that these three verbs, while intended to be mutually complementary, have different meanings. A warranty often relates to a state of affairs (past or future); a warranty relating to a motor car will often be to the effect that it is fit for purpose. An acknowledgement usually seeks to confirm something. An undertaking often involves an obligation to do something. It is difficult to say that the parties simply meant that these three words were absolutely synonymous.'

Continuing obligation

Other wording in the collateral warranty clearly set out that both the underlying contract and the warranty itself were for the design, carrying out and completion of works.

Accordingly, the warranty was not merely warranting or guaranteeing a past state of affairs, it also undertook that future works would be carried out and completed to the standard, quality and state of completeness called for by the contract. The judge recognised that the works under the contract remained to be completed, albeit that Laing had already carried out a significant part of the works and the design. As such, the collateral warranty did therefore constitute a continuing and future obligation to carry out construction obligations within the meaning of the HGCRA.

This may seem unexpected; however, the judgment will not apply to every warranty. For those relating to works still to be carried out, the position is that they are 'construction contracts' to which the HGCRA, and therefore adjudication, applies. Consultants must keep this in mind as it is likely to include any warranties which contain obligations to provide advice and/or design during construction. However, if the warranty relates simply to past events, then it would not qualify as a 'construction contract'. As ever, it will all depend on the circumstances and precise wording. ●

Stacy Sinclair is with Fenwick Elliott

One should assume that the parties understood that these three verbs, while intended to be mutually complementary, have different meanings

CONTRACT AMENDMENTS

The HGCRA introduced various amendments and additions to those contracts which are defined as 'construction contracts' under the Act. A 'construction contract' is any agreement for the carrying out of construction operations (albeit specifically excluding some operations) or arranging for construction operations to be carried out or providing labour for that purpose. This includes contracts for architectural and/or design services.

The HGCRA gives the parties the right to resolve their disputes on a temporary basis by way of adjudication, and also imposes a stage payment regime – in the event that a construction contract does not expressly do so. In addition, the Act regulates the right of set-off in the absence of written notice which must be given not later than the prescribed period before the final date for payment. It has now been amended by the Local Democracy, Economic Development and Construction Act (LDEDCA).

Designing &
building it

The octopus and the worm

A sorry tale of mismatched values



Maria Smith

Once there was a boy whose adoring parents called him Octopus, reflecting his multiple talents. He was a fine sportsman, a cunning chess player, a virtuoso musician, and academically successful in both the arts and sciences. It was apt then when he heeded the recommendation of a careers advice worksheet, that he packed up his broad skillset and headed off to architecture school.

Octopus thrived at university. He adventured through units, modules, exchanges and summer schools, stopping at work placements to wow with intricate models and extraordinary visuals of big buildings in bad weather that took a reassuringly long time to make and earned him a pittance.

His final thesis was an astonishment to all: the epitome of his poly-abilities; a postmodern grotesque; a satire on situationism; an engrossment of ego of the most excusable class. He wallowed in prizes, taught at all the summer schools, and won a travelling scholarship.

He finally arrived at the first autumn of his adulthood. He sent out 100 CVs to practices he hoped would offer him Stanislavski method exposure to practice, and a case study. The discovery that for the last six years, he had been ironically parodying a subject of which he had no knowledge, initially came as a shock. To overcome this surely temporary setback, his first strategy was to emulate his superiors. He started with the septuagenarian founder whose primary role was to veto or not. Octopus appropriated his jovial condescension with ease. He embedded himself in the design review team and made a plethora of complicated comments, all of which might be filed under 'Architects are duty-bound to insist that their clients are fundamentally wrong about their own requirements'. One day, Octopus picked up the phone to a private research establishment looking to build new laboratories. Octopus waxed lyrical on the 'proven' effects of design on the likelihood of new scientific discoveries. The client phoned the practice's biggest competitor.

Frustrated with the speed of progress,

Octopus implemented a new strategy that involved working all the hours the gods send. Critical to this strategy were two things: proactively finding work to fill these additional hours, ensuring the projects benefited in ways the office couldn't conceive; and diligently filling in timesheets. So Octopus spent hours re-processing, rebuilding and making new visuals. No pay rises or promotions were forthcoming but, thankfully, much of his abortive work went unnoticed and he was not fired.

After significant nagging he was assigned to a project that would soon go to site, as was needed for his professional exam. Octopus saw the office's resident detail guru as essentially putting consultants, manufacturers, and sales reps in their place. So he redrew everything to require bespoke fabrication, decreased structural sizes to align with the Fibonacci series and changed the steel grade to better reflect the soulless shimmer of the man-made lake on the site. Eventually the detail guru audited the package and Octopus was swiftly removed.

He eventually shadowed the project on site and took and failed his professional exam: the first he had ever failed. He was baffled. He'd enjoyed the course and re-sat it, but was again unsuccessful so chalked it up to poor teaching and mentorship and let his tuition lapse.

He was placed in the office's competition team who worked mostly at night. Octopus's eyes became small, his face crushed, and he assumed a slouched, defeated posture. Peristaltically, he ingested a diet of rough input and through sequential contractions produced vast quantities of highly refined issue. Soon, his peers began to call him Worm. ●

Maria Smith is a director at Studio Weave



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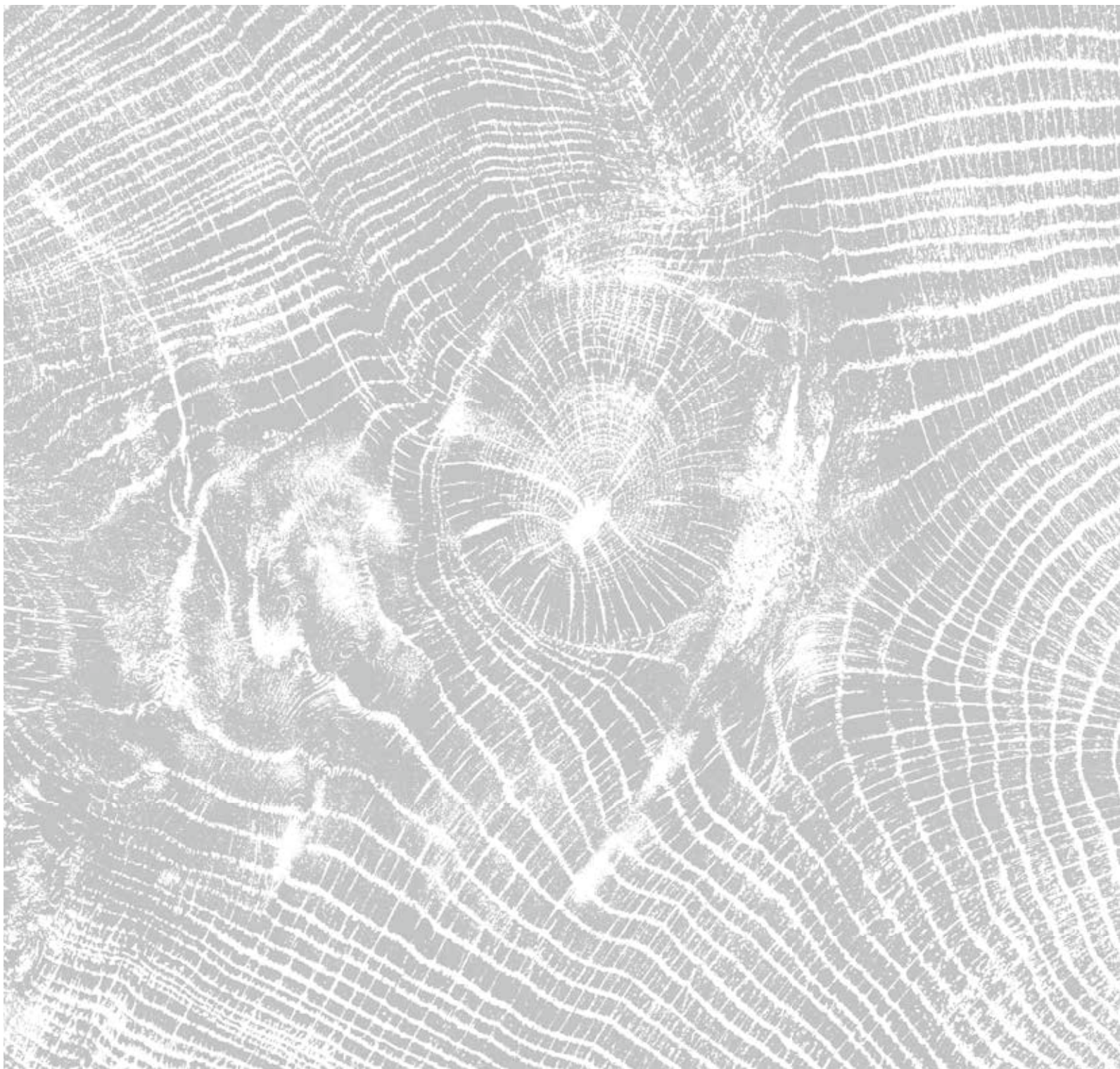
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3: Culture

Competition time

It's less the rules than fairness of the judging that matters



Jan-Carlos Kucharek

As a student I once had a summer job at a decidedly ropey market research organisation in suburban London. In an ill-lit industrial unit with a bunch of other chancers, I'd sift through reams of bank customer service questionnaires, noting down the answers for profiling by a team of 'crack' researchers. The one thing I took from the whole sorry experience was the firm's inquisition-like mantra, emblazoned on a giant wall banner: 'Torture the data for long enough and it will eventually confess.'

There seems to be a lot of that going on at the moment; the RIBA's competition for the refit of 76 Portland Place which saw some members claiming that after studying the PQQ they believed the entry criteria and qualification maths precluded smaller practices. Shame about the changed terms- it might have been a blessing in disguise.

I mean, larger firms have got dedicated teams pulling these babies together, well-resourced, knocking stuff out in time-honoured fashion like George Gilbert Scott, whose prolific office had teams of articulated apprentices slaving over nothing but competition entries circa 1850, or whenever.

The painstaking inked etching of a densely clouded sky was in fact tiny handwritten profanities by some disgruntled employee, stating in no uncertain terms what a pain George Gilbert Scott was

I heard an apocryphal story of an academic once putting one of Scott's massive perspectives under a microscope and discovering that the painstaking inked etching of a densely clouded sky was in fact line upon line of tiny handwritten profanities by some disgruntled employee, stating in no uncertain terms what a pain his boss was. True or not (I did a Google search on 'Scott', 'clouds' and 'old git' that turned up nothing, so that'll be a 'not' then) the truth is that the resource commitment by any small firm in competition will be enormous relative to a larger one with systems already in place. Given the speculative nature of the beast and your eventual 5/1 odds of success, this could be financially exposing to smaller firms. Not quite a level playing field then.

Then there's the score sheet. An architect showed me one for a housing competition he was shortlisted to design run by a local authority – with a huge percentage weighting on the fee rather than design component. So what he did was quite savvy, putting in a deliberately low fee bid that obviously had him scoring very highly in that section. He didn't win, but with the chosen firm's fee bid high, the LA consequently had to dish out perfect 10s to the winner on all the design elements. Now, that firm might be good, but it's not God. When the losing firms were issued their scores relative to the winner, three were left asking if the devil was in the detail as they licked the wounds of lost monies. Sour grapes, maybe, but there was something oddly compelling about watching the LA wriggle to justify the figures.

The lesson is that the terms of a competition, if explicit, are not the problem, but the perceived fairness of the adjudication process. Life's tougher for the small guy here, but I can only hope that the clear genius of the design idea will be the clincher, and one not lost to the vagaries of judging stats and number crunching. With a small firm gambling on a dream job like this, let's hope that at the last the winner's more about firmitas than it is about Fermat. ●

Every day, living is about expecting a new series of challenges, because creative mess has touched every aspect of our lives
– Tomorrow in Homs
90

What we do in rock 'n' roll is really very simple, most of the technologies would have been familiar to people in the 19th century
– Mark Fisher
109



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Going up the wall

Herbert Wright's getting spaced out



Herbert Wright

Perhaps the only architectonic allusion that the Beatles ever made was in George Harrison's contribution to the Sgt Pepper album, when he sings: 'We were talking about a space between us all, and the people who hide themselves behind a wall of illusion'. At the time, the most significant wall stemmed from illusion but was tragically real. The Berlin Wall had been built six years earlier in 1961 because the illusion of a bright Soviet-style socialist future had become a delusion, and 2.5 million East Germans had skipped the country. Walls take our built environment at least 23 millennia back, to one in the Theopetra Caves, Greece. They divide, shelter and define space. But what of Harrison's wall of illusion?

Two Stirling Prize 2013 nominees involve allusory walls – close enough to illusory, so let's not let a single letter prevent a pleasant diversion. In their great articulated brutalist walls of housing in Sheffield's Park Hill Estate, Jack Lynn and Ivor Smith alluded to Italian hill villages, but it's taken Hawkins\Brown and Studio Egret West's fruity-coloured panelling and refenestration to finally deliver the

sunshine. The rectangular basalt columns walls of Heneghan Peng's Giant's Causeway Visitors' Centre reference the 60 million year old hexagonal basalt columns 1km away. There's similar thinking at Denton Corker Marshall's soon-to-open Visitor Centre 2km from Stonehenge, where off-vertical steel columns pin down an all-covering canopy, alluding to timber posts in neolithic homes. Talking of diversions, those visitor centres lead a trend in increasing distance from what's being visited. Others could go further. A Canterbury Cathedral visitor centre by the M25, for example, would let visitors ditch the car, exit through the gift shop and proceed by donkey. It's about 55km, but what tales they could tell.

Back to the wall. From Oslo's fjord, the MVRDV-masterplanned Barcode, a wall of different offices beside Central Station separated by narrow gaps, looks like... a barcode. But technology dates and the illusion won't scan forever. Mecanoo's 143m-long wall at Arnhem's National Heritage Museum, a quilt of cobbles and bricks laid and arrayed in different traditional styles, will last much better.

Another way to beat time is to avoid it with a provocative vision never intended to be built. Rem Koolhaas' 1972 project Exodus envisioned The Strip, a megastructure of two parallel walls slicing across London, creating a chain of enclosures that people would migrate to because of their 'intense metropolitan desirability'. It's an illusion because they become 'Voluntary Prisoners of Architecture', his alternative project title. Koolhaas' idea sprang from the Berlin Wall, and incredibly, a similar morphology has actually emerged there.

The masterplan competition for the Spreebogen, the government quarter at a bend of Berlin's River Spree, was won by Schultes Frank Architekten in 1992. Its axis is a huge strip cutting through the city by the Reichstag, two dead straight walls of state buildings tempered with circular elements. These new Berlin Walls are extending towards Friedrichstrasse, reflecting, like the last one, the regime behind them, which this time means transparency and modernity. Some may say that's an illusion, but at least park, plazas and river cut great gaps in these walls.

The message in Harrison's song is that 'life goes on within you and without you'. I could say that of architecture, but I'd be speaking to the walls. ●

Trained physicist Herbert Wright is an architectural writer, historian and art critic

A Canterbury Cathedral visitor centre by the M25 would let visitors ditch the car, exit through the gift shop and proceed by donkey

PEP IT UP

Sustainability is the theme of this year's Oslo Architectural Triennale, with a main exhibition curated by ROTOR packed with an unfeasibly huge amount of exhibits related to the theme. A LEED-certified car park features, inviting ridicule to the American rating system, although to be fair LEED now excludes car parks. It's heartening to see BREEAM assessment adapted by several European countries and recently used as far away as Shanghai. But to the public, sustainability has become a tired word. Perhaps we need to coin a new one for buildings, with a directness like 'Fairtrade'. How about 'Earth-friendly'?

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Tapping into the Mersey Beat

Eric Johnson on the land he loves, and why he'll stay

Eric Johnson

In 1954 my father first took me on the overhead tram from Southport to Liverpool and via the 'fish and chip' boat to New Brighton on the Wirral, complete then with its Tower Ballroom.

It was 130 years earlier in 1824 that William Laird began the foundry business which would become naval giant Cammell Laird, its industry dominating the Wirral dockland for years to come. The same year he bought the land for Hamilton Square, commissioning architect Graham Gillespie to design an urban set-piece – second only to Trafalgar Square for the most Grade I listed buildings in one place.

When we opened our office off Hamilton Square in 1988, Cammell Laird was already a shadow of its former self and the homes of the wealthy had succumbed to office conversions. Now 25 years later we have long moved on; multi-coloured wheelie bins line the square's pavements. Parking spaces lie empty and the grand Town Hall is a sorely underused asset.

Although the glory days of shipbuilding are unlikely to return, there is light on the horizon with contracts for ferries, wind turbines, an



aircraft carrier and ship repairs being won, with recent news of 2000 new jobs.

Birkenhead docks is the site for the proposed Wirral Waters development by Peel Holdings. This promises a success akin to that at Salford Quays. It is expected to provide 20,000 jobs and the first phase, a 230,000m² international trade centre, is due shortly. Perhaps we can see a return to the grandeur of the past.

In 1885 William Lever began making soap at Port Sunlight and by 1888 was producing 450 tonnes per week. He created the village of Port Sunlight, with 800 houses for the factory's 3,500 workers and their families. Each house is unique and central boulevards link the Lady Lever Art Gallery, home to an astoundingly eclectic collection, to the village. Greens, squares and bowling greens radiate from here and I look out over one of these from Paddock Johnson's office, admiring the vision that created it. We have been able to support the area's new developments and restoration (left).

William Lever had vision and flair. He even installed a bath on the roof of his home, Thornton Hall, which he used until the day he died. I can't help but feel that in these times of austerity, cuts and compromise, where architects' fees get squeezed ever lower, perhaps what we need is another crazy man with a bath on the roof!

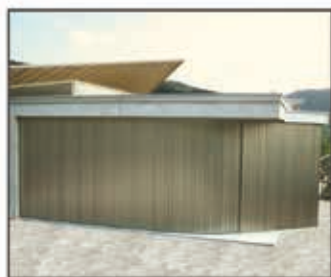
The Wirral has more to recommend it than I have space to write: Birkenhead Park was precursor to Central Park, we have the best views of the world's iconic waterfront, and the ferry 'cross the Mersey. Sing it out loud! Who would want to live, work and play anywhere else? ●

Eric Johnson is a partner of Port Sunlight-based Paddock Johnson

In today's times of austerity and compromise, perhaps what we need is another crazy man with a bath on the roof

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Tomorrow in Homs

War zones can clear the way for new architecture, but for those living in them there are more immediate concerns

Marwa Al-Sabouni

Syria may be little known to some, but since it caught fire everyone has smelled its smoke. Born and raised in Homs, I never imagined that my home – often the butt of jokes by other Syrian cities in the way that Belfast can be in Ireland – would be a name so regularly on the lips of some of the world's most influential people. But I, and many of my fellow citizens here, sometimes suspect that the more talk there is, the more destruction, death, blood and horror follows.

Before all this, architects struggled in Homs. The lack of proper planning and attention meant walking through the streets held little pleasure. I couldn't name a single memorable architectural sight here. So as a growing architect I dreamt of contributing something to my neglected city.

Neglect came not just from those in charge;

My leap of hope at the dispatch of the ugly building turns to feelings of shame and devastation, I can't breathe

it was a way of life to most people. So when this bloody conflict started I didn't know what to feel. As an architect the demise of any ugly, dirty building seems welcome, but of course that building will have been a home to someone – even if they are alive they will be living, at best, on the floor of some classroom. With that instant realisation my leap of hope at the dispatch of the ugly building turns to feelings of shame and devastation, I can't breathe.

Many in the outside world who are watching this prolonged horror movie on the television may think it's just a battle between two sides and that the rising number of dying innocents is something to be dealt with. But some things are worse even than the deaths: the corrupting effect on a whole generation of children raised in conflicts between members of the same family, who need to understand the mechanism of an airplane and where its missile is going to hit so their fear can pass (or not), and the awkward face of adults when the children ask about every nice place they see on TV: 'Do they have shootings there?'

This is just the tip of the iceberg. Every day, living is about expecting a new series of challenges, because 'creative mess' has touched every aspect of our lives. My husband, also an architect, is another of the many unemployed – no income, no savings, prices are sky high, and even the farmers talk in dollars now.

Homs goes through phases: first the firing, where the two parties just shoot back and forth, killing people in the middle; then the destruction, which means nothing can be relied on; the phase of rubbish everywhere – absolute mountains of it piled over the remains of the city. Then there is the phase of no water, no power, no communications: they come in shifts where water goes for days and then returns, power takes turn, then internet, telephones, mobiles...

Now we are living in the phase of damaged goods. You have to settle for whatever you can find, and then pay on demand.

There are those who talk about reconstruction and new projects. I believe that architecture could lead, and properly done could make this damaged community a better place. But nowadays, the future is an over-rated luxury. It's enough to make it through the day without quarrelling with other people. Future means tomorrow and, lately, that's just a day ahead. ●

Marwa Al-Sabouni is an architect living in Homs, Syria

HOMS IN NUMBERS

162km
north of Damascus

3rd
largest city in Syria

2000
years since city was founded

652,609
pre-conflict population

15/3/2011
Start of Syrian uprising

02/12
Bombardment of Homs

07/13
Latest Syrian government offensive



Left Calm moment in the conflict: Marwa Al-Sabouni with her children at the start of this year.

Yolanda Kakabadse, President of WWF International, Ecuador.
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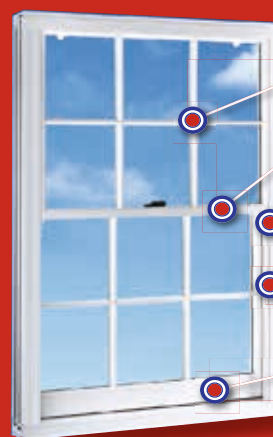
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Who, why, what and where

Getting the membership criteria right remains a priority



Stephen Hodder

In early 2012, as vice president of membership, I initiated a major review of the RIBA's membership, which I am now championing as a presidential priority with our current vice president of membership, Ant Clerici. Its purpose is to ensure the RIBA's membership offer is relevant and valuable to the profession, and responds to the changing shape and needs of architects and the global market, in the 21st century and beyond.

This began with the largest consultation of our membership that I can recall, and you may have contributed to this.

RIBA Council has now agreed the key principles of our new membership structure, which sets out a clear professional path: from those just starting their studies through to those who have achieved a distinguished career in the multiple fields of architecture. I must emphasise that it includes maintaining the globally recognised professional excellence of RIBA chartered membership. It also seeks to make the RIBA more accessible and inclusive to a wider range of architects and co-professionals, without diminishing the standards or the status of our chartered

The new structure seeks to make the RIBA more accessible and inclusive to a wider range of architects and co-professionals, without diminishing standards or the status of our chartered members

members in any way. The principles also include making the membership offer more valued, relevant and focused to architects and practices, and to support professional development wherever you are in the world.

Five steps

We are now developing five steps and categories and enhancing our 'affiliate' membership class to engage with co-professional and academic colleagues. Those with architectural and RIBA qualifications who have left architecture could re-join the professional pathway categories, should they wish to return. The categories are:

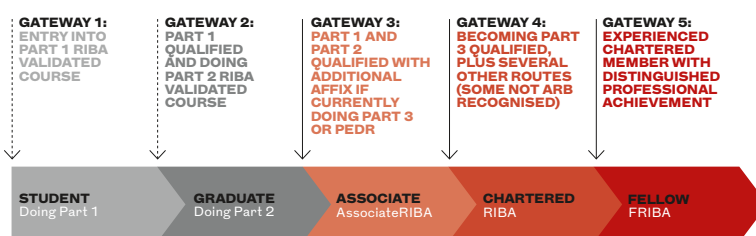
1. Student: Free membership open to all students on an RIBA-validated Part 1 course, in the UK and internationally.
2. Graduate: New membership class to recognise those with a Part 1 qualification and doing a part 2 course or professional experience.
3. Associate: The existing membership class for Part 2 qualified who are either enrolled on a Part 3 RIBA validated course or doing professional experience, but also open to architects who have EU directive-recognised qualifications. In recognition of the status of this category, Council has agreed for the provision of an affix which will be clearly differentiated from that for chartered members.
4. Chartered: As existing with improved benefits and services also focusing on our international members.
5. Fellow: New membership class (different to the old FRIBA) to recognise established chartered members who can demonstrate distinguished achievement in or for architecture.

There is still much to do in developing the detailed criteria and improved relevant benefits and services for each of these membership categories and the appropriate subscription rates. The next step is for Council to agree the detailed criteria in December 2013 and, if approved, to call a special general meeting early in 2015 to gain the approval of the RIBA membership. ●

NEW HOME FOR RIBA STAFF

The RIBA has taken a lease of No 76 Portland Place, currently the Institute of Physics, to bring together staff from three locations, including its HQ at No 66. The 1959 building, by Howard V Lobb and Partners, is the subject of a competition for its refit among chartered architects. This is a significant move in the spirit of our predecessors who built our Art Deco HQ during the Great Depression.

Five gateways to professional membership: outline structure



A decade after breaking away from Foster + Partners, there's a pile of evidence that Ken Shuttleworth's busy business Make is now in the big league

Words Hugh Pearman Portrait Carol Sachs

Making a mark

For 10 of the RIBA Journal's 120 years, the high-profile, interestingly controversial practice Make has been in existence. In that time it has tackled around 1,000 projects, completed 32 buildings, has a further 17 on site, and had received 11 planning permissions this year by the time I visited, some very big. Co-operative and collaborative though it is always presented as being, we all know this is Ken Shuttleworth's baby, that Ken 'The Pen' was previously a key partner of Norman Foster, and that he had quite a hand in the design of the Gherkin among much else. But he and his practice have surely emerged from Fosters' shadow by now.

We know also that, on setting up Make, Shuttleworth showed all the signs of a highly creative architect suddenly released from tight

editorial control. Make went all shapeist and zany. I have never known my colleague Eleanor Young be quite so condemnatory of any complex as she was of Make's Jubilee Campus buildings at Nottingham University (RIBA, November 2008), and she was by no means alone: the critics had a field day. The practice remains a bit of an Aunt Sally in some quarters: people love to hate the mixed-use Cube in Birmingham which is certainly strange, and its last notable controversy was over its new HQ for merchant bank UBS, which involved demolishing a pair of the original Arup Broadgate buildings on the northern City fringe. Calls to list Broadgate were ignored, the demolition took place and the enormous new building is fast taking shape.

By then Make was again demonstrating its sober side: its Copper Box arena at London 2012, one of the permanent-legacy Olympics buildings, was an understated success, and the first venue to re-open to the public this year. Self-deprecatingly, Shuttleworth says this was because the timescale and budget he had to work to were too tight to plan anything fancy ('the Velodrome was four times our budget'). Compare that to Make's latest venture in the Square Mile, a £391m commercial complex that could be described as a 'bundlescraper', a new (or rather revived) city type intermediating between a groundscraper and a tower.

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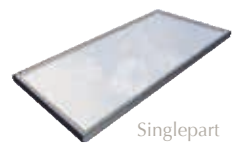
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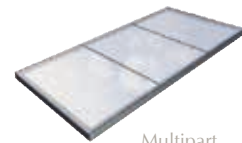
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**GLAZING
VISION**

building at Broadgate is 700,000ft². To put those two buildings in context, Rogers Stirk Harbour's nearby 'Cheesegrater' Leadenhall Tower contains 600,000ft² of space, and Rafael Vinoly's 'Walkie Talkie' on Fenchurch Street is 677,000ft². Another sizeable (500,000ft²) Make bundlescraper is now under way, London Wall Place. It replaces one of the last of the 1960s towers lining the brave new world of the City's Highwalk, separating pedestrians and traffic. Why 'bundle'? Because the London Wall and Leadenhall projects share an aesthetic of articulated sliding forms – slices, essentially – that break down the bulk of the lower-lying parts while being able to rise to quite a height where planning restrictions allow. There's a nod to Manhattan's Rockefeller Center here. Since all big new City buildings must have silly nicknames, the Leadenhall project is already being called the Toast Rack.

This makes quite some pipeline of work for Make, and with all the other buildings going on in the City you wonder who is going to occupy all those offices, reviving economy or no. These

are the last hurrah of the City's retiring chief planner, Peter Rees. But as Make's Paul Scott (an old Foster colleague who worked with him on the Gherkin) says simply: 'There's an appetite for larger floorplates in the City'. I'll say.

You can see how hard the practice is trying to make real architecture out of all these floorplates, carving and moulding and slipping the forms in an attempt to avoid the accusation – too often justified in such cases – that the architecture is merely skin deep. UBS in particular is conceived as being carved into a block of metal (solidity is a Ken thing these days, since he has publicly rejected the old days of glass skin). These commercial palaces are distinctly showy, though for other clients – notably Simon Silver of Derwent London, for whom Make has designed the developer's largest-yet development in northern Fitzrovia (380,000ft²) they calm down a lot. Silver likes his buildings – even the very big ones – relatively understated.

All this means Make is now 147-strong, which is back to its pre-recession strength.

On setting up Make, Shuttleworth showed all the signs of a highly creative architect suddenly released from tight editorial control

Below Broadgate brouhaha: The UBS HQ is now fast taking shape.



HAYES DAVIDSON

Below Leadenhall leviathan: the 'Toast Rack' holds some sizeable slices.



The practice is 100 per cent employee-owned, though nobody has negotiable shares. 'All the money we make goes to the employees,' notes Ken. 'So if you buy a new chair, say, you know it's coming out of your bonus.' The management consists of four directors – Ken, Sean Affleck, Jason Parker and (on the finance side) Barry Cooke. All have been there from the start 10 years ago. Staff turnover is low, which suggests satisfaction. So how do they assign people to projects, when everyone is called a partner? 'Someone somehow emerges as the project architect. There's no grouping, no hierarchy,' says Ken. Nor are there rules about the architectural language of the office. Everyone gathers on a Friday afternoon for project pin-ups. 'The best schemes are the ones when someone just comes through with a cool idea.' Having said all that, clearly some schemes get more senior attention than others. 'UBS was about a year of me and Jason working with the client. It started as an additive building, and became reductive,' he remarks – a reference to the eventual 'carved block' solution.

It would be wrong, however, to type-

cast this practice as being purely floorspace merchants. Perhaps to correct this impression, when I visit the office – freshly moved into a building in the Arup archipelago in Fitzrovia – they lined up a variety of differently-scaled projects for me to see. The project architects present: Jamie Rodgers, Jonathan Mitchell, Stuart Blower, Katy Ghahremani, Cara Bamford, Stuart Fraser and Ian Lomas. First up is the completed £32m Thomas Clarkson Academy in Wisbech – its plan of blocks a Fibonacci sequence, built largely in cross-laminated timber or CLT, with facades of banded brick.

'We were meant to get 15 schools out of that programme,' remarks Ken, drily. 'We got just this.'

Next up is the St James Market development in Mayfair for the Crown Estate (*RIBA*, July 2013), which mixes newbuild and refurb and makes a new public square; then a major facade job on a Regency-baroque building on the corner of Leicester Square. That's followed by a sober-suited office building on Hanover Square – though with some interesting

designs routed into the facade by artist Catherine Bertola. The practice is working in China: its Temple House hotel in Chengdu retains and reuses an existing century-old courtyard development as the entrance sequence. There's a holiday resort conceived as a landscape plan in Malta, on the site of a former military base. There's a new 'energy positive' one-off private house on a landlocked site in Hampstead, replacing an existing and distinctly unlovely 1940s building. The presentation concludes with London Wall Place, when Ken gathers his colleagues together and it's off to lunch in Pescatori, the nearby Italian restaurant beloved of architects and engineers – which is where our photographer Carol Sachs captured him.

I ask the party how they would categorise Make as a practice. 'Democratic' says one. 'Bespoke' says another. 'Listening, problem-solving', offers a third. 'Exploratory, evolving' is another, as is 'Unique'. There's talk about individual responsibility, team effort. Everybody is too polite to come up with the two words that most characterise but do not define Make after 10 years: very successful. ●

Below It's not all commercial. The Thomas Clarkson Academy in Wisbech shows Make's more sober side.



Below A landscape-led design for a holiday resort in Malta, with snaking perimeter building.



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Stirling work pays dividends

This year's Stirling Prize saw a new multimedia partnership with the BBC that engaged the public. RIBA communications director Gill Webber reports

If the RIBA Journal's copy deadline had been a few days later the graph in Steve Parnell's and Nathan Breeze's article 'As Seen on TV' (RIBA J October 2013) about media coverage of this year's RIBA Stirling Prize would have gone off the scale – upwards. Compared with 2004's highest viewing figure of 1.3m for the Stirling Prize programme on Channel 4, the number of 2013 viewers is extraordinary. TV coverage included BBC News At Ten (4.8m viewers), the BBC News Channel (9.4m weekly viewers) and BBC News Online (19.8m weekly readers). So it may not have been scheduled against the X Factor (audience 8m), but the audience certainly compares favourably with one of TV's most popular shows.

In its 18th year, the prize has never had better audience reach and public engage-

ment. These audience figures were delivered through the RIBA's partnership with BBC News Online, which resulted in in-depth coverage of the Prize with regular features through seven days of BBC TV and online news programming around the world, including a 30 minute special programme and short films featuring each of the shortlisted buildings. The prize-giving event itself was broadcast a number of times live on the night by the BBC, on the News at Ten and on the BBC News Channel. Students from the University of Limerick and nuns from Bishop Edward King Chapel, along with other clients, gave TV and radio interviews, explaining what makes the buildings so special. All national newspapers reported the Prize. Over 65,000 members of the public took part in the BBC's online vote.

Why is this media coverage so important? The prize has two key aims: to reward excellence and to engage the public with architecture. A simple beauty parade of images of impressive buildings or TV footage of architects sitting at a formal dinner just reinforces the public perception of architecture as remote and elitist. This in-depth coverage, in particular the BBC's beautiful films on each shortlisted project, gave a real insight into what architecture can do and what it is about.

A BBC producer recently said that 'architecture is the new cookery' for TV. This media exposure really does show that the RIBA Stirling Prize does for architecture what the Booker and Turner Prizes have done for literature and art: it promotes architecture to a wider audience. ●



Live from the prize: Witherford Watson Mann and Landmark Trust director Anna Keay are congratulated by president Stephen Hodder (**left**) and presenter George Clarke (**right**).

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Another country

Hugh Pearman loses himself in the land art of the Americas. It's a far cry from our idea of public art

Hugh Pearman

Art and Place is a coffee table book, and a big one at that. This is not an authored volume of art criticism, rather it is an editor-produced straight presentation of material. As such, normally I would dismiss it right away. But it grew on me. Partly because it contains a lot of art, sometimes of staggering scale and ambition, of which I knew nothing; partly because South America comes out of this rather better than North America with all its money; partly because of the politics wrapped up in much of it; partly because it gives the art of prehistory equal billing with the art of today and the recent past; and partly because, when it comes to public art, we in the UK have very little to compare to any of this. Once you've immersed yourself in this book, the Angel of the North will seem very small beer.

I'm sure you know all about the Land Art of the United States, with particular reference to Robert Smithson's 1970 'Spiral Jetty' in the Great Salt Lake and James Turrell's Roden Crater in the Painted Desert of Arizona, a life's work of Neolithic ambition and mystery, begun in 1979. Big country, big art. But how



When you come across a Henry Moore in a plaza, you have to stifle a yawn: not because of Moore, but because of the plaza. More interesting by far is the art of ancient times



Top Star Tunnel by Charles Ross, New Mexico; part of a massively ambitious astronomical work.

about Andrew Leicester's 'Floating Meso' of 1980 in Amarillo, Texas – essentially a long painted steel screen erected just below the summit of one of the area's characteristic flat-topped buttes, from a distance making its top appear to hover like a UFO? Or for that matter, what about Walter de Maria's 'The Lightning Field' of 1977 in Western New Mexico? This very ambitious arrangement of stainless-steel lightning rods, in feel something like a military communications installation, comes to spectacular life during the storm season, drawing lightning from the sky in unpredictable patterns.

Land art on this scale knocks the socks off the kind of corporate-commissioned art you find elsewhere in the book, particularly on the streets of Manhattan. And when you come across a Henry Moore in a plaza, you have to stifle a yawn: not because of Moore, but because of the plaza. But more interesting by far to me is the art of ancient times. The Cave of Hands in Santa Cruz, Patagonia; the reversed-out geoglyphs of the Atacama Desert, done over 3,000 years; the famous Nasca Lines in the desert plain of Peru's Pampas de Juma-na; the Toro Muerto site, also in Peru, with its

unearthly carved zoomorphs. Even the Polynesian Easter Island apparently counts as being in the 'Americas' (Chile administers it).

In modern times – some of that North American land art aside – it's definitely a win for Central and South America. They just seem to have more about them when it comes to public art, be it a matter of installations on the Caracas metro or the art commissioned for a remote hydro-electric station, deep in the Venezuelan rainforest. But politics definitely intrude – why else would John D Rockefeller have destroyed an unfinished mural he'd commissioned from Diego Rivera in 1932 for the Rockefeller Center, despite protests

Why would John D Rockefeller have destroyed an unfinished mural he'd commissioned from Diego Rivera in 1932 for the Rockefeller Center?

from the Museum of Modern art and others? Why, because Rivera had included a portrait of Lenin which he'd unaccountably forgotten to put in his preliminary sketches. Capitalism would never stand for that. But never mind, Rivera had a free hand elsewhere, above all in the Palacio Nacional in Mexico City where his mural history of his country and its aspirations happened to include Karl Marx.

It's a book to lose yourself in, this. And as for the lack of a critical authorial voice, that's fine too – you'll find yourself supplying your own. ●

Art and Place: site-specific art of the Americas. Phaidon, £49.95, HB, 373pp

Below The 15th century painted sarcophagi of Peru's vanished Chachapoya culture.



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120 years of the RIBA Journal

Editor Hugh Pearman
trawls the RIBA
archives and finds a remarkable
chronicle of our times

1893

THE NEW JOURNAL

We date our birthday to 9 November, 1893. That day saw the issue of what the then RIBA president, John Macvicar Anderson, billed as 'The New Journal'. Two previous RIBA publications, 'Transactions' and 'Proceedings' were merged to form the new magazine.

There is plenty of older DNA in these pages – those earlier publications can be traced back to the Institute's foundation in 1834 – but November 1893 is when the modern Journal began. Macvicar Anderson crisply announced it not as an interesting new venture, but as a cost saving. Merging the previous magazines, he said, was done 'with the view of avoiding needless repetition, securing simplicity, and effecting a substantial economy'. To the tune of £500 a year, he calculated, a lot at the time.

He continued: 'Each number will be published on the Thursday after the Monday on which our General Meetings are held, and will contain the paper read, the discussion thereon, sufficient illustrations to explain the subject, articles, reviews, and other contributions of professional interest.' In practice this meant that publication was fortnightly during the RIBA's 'session' which began always in November, and monthly during the long summer recess. This frequency held good until the Second World War, when the wartime economy dictated a monthly cycle which continued.

Macvicar Anderson tackled subjects that still engage members today: a London-based Scot, he set up the first structure of regions (or 'architectural provinces' as he called them, one of which was the whole of Ireland as administered by the RIAI). These got RIBA council representation for the first time. He bemoaned Parliament's intention to introduce a Registration Bill for architects ('Once again have we lodged a Petition against a measure which I regard as pernicious, and injurious to the best interests of architecture. Why should we, members of a great profession, who desire to maintain our independence, be dragged into the vortex of legislation which we abhor?') He was a firm defender of fees, denying accusations of overcharging: 'No-one but a rogue could be guilty of deliberately sacrificing the interests of his client for the sake of a petty augmentation of fees.' And he had no less trenchant views on the frantically over-ornamented architecture of the time, especially in housing. 'We should be able to congratulate ourselves – and perhaps at no distant date – on having reached the attainment of an architecture pure, simple, dignified, and beautiful.'

1928

GROPING TOWARDS THE MODERN

For the first half of the next century, British architects struggled to define what that kind of architecture should be. In May 1928, the matter of 'Modernism in Architecture' engaged the finest of the RIBA's old guard (with a young audience) in a debate. Beresford Pite opened proceedings vigorously in favour of the modern. Ever since Wren built St Paul's in the 'modern' manner of his time, said Pite, 'We have been entirely submerged by an effete and feeble striving after antiquity... We want waking up; we want stirring out of this absurd reactionary want of courage, this inability to design, which has tied us down to the past for many generations.' And he called for the liberation of plate glass. In contrast, Sir Reginald Blomfield sneered at the statements of Le Corbusier and worship of the machine, declaring motor cars to be no better than cockroaches. Modernists, said Blomfield, had no concept of absolute beauty. Lethaby, by letter, drew the distinction between modernism as 'reasonable building' and modernism as a style (by the sound of it Art Deco): 'Just another form

of 'crank', cubism and jazzery jump'. And Sir Herbert Baker, while advocating caution, added: 'I am very much in sympathy with these experiments... two or three years ago I saw what they were doing in Sweden, and I was enormously impressed.'

1932-4

BUILDING THE NEW RIBA

Baker was prescient. The RIBA's own centennial building of 1934, 66 Portland Place, ignored Corbusian radicalism and was instead in the 'Swedish Grace' manner, on the cusp between tradition and modernity (with the odd touch of 'jazzery jump'). Its dapper monocled architect Grey Wornum won the 1932 competition. Nonetheless – in the tradition of the Journal being a forum for open debate about the Institute – Wornum came in for a tough crit from the chairman of the assessors, Robert Atkinson: 'The plan is somewhat complicated (a defect, I fear, of the programme). The RIBA was rather asking for a quart in a pint pot. The staircase in the middle presents difficulties. It is difficult to sail round complicated floor levels...nor are the lifts any better than they should be in their placing...the general offices are scattered and could be better... the first floor galleries are magnificent.'

1939

WRIGHT AND THE WAR

In the run-up to the second world war, the Journal was filled with articles about the design of air raid shelters. At this point, Frank Lloyd Wright arrived. In May 1939 the RIBA reported: 'Last Tuesday Mr Frank Lloyd Wright attracted one of the biggest audiences that there has ever been in the Institute meeting room to hear the first of his lectures... a large part of the audience consciously or unconsciously were in search of leadership and there can be few who do not feel the stimulating influence of Mr Lloyd Wright's "new Declaration of Independence" as he called his message; a liberation from the classic tradition and a return to the fundamental sense of architecture as organic, living and indigenous – grand words which Mr Wright did not leave vague and undefined.'

1961

THE BANHAM WARNING

Post-war reconstruction took its course – the Journal following such housing schemes as Powell & Moya's Churchill Gardens or Sheffield's Park Hill complex, in great detail. Then Peter Reyner Banham burst upon the scene, elbowing aside his academic elders Nikolaus Pevsner and John Summerson. In a lecture of May 1961, 'The history of the immediate future', Banham predicted the decline of architecture as a profession. 'Any electronicist or political economist can give you a succinct run-down on the sins and follies of architects – and 50 per cent of what he says will be right, so painfully right that his views will be instantly dismissed as ignorant lay prejudice... So, architecture is no longer central to the business of building but has become a marginal or luxury activity in this field.' Banham laid into architectural theory as well. The answer, he suggested, lay neither in building technology nor in aesthetics, but in human sciences: the biological.

1967

THE LURE OF THE ICON

Big showy aesthetically-driven architecture nonetheless continued to fascinate. Hence a lengthy article in February 1967 about the travails of the Sydney Opera House – in particular the controversial departure of its architect, Jørn Utzon. 'What went wrong?' asked the Journal. Writer John Carter suggested a nervous breakdown. 'Was his resignation an act of release from something that had become intolerable?... when difficulties accumulate, conscience can exert a disabling pressure, from which release, [say] psychiatrists, may take the form of physical illness, or a kind of self-sabotage.'

1974

CRISIS IN ARCHITECTURE

One of the Journal's most effective postwar editors, socially engaged campaigner Malcolm MacEwen, rose to become the RIBA's director of public affairs and then acted as consultant. His 1974 report 'The Crisis in Architecture'

had huge coverage, being reviewed in all the major media of the time. His successor as Journal editor, Roger Barnard, cleared 30 pages for it, declaring (again, in the tradition of acting as an independent sounding board for readers) that architecture had become 'a deeply troubled profession. It is an honest, intelligent and powerfully argued tract which should be read by every member who believes that the public interest cannot be indefinitely sacrificed to political muscle, commercial greed, and the profession's reluctance to rock its own boat,' Barnard declared. MacEwen picked up the public's increasing disenchantment with modern architecture – especially council housing estates – and declared that the Institute had become too much a defender of its members' interests. He even redesigned 66 Portland Place as a public architecture centre. 'The charter principles of the RIBA demand "the advancement of civil architecture", not the advancement of the interests of architects,' observed John McKean, reviewing the book. It had quite an effect: after this the RIBA opened up much more to the public, and espoused the principles of bottom-up community architecture.

1984

PRINCE CHARLES INTERVENES

When Charles took his almighty carbuncular swing at architects, they themselves were already a decade into self-imposed reassessment. 1984 was the 150th anniversary of the RIBA, celebrated by a now-legendary Festival of Architecture, masterminded by RIBA President Michael Manser, all round the country. Public engagement had never been better. But none of that mattered: Charles had the advantage of surprise. He certainly caught the RIBA Journal on the hop. His famous speech at Hampton Court on 30 May 1984 – highlight of the 150th celebrations – came too late for the June issue; editor Peter Murray had instead run a prepared piece on the Prince's views on disabled access, which was to be a key part of his speech. In the light of events, readers were baffled.

Following up in the July issue, Murray remarked: 'On two points everyone I have spoken to are agreed: firstly, it was a good thing that the heir to the throne is so passionately interested in architecture and, secondly, that the Royal Gala at Hampton Court, organised

for the presentation of the Gold Medal for Architecture to Charles Correa, was the wrong place for him to voice his criticisms. Correa's triumph was overshadowed by the debate surrounding the Prince.' It was not until 2012 and his retrospective exhibition at the RIBA that Correa – surely the perfect example of an architect with a strong social agenda, masterfully blending modernity and tradition – finally got the exposure Charles prevented in 1984.

1980s

MADNESS

1990s

STABILITY

Murray moved on the following year and after him, the Journal went through its own crisis. The editorial chair became a notorious revolving door. In just three years, between 1985 and 1988, there were four changes of editor: Jonathan Glancey, Jose Manser, David Pearce and Richard Wilcock. This reflected the Institute's own uncertainty and infighting in the early years of the Charles influence, and culminated in the Journal being hived off in 1993, in a joint venture with outside publishers. The RIBA retained only 25% ownership for the next 15 years. But the venture certainly steadied the ship. In the 20 years between 1993 and today there have been a mere three editors: John Welsh, Amanda Baillieu, and me.

Today

In July 2008 the RIBA took back full ownership of its Journal, but placed it with another outside publisher under contract: during the deepest recession since the 1930s we, with our readers, endured tough times. Finally, in 2012, we moved into RIBA Enterprises where we developed an investment and expansion plan. You have seen some of the results of this, not least the launch of our sister publication *Products in Practice* (PIP), the well-received recent redesign of the Journal, and our 120 series of live debates, kindly sponsored by Gerflor, on the state of the profession, reported in this issue.

There is more to come. 120 years since Macvicar Anderson brought the RIBA Journal into being and – to judge by the responses we have received from so many of you to our latest iteration – we're well set up for the future. ●



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Mark Fisher

1947–2013

Architecturally-trained rock and roll legend in his own right, set designer to Pink Floyd, Robbie Williams and the Rolling Stones, the Beijing and London Olympics and the Queen's Diamond Jubilee



Architecture by no means has to be a matter of permanent foursquare or shapeist buildings. The output of AA-trained Mark Fisher, being in the entertainment sector and more often than not of a temporary and kinetic nature, was the kind that was never recognised by the conventional awards system. Architecture is still wedded to the

idea of the permanent, even though many 'permanent' buildings have very short lives, and some 'temporary' buildings very long ones. But he was recognised elsewhere; he was awarded the OBE in 2012 and was one of the few architects to be made a Royal Designer for Industry by the Royal Society of Arts. Arguably his apotheosis was his role as an executive producer for the London 2012 opening and closing ceremonies. The jaw-dropping opening ceremony in particular had his stamp right through it.

When he died at the age of 66 at the end of June, following a long illness, those who came forward to praise Fisher included the Rolling Stones, Robbie Williams, U2, and members of Pink Floyd. The Rolling Stones (he always worked most closely with Charlie Watts, a trained graphic designer) went so far as to issue an official statement saying: 'The remarkable sets he designed for us over the last two decades played a major part in the success of all of those tours. His passion, dedication and professionalism was infectious. We all loved his dry sense of humour and unflappable demeanour... a quietly soft spoken genius. Mark will be sorely missed – not only by us, but by every single member of ours, and any crew, he worked with.'

Fisher emerged from the mid-60s AA that was highly influenced by Archigram and its espousal of a new kind of architecture – temporary, inflatable, pop-up. Unlike most others of his generation, he was able to turn this into a re-

markable career, although teaching as a unit master at the AA came first. It was not until he was taken up by Pink Floyd (most of whom trained as architects) in 1977 that he became internationally celebrated. He designed 'The Wall' set, working with caricaturist Gerald Scarfe, and various subsequent revivals of this famous work right through to Roger Waters' solo tour of it in 2010–2013. One of the characters in the work, The Teacher, was modelled by Scarfe on Fisher himself (with his big round spectacles, high forehead and academic demeanour). From 1984 he worked with engineer Jonathan Park in Fisher Park, but a decade later went solo, calling his practice Stufish (for Studio Fisher), and collaborating with engineers such as Atelier One.

Pink Floyd drummer Nick Mason (taught by Rogers and Foster at Regent Street Polytechnic) recalls Fisher in the latest issue of the AA magazine AArchitecture: 'The great thing about Mark Fisher was that he got along so easily with people, and everybody thought he was the nicest guy. He also did beautiful drawings. The Wall stands out in particular, as it was so groundbreaking and defined a completely new set of parameters. He was the first to do what many had only thought of doing...The Wall could be erected in an hour, double as a projection surface, and then collapse at the end of the show.'

Fisher designed for sports events, the Beijing as well as the London 2012 Olympics, the live spectacle in the Millennium Dome, a complete theatre for Cirque du Soleil in Las Vegas, and the Diamond Jubilee concert stage erected around the Queen Victoria Memorial in 2012. A studious type, usually based in his home near London's King's Cross, he was utterly self-deprecating, the very opposite of the rock and roll stereotype. 'What is done in rock 'n' roll is not technically very demanding... what we do is really very simple, and most of the technologies we use would have been familiar to people in the 19th century, except the computer parts,' he once said. 'You know, that's engineering.'

He is survived by his wife, Cristina Garcia. ●

Hugh Pearman

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ELECTED 1948, WELLS,
SOMERSET

GEORGE ROBSON
ELECTED 1935, YORK

NOEL EVAN CAMPBELL
ELECTED 1946, COLERAINE,
LONDONDERRY

IAN ARCHIBALD MUNRO
ELECTED 1947, INVERNESS

JACK WHITTLE
ELECTED 1946, CHESTER

IAN CHARLES THORNTON
ELECTED 1958, SOMERSET

KENNETH SIDNEY COTTON
ELECTED 1950, BILLERICAY,
ESSEX

JAYANT SHRIDHAR NARWEKAR
ELECTED 1950, INDIA

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ELECTED 1950, LOUGHBOROUGH,
LEICESTERSHIRE

HAROLD DEREK ROGERS BUCK
ELECTED 1950, CANADA

ALAN JOHN POTTS
ELECTED 1951, ASCOT, BERKSHIRE

GEOFFREY GREEN
ELECTED 1952, READING

ANN M L HAYES TOWNS
ELECTED 1953 LONDON

HILARY ANTHONY HALPERN
ELECTED 1954 ROCHESTER, KENT

ALAN ADAMSON
ELECTED 1954, NEWBURY

KAMALAKAR RAJARAM REGE
ELECTED 1956

SIDNEY HAWTHORNE TASKER
ELECTED 1956, PRESTON

LAXMIKANT RAMCHANDRA PATKAR
ELECTED 1958, INDIA

DONALD EDWARD LOVELESS
ELECTED 1958, BOURNEMOUTH,
DORSET

PRABHATKUMAR GAJANAN PATKI
ELECTED 1959, INDIA

CHRISTOPHER HAFFNER
ELECTED 1961, EAST MOLESEY,
SURREY

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Practical matter

In the August issue of the RIBA Journal the editor Hugh Pearman began his leader with the statement 'Architecture does not have to be built to exist. It must merely be designed' – and suggests that 99 percent of architects agree with him. Can this be true? Coming from the official mouthpiece of the RIBA this is a depressing life-changer for me. I wonder if the general public knows that architects need now only think and draw and maybe make a model or computer-generated image to 'create' a 'building'? Great for the army of academic theorists in schools of architecture – needn't even venture outdoors.

Having worked hard to qualify and then run my own practice for 40 years, I'm told that I needn't have bothered building anything.

Thing is, my clients commissioned me to build things and the idea was that I would earn a living from this arrangement. I had spent five years studying history, design, structures, construction techniques and use of materials.

When I built, the satisfaction was in seeing people using and enjoying my work – walking through it, appreciating the feel of materials, understanding the composition of the parts.

Carl Thompson, architect
Saint-Tropez



Great Improvement
Looks like a proper
architectural
magazine. Well
done

Marco Zambelli, Streatham

Flight paths

I was interested in the article outlining hubs and feeders (RIBA Journal October 2013). The map does not show two decommissioned RAF stations which act as airports – Exeter and Southend on Sea. The former is about to receive a capital injection following the sale of the electronics arm of the holding company, the latter is about to become a feeder to Ireland via Aer Lingus and then to the USA. In my opinion, this is a contributory factor to the national proposals.

Howard de Mont, Loughton, Essex

Style and substance

Congratulations on the new-look RIBA Journal.

Save for moving even further from the A4 format of past years and the awful sixties-style 'retro' cover design, the choice of articles, balance of text and illustrations and quality of presentation in the revamped Journal are much valued and enjoyed.

If it is not merely intended to sit on the low tables of office reception areas, please revert to your original A4 format – so it can be easily carried and filed after reading.

Paul Velluet, Twickenham

RIBA Journal was not previously, or originally, A4 – Ed

I love the new layout and design in every way. Ignore the naysayers – what do they know! Best wishes for the future publications. For the first time in years I was inspired to open and read it.

Stephen Hargreaves
Credito



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info@ribajournal.com

RIBA
J





E: jill@steni.co.uk

Title: Design Opportunities in Composite Rainscreen Technology

Steni, manufacturers of high quality composite panels, with a choice of aggregate or smooth finishes for use as rainscreen cladding. You will learn about composite material and rainscreen cladding. This combination offers original solutions and deals effectively with frequent issues facing the building industry.



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

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

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



C: Nancy Kerr-Jones
T: 01908 361310
E: nancy.kerr-jones@mechosystems.com
W: www.mechosystems.co.uk

Title: CPD Title: WindowManagement™ a pre-requisite to day lighting & lighting control.

MechoSystems is a globally recognised innovatory in the commercial Roller Blinds market, with over 50 year's experience in this product category. Our CPD covers aspects of Window Management™ from fabric type & selection to how automated shading controls can enhance the energy performance of commercial buildings.



T: 01270753000
E: cpd@flowcrete.com
W: www.flowcrete.co.uk

- Title1: Decorative Resin Flooring for Public Areas**
- Title2: Correct Specification for Industrial Resin Flooring**
- Title 3: How to Avoid Screed Failures**
- Title 4: Underfloor Heating Systems: The Way Forward**
- Title 5: Car Park Decking: Protection, Strength and Aesthetics**

Seminars provide a detailed overview of the correct specification process for screeds, underfloor heating resin flooring system and car park decking.



T: 44 (0)1773 530500
E: enquiries@leaderflushshapland.co.uk
W: www.leaderflushshapland.co.uk

Title: 1 Access for All (Seminar)

This seminar looks at: -The Equality Act - Approved Document M and BS 8300 - Effective clear widths - Glazing - Ironmongery - LRV - Reduced-swing doorsets.

Title: 2 Acoustics (Seminar)

This seminar looks at: - Theory - Laboratory testing - Approved Document and BB93 - Specification - On-site issues

Title: 3 Fire and Smoke Doorsets (Seminar)

This seminar looks at the subject of fire resisting doorsets and why they are necessary.



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

Title: 1 Removing Barriers to Access

Provides guidance for the use and specification of door control devices so that doors do not become obstacles. Now completely updated to include the latest standards and legislation.

Title: 2 Safeguarding Pedestrians from Accidents at Power Operated Doorsets - EN 16005

Title: 3 Designing Effective Heat and Smoke Ventilation

Title: 4 Glass Door Assemblies – Selection and Specification



Landau Holdings Ltd
T: 01482 440680
E: sales@landau.co.uk

Title: Understand the versatile, durable, acrylic material Parapan

This CPD seminar provides an understanding of the benefits and features of Parapan. Learn about the highly versatile product and be enlightened to the endless design options the product can create for residential and commercial projects.



Rely on it.

T: +44 1 670 718 283
E: renolit.cramlington@renolit.com
W: www.renolit-cpd.co.uk

Title: The changing face of single ply membrane

Recent development of single-ply membrane has done more than simply lower costs. Against this backdrop of progression, there is an obvious need for specifiers to evaluate the changing face that this flexibility, reliability and innovation can offer.



T: +44 (0)1344 381300
E: marketinguk@promat.co.uk
W: www.promat.co.uk

Title: 1 Protection from Fire and Blast

This seminar describes the effects of fire and blast on structures with descriptive information on blast patterns and fire protection explained.

Title: 2 The Passive Fire Protection Handbook

The Passive Fire Protection Handbook The literature provides numerous examples of issues relating to passive fire protection, legislation and Regulations. Specification options are widely presented in this piece of literature.

Title: 3 Understanding Passive Fire Protection

Understanding Passive Fire Protection This seminar offers a better understanding of passive protection and the solutions that PromatUK can provide.



T: 01772 259781
E: liquidplastics@uk.sika.com

Title: Roofing Systems: Reducing and Managing Risk

The CPD is aimed at assisting architects and specifiers to design and select roof solutions that provide levels of required performance and guarantees, meet current and predicted legislative requirements and reduce the risk of litigation and associated consequences. Lasting around 45 minutes, the presentation highlights the experience of the Sika Group and Liquid Plastics.



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

Title: Discussing Standing Seam - 21st Century Design

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



C: Sarah Patel
T: +44 (0) 1902 271426
E: Sarah.Patel@Gunnebo.com

Title: Understanding Entrance Control and Access Solutions

Have you ever encountered a project where you've looked at the space available in the entrance to a building and wondered, "Do I need a turnstile or a speed-gate? How many can I get in? Will that be enough? Will they be suitable for wheelchairs? Do they meet my client's security requirements?" This seminar is designed to help you work through these issues and many more.



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

In two RIBA assessed seminars, Comar, one of the UK's leading aluminium systems companies, outlines:

Title 1: Stand & Deliver: a Study of Curtain Walling

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

Title 2: Designing Functions & Reliability into Entrances

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



Specification Managers:
Ian Lomas T: 07799034852
E: ian.lomas@kingspan.com
Darrin Andrews T: 07880400227
E: darrin.andrews@kingspan.com

Title: Introduction to Raised Access Floors

A 40 minute face to face presentation. This CPD covers the following points:
Introduction to Kingspan Access Floors
History of raised access floors
What is a raised access floor system
Features/Benefits of raised access floors
Applications, Finishes, Installation, Specification guidance, System selection and criteria
Summary.



T: 0114 275 5224
E: cpd@ancon.co.uk
W: www.ancon.co.uk

Title: Support & Restraint of Masonry Cladding on Framed Buildings

Participants in this seminar will learn about the various types of cavity wall restraints and their design considerations including how to limit heat/sound transfer; the support of masonry above horizontal movement joints and how to address thermal bridging at support levels; the detailing of vertical movement joints in masonry panels and how to use windposts and bed joint reinforcement to increase lateral strength.



T: +44(0)1462 477600
E: info@dorma-uk.co.uk
W: go.dorma.com/cpduk

DORMA offer a selection of RIBA Approved CPD's which can be booked at your convenience.

Title 1: The Equality Act - The Way Forward (Seminar)

Title 2: Incorporating Access in Design: Best Practice in the Application of Automatic Doors (Seminar)

Title 3: Modern Door Controls: Meeting Fire and Access Requirements (Seminar)

Title 4: Toughened Glass Doors and Assemblies (Seminar)



T: 01625 428922
W: www.gradusworld.com

Title: The Specification & Design Considerations of Stair Edgings'

Gradus' new CPD seminar entitled: 'The Specification & Design Considerations of Stair Edgings' has been fully approved by RIBA and focuses on the main factors to consider for an optimum stair edgings specification, including recommendations from the latest legislation and building guidelines in BS8300:2009+A1:2010, Approved Document M (2004) and Approved Document K.



C: cpd@zehnder.co.uk
T: 01276 605800
F: 01276 605801
E: sales@zehnder.co.uk
W: www.zehnder.co.uk/specification

Title: Radiant Heating and Cooling

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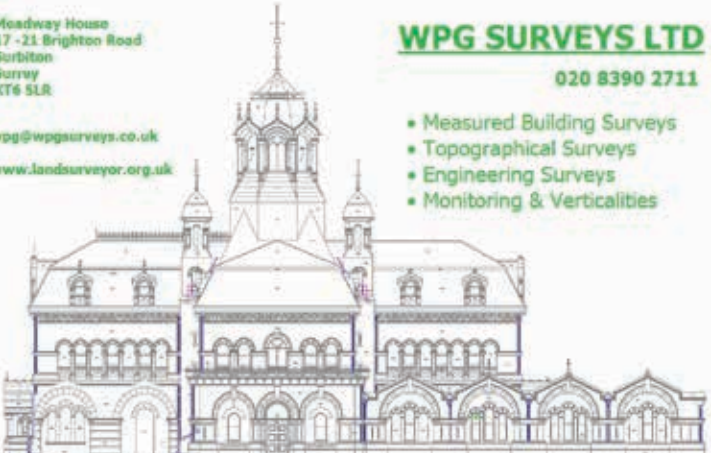


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Complete flexibility with new Contrast 2 LED architectural floodlight

New from Thorn Lighting, Contrast 2 LED is a compact and discreet architectural floodlight range combining high output LEDs of predefined beams offering complete flexibility. Available in three sizes for exceptional modularity, Contrast 2 LED features an innovative, compact design with integral space-saving gear for the medium and large versions and remote gearboxes for the small version.

w: www.thornlighting.co.uk



Jennifer Newman Multi-Environment Furniture

Jennifer Newman has recently launched the sustainable 'M-Bamboo Bench', available in three tones including ebony, which is suitable for exterior use. Jennifer designs furniture that combines simplicity with durability enabling products to be placed in a wide range of environments, inside or outside. The M-Range is available in any RAL colour.

t: 44 (0)203 176 096

w: www.jennifernewman.com



Gerberit

Gerberit's best-selling Sigma50 flush plate is now available in a stainless steel finish, making it a versatile option that is also extremely easy to install.

The Sigma50 flush plate features a modern frameless design, with curved buttons that will blend seamlessly into the bathroom or washroom. As well as its stylish good looks, the flush plate also features a pre-mounted assembly aid for fast and simple positioning of the cover, whilst it also offers tool-free maintenance. The flush plate is compatible with Gerberit's Sigma frames and cistern, which are designed to maximise the space in the bathroom and give greater flexibility in design.

Meeting requirements of the modern bathroom and washroom both aesthetically and practically, the plate's dual flush mechanism enables flushing at six or three litre volumes, to encourage water-saving.

Gerberit

t: 0800 077 8365

w: www.gerberit.co.uk



Twyford Bathrooms partner with the NBS to launch new Specmaster Online

The result of two years of extensive research, SpecMaster Online is the latest collaborative partnership with Twyford Bathrooms and the NBS (National Building Specification), part of RIBA Enterprises.

Transforming the ease of product specification for architects, designers, specifiers and contractors, SpecMaster Online is a free online specification tool which is feature-rich yet user-friendly, offering a hassle-free experience when specifying sanitaryware and furniture. Not only does it offer an easy product search and advanced browsing features, SpecMaster Online also allows different ways of adding specification to projects, from drag-and-drop to selecting multiple items. Furthermore, the tool enables the download of detailed product information and industry standard reporting and schedules compatible with NBS.

Twyford Bathrooms

w: www.twyfordbathrooms.com



From Cornwall to Kenya

The director of a new £10 million luxury hotel development in Kenya has specified Marley Eternit fibre cement slates to replicate the traditional slate roofs of the Cornish countryside where he was born.

Marley Eternit shipped 50,000 Garsdale fibre cement slates from the UK, whilst contractors Bracknell Roofing provided training and support, to the complex roof installation at the new Hemingways hotel in Nairobi.

The roof itself was a challenging design featuring several valleys, a hipped end and a number of gables.

The fibre cement slates were nailed to the battens and Bracknell Roofing sent one of its most experienced roofers to demonstrate correct fitting to the construction team on site, as well as providing supervision during the initial stages.

The new boutique hotel opened earlier this year and comprises 45 suites overlooking the beautiful Ngong Hills, close to the former coffee plantation where the true story 'Out of Africa' was based.

w: www.marleyeternit.co.uk t: 01283 722588



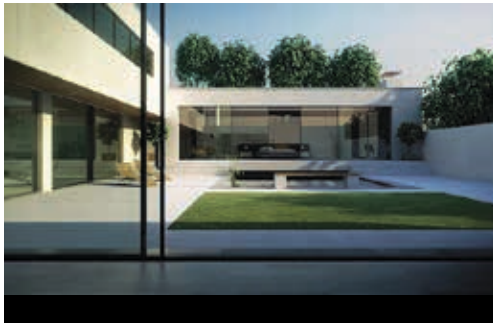
Nora - norament 926 satura

Developed in collaboration with international architects and designers, the new norament 926 satura rubber floor covering from nora systems offers two worlds of colours for every desired spatial effect. Perfectly harmonised, there are 16 neutral architectural colours, ranging from a warm beige through to cool shades of grey, and 16 chromatic accentuating colours, for bright and vibrant design schemes.

As with all nora rubber floor coverings, norament 926 satura has an uncoated and extremely hard-wearing surface that can be easily cleaned, so that its premium quality appearance remains preserved even when exposed to extreme conditions.

This new product is part of the certified floor covering system, nora system blue, which combines nora's low emission rubber floor coverings with low emission installation materials. Specially trained installers offer additional assurance. That is how nora systems assures the best quality for indoor air hygiene and promotes the development of building concepts for healthy living.

w: www.nora.com/uk t: 01788 513 160 e: info-uk@nora.com



Reynaers launches its clearest sliding system yet with hi-finity

An infinite view combined with ultimate performance is offered with Hi-Finity – the new, ultra-slim and elegant large sliding door system launched and now available from Reynaers Aluminium. Revealed at Ecobuild earlier this year, this innovative new glazing system is designed to offer an uninterrupted view and seamless integration between interior and exterior without any compromise on performance – as the name 'Hi-Finity' suggests. Its sleek, slim form allows the installation of large transparent surfaces with minimal visual sightlines. The aluminium profiles are designed to be integrated into the walls so the glazed surfaces extend from floor to ceiling creating the ultimate minimalistic appearance. This offers both panoramic views to outside and an airy and spacious feel to the living space as light pours in. Despite its light, elegant appearance, the system provides a high level of strength and durability, being able to support large glass panels up to a weight of 500 kilograms. Depending on the frame and vent combination with a glazing thickness of 38mm double glazed, a Uf-value as low as 2.0 W/m²K can be achieved offering excellent thermal performance.

t: 0121 421 1999 e: reynaersltd@reynaers.com.



Armstrong metal Ceilings help give an office building a new lease of life

A metal ceiling system from Armstrong has been used for an office refurbishment. Metal tiles from Armstrong Ceilings were specified for the stunning speculative refurbishment of a central London office building. Armstrong's MicroLook micro-perforated tiles with a B15 acoustic infill have been suspended from a Microlook Microline grid at Bracton House, a 23,000ft², six-storey office building in High Holborn.

w: www.idealcommercialheating.com



Dark and Sophisticated

Junkers trendy Black Oak has been specified for a stylish new hotel. The solid hardwood Black Oak is ideal for coping with wear and tear of a busy restaurant as it won't scratch and can be sanded and refinished without losing depth and colour. A factory applied oiled finish means the floor is quick and easy to maintain and spot repair.

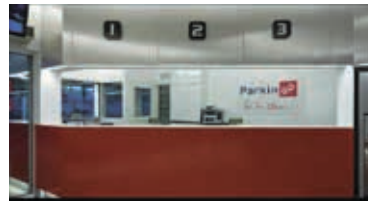
w: www.junkers.co.uk
t: 01376 534 700



Levolux has it covered in Chicago

The recently refurbished Hyatt Regency Chicago hotel's East Tower Lobby has been transformed, thanks to a unique screening solution from Levolux, featuring its Infiniti Fin system. Wood effect aluminium louvres, applied inside the glazed exterior, help to raise and maintain comfort levels, reduce noise transmission and create a clean, contemporary aesthetic.

w: www.levolux.com.
e: info@levolux.com t: 020 8863 9111



Relaxed air passengers thanks to perforated sheets

"Feel the difference!" It is under this motto that the Italian company ParkinGO are banking on a clever idea. The customer's vehicle is parked in a ParkinGO car park and a shuttle brings the passenger to the terminal. The passenger can benefit from a wide range of services. MEVACO aluminium perforated sheets R15 T21 create a unique corporate design for ParkinGO. Architects: Studio APE (Rivoli in Turin)

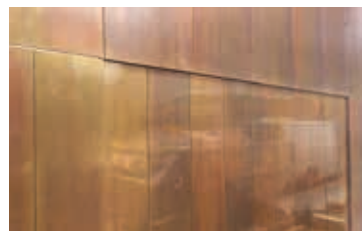
w: www.mevaco.co.uk



The Hunter Fan Company Ltd

We are now the exclusive distributors of Waste King disposal units in the UK and EC. Waste King have been making these for over 50 years and are the second biggest producer globally. They were rated as the No 1 waste disposal unit by the independent US Consumer Report magazine and are considered to be the best performing units offering the longest warranties.

w: www.waste-disposal-unit.com



Patinated Brass Side Sectional Door by Rundum Meir

Rundum Meir specialise in high quality, standard and custom made, exterior door systems that can be made from a range of beautiful materials including quality solid timber, copper, aluminium, bronze and glass. In plan the doors can be designed to be curved, straight or even wavy. A recent project involved a side sectional patinated brass door, which was fitted to match the external façade of a new build house.

w: www.rundumuk.co.uk



New solvent-free polished surface protector joins Fila Green Line

Fila has introduced a new solvent-free, stain-proofing protector – FILAMP90 ECO PLUS. Launched at Cersaie 2013, the new high performance sealant is LEED-approved and developed for polished porcelain and natural stone surfaces. It can be applied internally and externally – with some residual moisture – and its water-based formula cuts application time by up to 80%.

w: www.filasolutions.com



Interior fit-out specialists lead by example with Interface carpet tiles

The Urban Retreat range from carpet tile manufacturer, Interface, has been used to bring the beauty of nature to the offices of environmentally responsible interior design specialists, EOS Interiors, in Birmingham. The interior fit-out contractor sought a flooring solution that would reflect its company values and create a modern, space in which to work with clients and showcase its expertise.

w: www.interfaceflor.co.uk



Traditional Flooring UK and Granwax score a ten-strike with Dog Bowl

With its gleaming wooden floors and five full length ten-pin bowling lanes, Dog Bowl is the newest addition to Manchester's city centre. Housed in a unique building with an arched roof, the striking old structure was in need of modernising. Alan Ray, Managing Director of Traditional Flooring UK Ltd was called in to renovate the floors.

t: 01773 541177

w: www.granwax.co.uk



Milliken wins Neocon Gold Award

Global textiles innovator Milliken has won the prestigious NeoCon Gold award in the 'Best of Modular Carpet' category for its new Art Media range at NeoCon 2013. Inspired by iconoclastic modern art techniques and media, the collection explores the boundaries of media art. In this range, the floor area is transformed into a canvas for larger-than-life installation art and fine detail through the use of advanced digital print technology.

w: www.milliken.com



Pioneering liquid roofing for 50 years

Sika Liquid Plastics is celebrating 50 years of innovation in the liquid roofing market and looking to the future with the construction of a multi-million R&D facility at its Preston headquarters. The new unit will become Sika's European Centre of Excellence for liquid roofing and underlines the company's continued commitment to world-leading innovation.

w: www.sika.co.uk

t: 01707 394444



Comar 7P.i Folding Sliding Door System (FSD)

Comar Architectural Aluminium Systems are delighted to launch their thermally broken Comar 7P.i Folding Sliding Door (FSD). Smooth operation and solutions to meet the design brief, the aluminium Comar 7P.i Folding/Sliding Door (FSD) system offers a myriad of possibilities for commercial or residential projects.

t: 020 8685 9685



GEZE UK relaunches CPD seminar: Removing Barriers to Access

GEZE UK is relaunching its popular CPD seminar entitled Removing Barriers to Access. Approved by RIBA, the seminar offers chartered architects invaluable advice for the use and specification of door control devices so that doors do not become obstacles. It has been rewritten to incorporate all the recent changes in legislation

w: www.geze.co.uk

t: 01543 443000 e: info.uk@geze.com



Washroom washroom's one of a kind.

Leading manufacturer, Washroom Washroom, recently completed the design and installation of bespoke washrooms throughout a new mixed-use London commercial property. Washroom, alongside specialist interiors contractor, Stortford Interiors, worked closely with Orms to craft fully bespoke washrooms. A key feature was the full height fully integrated wall cladding system including wall mounted mirrors as well as soap and towel dispensers.

w: www.washroom.co.uk



SFS intec appoints new MD

SFS intec Limited has appointed a new MD, Mike Diesendorff, to be based at the company's UK HQ in Leeds. Diesendorff has over 20 years experience in a managing director role across a number of industries - the last seven of those have been with SFS intec owned company, Gesipa. With knowledge of SFS intec's market position, business approach and long-term goals, Diesendorff is predestined to make a trouble-free transition into the new role.

w: www.sfsintec.biz/uk



Knauf AMF Ceilings

St Albans Academy, Birmingham, won this year's RIBA West Midlands Award and the RIBA National Award for its architectural design. Knauf AMF Ceilings played its part in this award-winning project by fulfilling a number of acoustic and aesthetic demands. A total of 1200m² Heradesign tiles and wall panels were installed throughout the school.

These sustainable, innovative wood-wool based tiles and panels are cost effective and easy to install.

w: www.amfceilings.co.uk



Smart Completes Major London Landmark

Situated at the heart of London's Canary Wharf, the two towers that make up the Landmark development comprise 804 prestige apartments and penthouses on 45 and 30 floors respectively, together with two lower-level buildings that are situated around a central courtyard. Developed by CPL and designed by architects Squire and Partners, the apartments and penthouses are finished to the highest quality specification, offering residents stunning views across London and Canary Wharf. The ground floor areas to all four blocks were completed in 2013 with Smart Architectural Aluminium's MC Curtain Walling system installed by Avdon Bristol Limited, one of the company's specialist partners. With in excess of 1,600 square metres of curtain walling installed and including Smart Wall commercial entrance doors, the system perfectly completes the development which contains café areas as well as a Tesco convenience store. Completed for the Landmark project in a polyester powder coated grey finish, the slim profiles of the Smart MC Wall curtain walling system allow maximum light into both single and multi-storey buildings, with a special feature transom cap with concealed mullions for uninterrupted 'glass to glass' joints.

w: www.smartsystems.co.uk



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Frederiks Church, Copenhagen 1740s-1894

Completed in 1894, in the first year of the RIBA Journal's publication, the Frederiks Church (or Marmorkirke) in Copenhagen was designed by historicist architect Ferdinand Meldahl. The original project by Nicolai Eigtved – for a circular church surmounted by a hemispherical dome in the new district of Frederiksstaden – dated from the 1740s, and was altered at the architect's death in 1754 by his colleague Nicholas-Henri Jardin. His marble church proved so expensive that work was halted in 1770, when both the external wall and ambulatory arcade had only reached the point of springing the drum. In spite of various proposals

for its completion over the following century, the building remained a half-finished ruin until 1874, when industrialist Carl Frederik Tietgen bought it from the state and commissioned Meldahl to design and execute the missing sections. Using limestone rather than marble, Meldahl added a columned portico and a dome inspired by that of St Peter's in Rome. This grandiose structure – the largest church dome in Scandinavia – has become one of Copenhagen's major landmarks. Meldahl also designed the elegant apartment buildings bordering the church square. ●
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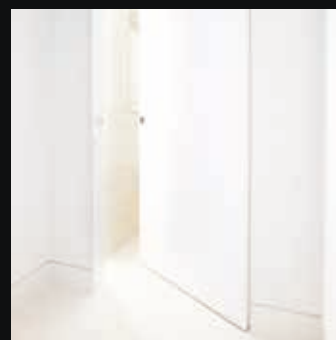
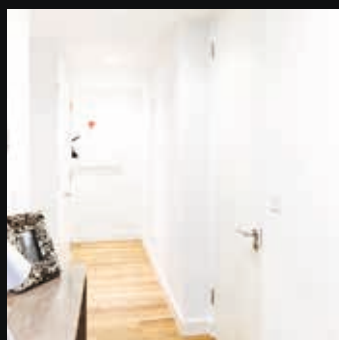
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