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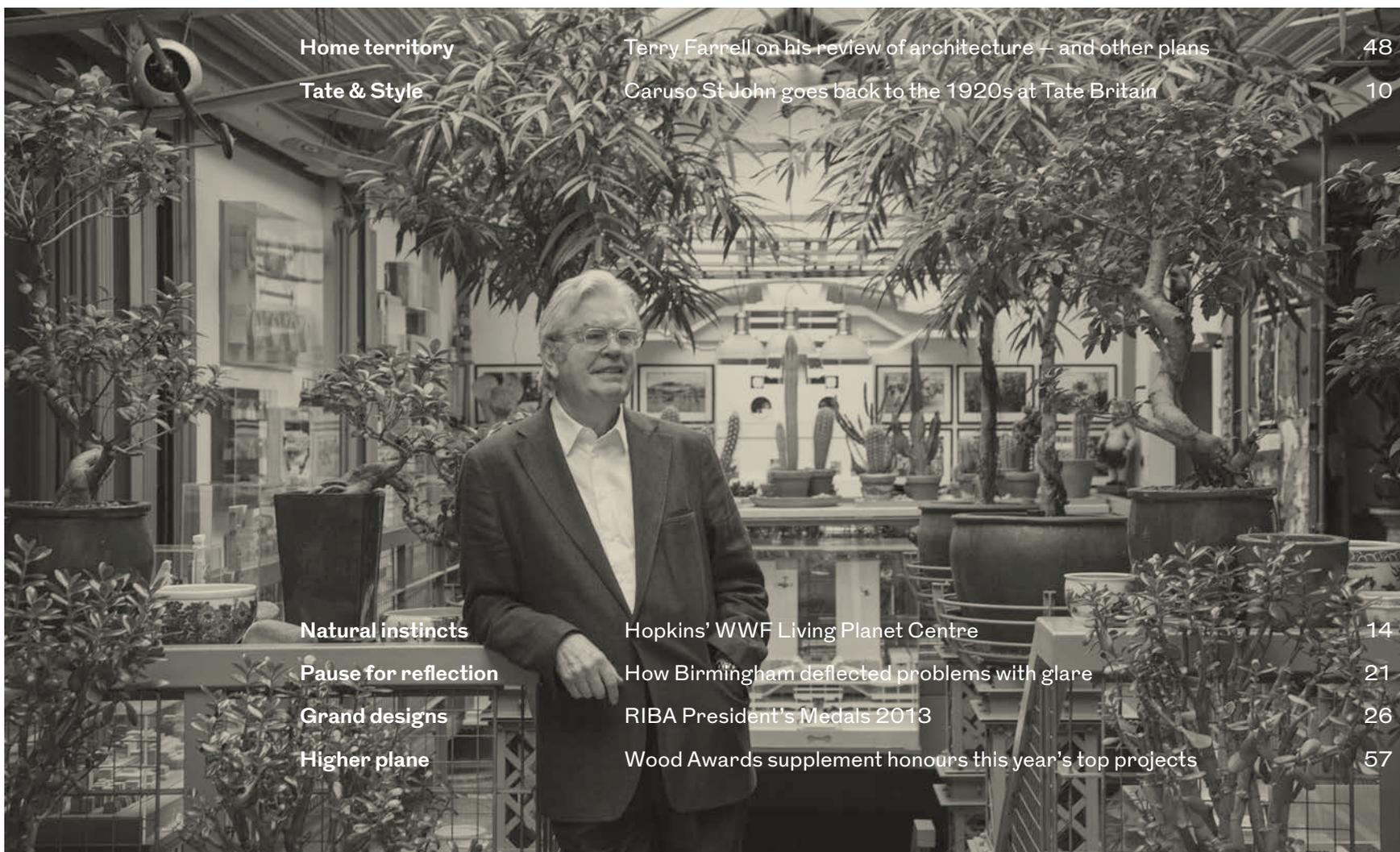
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Timeliness



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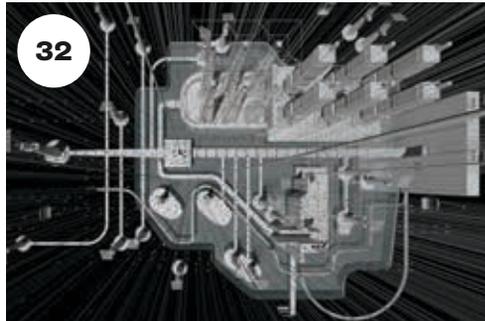
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Terry Farrell in the building that houses both his office and his home, the former Palmer aeroplane components factory in Marylebone.
Photo
Carol Sachs



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RIBA # Enterprises



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washrooms worth experiencing



1: Buildings

'To determine the time from the clocktower, is a task beyond human power. When it strikes quarter to, On the side facing you, On the other it points to the hour.' This third place effort in a 1926 limerick competition held at Radley College, was penned by a baffled pupil who couldn't understand why the school's 1847 horological centrepiece had only two clock faces, only one of which might be telling the right time. Although its diagonal stepped buttress-

es were added only 10 years after it was built (for playing 'Fives', don't ya' know?), it would be a century before it got (synchronised!) dials on all four sides, but the story embodies a process of evolution characterising much of this month's offering. The accretion of buildings over time, allowing them a function never considered in the original scheme, remains a romantic and compelling notion. So Design Engine tips its cap to the tower with its latest

tranche of classrooms and the World Wildlife Fund puts its money where its mouth is, reducing its own carbon footprint by building its new HQ over an existing car park. And Caruso St John sprinkles its geometric angelica in a sweet refurbishment of the Tate gallery, holding the collection of a Victorian sugar tycoon. All additions; all done over the changing ages of a building and its users' needs, and all amounting to more than the sum of their parts. ●

Stepping back in time Caruso St John's centrepiece spiral stair revives Art Deco at its Tate Britain refurbishment (page 10).



HUGH PEARMAN

Clocktower Square, Radley College**Design Engine**Words **Hugh Pearman**Photographs **Nick Kane**

Radley College, in the countryside near Oxford, is one of those ultra-English bastions of privilege, or centres of excellence if you prefer – only slightly less well known perhaps than Eton, Harrow or Westminster.

The college dates back to 1847 when it took over a Georgian country house and started to build well-considered additions, all red brick with stone dressings. Now the removal of a redundant prefab building in Clocktower Square has freed up space for a new insertion by Winchester-based Design Engine, which was behind the radical replanning of Oxford Brookes University (RIBA, November 2012).

The college brief was for a very mixed-use building with 10 classrooms; a new gallery with secure display and storage for the very active art department; and a social space – a lounge/cafe, combining aspects of sixth form

common-room with an informal place for parents to meet their children and/or the staff. In Radley's somewhat Hogwartsian system, which segregates pupils by boarding houses known as 'socials', this is some leap forward.

The three functions of the £4.2m new building are separately expressed, but tied together by a language of redbrick colonnades that join the rhythm of the flanking buildings. On the Clocktower Square side, its parapet level is determined by the lower building, its roofscape by the higher. A glazed skirt separates old and new buildings and brings in daylight. It makes for a calm, ordered trabeated frontage with full-height glazing behind the colonnade, and topped by the long metal-clad light/ventilation boxes on its three hipped roofs. Inside, the atrium of the main social space is full-height, a staircase rising through it to the upper classroom level and a more formal 'boardroom' above the coffee shop.

This building makes full use of the material of the moment, CLT or cross-laminated timber, exposed in the roofs of social space and

classrooms. These are staggered in section, five above and five below, permitting covered colonnades on each side. They are distinguished by their generous size and ventilation shafts that rise like medieval chimneys from the side of each classroom to end in a row of lantern vents on top: natural ventilation was a key part of the design. Semi-pyramidal CLT roof soffits on the upper level are especially successful.

On the more domestic-scaled eastern side of the complex, where the classrooms make a cloister-like edge to a green, is the art gallery – a late insertion into the design. Slipped in between the existing design technology block and the new classrooms, a very shallow ridge-and-furrow roof unites the two buildings.

This is a modern reinterpretation of the Victorian redbrick tradition, and it is handled with due deference to the scale of its surroundings. It is intelligent and unfussy, though with some niggling issues of build quality here and there. Not so long ago state schools could also legitimately expect facilities on this level. Perhaps, one day, they will again. ●

Below Brick contextualism: new mixed-use building works with its neighbours.

Right A calm new social space makes the most visually of its CLT construction.





Cutting sheds, Kirkstone Quarry
Photograph Tim Soar
Words Tim Soar

Collodion Wet Plate Process was invented by Frederic Scott Archer in the 1850s. It was, briefly, the prevalent photographic process before being replaced in the 1880s by dry gelatine emulsions. Wet Plate is an extremely demanding discipline. The plate must be coated, sensitised, exposed and developed while wet, in practice a span of 10 to 15 minutes.

To work on location – as we did at the request of quarry owner Nick Fecit – a portable dark room is required, together with a chemist’s flair for perfect and uncorrupted solutions. This makes the process incredibly difficult on location, and an insane task at 1,200ft on the Kirkstone Pass in the Lake District.

The process is predominantly sensitive to blue light: the cool colour spectrum is rendered light, the warmer tones as dark. This gives a unique and compelling result. Clouds disappear, yellows and reds become black, an

entirely new and unexpected world is revealed.

The quarry closed in 2012, faced by overwhelming competition from Chinese and Turkish products. The works are abandoned, and the highly-skilled teams of rockhands, sawyers, polishers and masons lost their jobs. However, Burlington Stone now owns the rights to quarry so the exceptional indigenous stone is still available.

This image was made with photographic processes expert and regular project collaborator Carl Radford. ●



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**Tate Britain
by Caruso St John**

Words Hugh Pearman

Photographs H el ene Binet

The Art Deco/Swedish Grace revival starts here, in the Tate Gallery on London's Millbank, in the hands of architect Caruso St John. This would have counted as postmodernism 30 years ago, so there is a wry symmetry in the fact that this  45m re-ordering of the Tate's public spaces and galleries involved the site of a famous early piece of PoMo, Jeremy Dixon's 1982 basement cafe which itself channelled the spirit of Soane's breakfast room.

Some of this project is subtle to the point of

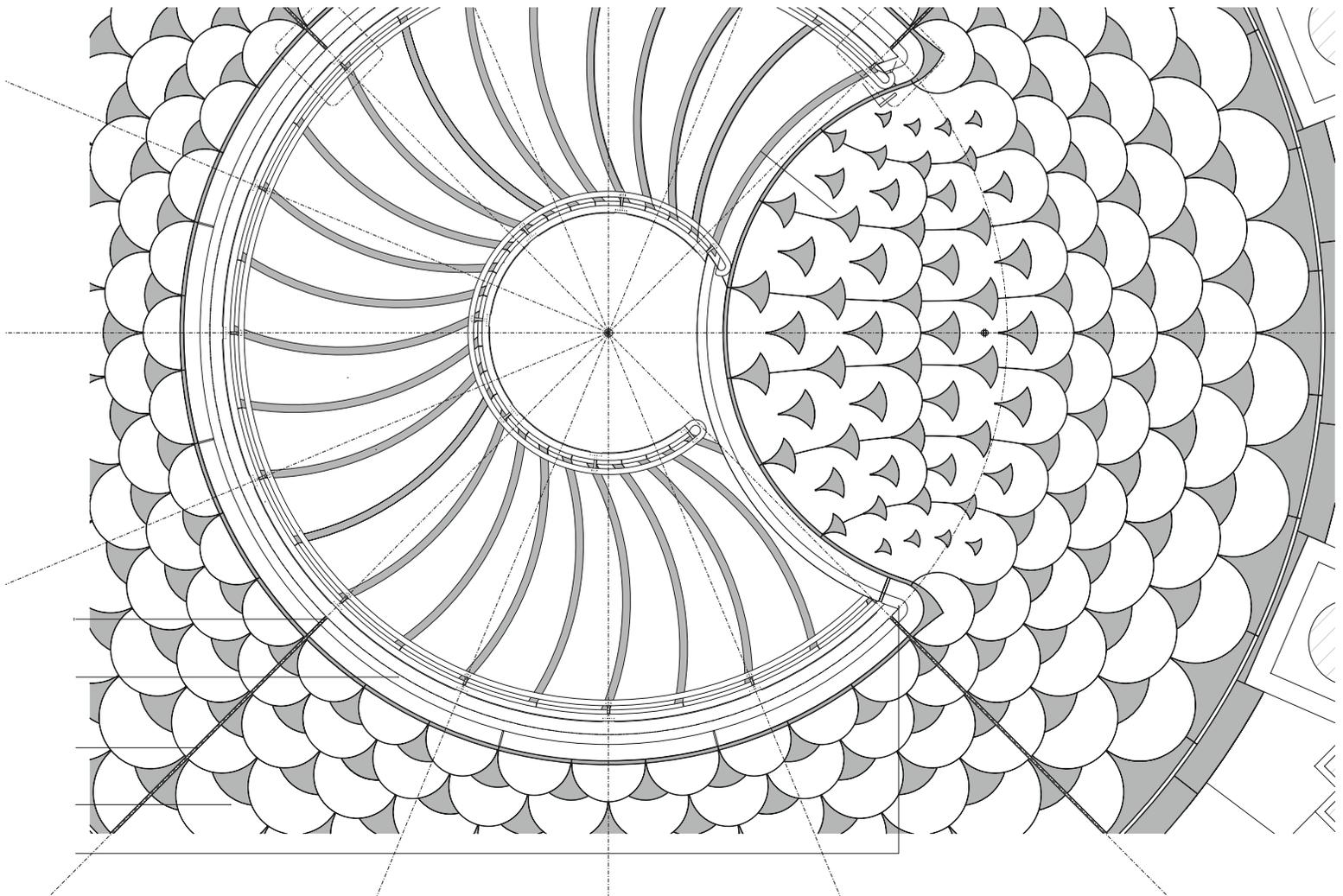
invisibility. Rightly, the refurbished galleries are not trying to be anything other than that – the new hang of the art is the thing, and that is beautifully done. Though if wandering art-lovers glance up they might wonder at the fat glowing light tubes hanging along their centre lines, and taking on a circular form in tighter spaces. These luminaires, also designed by the architects and specially made by Louis Poulsen, fit in with the eclectically *moderne* feel of the whole project. Now that technology allows light sources to effectively disappear, it takes an architect to do to exactly the opposite, and turn them back into solid architecture. Although they are made in acrylic for lightness' sake, they hang on chromed straps and

really want to be in opal glass. Which is a material used elsewhere, in the biggest, boldest move in this composition. The new spiral stair.

This stair is a building in itself. It is pure architecture, with all the strangeness of purity, plus a distinct touch of luxe. In functional terms this is the big move, opening up the 'ground' floor (of course perched haughtily high atop its flight of steps) to the now opened-out and expanded basement areas, in turn now fully accessible from a lowered ground level outside. But it is about so much more than function. It is a statement of architectural continuity. Revivalism maybe, but as with Caruso St John's previous exercises in reconnecting with history (notably

Below Do the Deco: how the Terrazzo floor pattern flows into the new staircase.

Right The inter-war below-stairs feel of the remodelled basement area.







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BUILDING TRUST



its Victorian-polychromy front extension to Bethnal Green's Museum of Childhood) it is done with contemporary bravura.

I don't know if I like this stair yet. I admire it. It feels gorgeous. It is clever, possibly too clever. It is intricate, possibly too intricate. Deco-ish it may be – picking up on a motif of scallop-shells apparently found elsewhere in the building – but monochrome, its top balustrade in cream and black, fibre-reinforced, smoothly-polished, precast concrete. There are glass inserts and the material becomes very thin in places while always having a monolithic strength. The pattern starts as a circular motif on the floor, so it as if the floor has been lifted to form this balustrade. You descend the curving steps past a slippery balustrade of double-curved opal glass, each panel edged in chrome. The imagery is multi-valent. There is a chill to this otherwise super-rich architecture, a Nordic chill, but other influences – from turn-of-the-century Berlin, Vienna, even London – also infiltrate.

From the main entry level you descend to

the opened-out basement – a sequence of beautiful calm spaces expressed as thick arches and shallow vaults, including the refurbished restaurant with its restored Rex Whistler mural. A new cafe opens out to the gardens and there is a big education suite. Or you can ascend, for the first time since the 1920s, via a subsidiary new stair, to the balcony area around the dome and a members' cafe-lounge. Its furniture refers almost fearsomely to the early 20th century, from Lutyens to Loos, mostly designed or adapted by Caruso St John.

The original Tate is an unsubtle piece of showy commercial classicism by Sidney R J Smith, since adapted by various hands including John Miller and Partners at the turn of the Millennium. Caruso St John has added a layer of intellect and historic reference while restoring aspects of Smith's original, such as the first-floor Grand Saloon overlooking the Thames. It has added subtlety to Smith, with a touch of cool jazz. Think of it this way: Asplund takes Grey Wornum to Eltham Palace in winter. ●

Credits

Client Tate
Architect Caruso St. John
Structural engineer Alan Baxter Associates
Services consultant Max Fordham
Cost consultant Turner & Townsend
Project manager Drivers Jonas Deloitte
Acoustics Sandy Brown Acoustics
Façade engineering Gifford
Main contractor Bovis Lend Lease

Suppliers

Specialist precast concrete Concrete Bloc
Lighting Louis Poulsen
Dry lining and fibrous plaster Measoms / Simplicity Mouldings
Stonework and staircases Szerelmey
Joinery Brown and Carroll
Specialist joinery Edmonds
Timber floors Ardern Hodges
Main entrance doors Stewart Fraser
Lift Schindler
Roofing Richardson Roofing
Rooflights Dane Architectural
Decoration GSE
Catering equipment Hallmark

Below The Djanogly Café in the basement makes clear-span spaces with shallow vaults and soft round arches. Light fittings have a Jazz Age feel.



Below Has it always been here? There's a sense of inevitability to the new spiral stair beneath the Tate's dome.



Beauty and the beast

A beautiful timber diagrid roof encloses the World Wildlife Fund's highly sustainable Living Planet Centre – but you have to vanquish an ugly car park and obstructions to the anticipated view before you get to it

Words: Eleanor Young Photographs: Morley Von Sternberg

From many angles this is a most inspiring building, the curves and cowls of its gently arching timber diagrid roof visible from Woking town centre, rising gracefully between canal and site of special scientific interest, a light filled office in the canopy for one of the most significant environmental campaigning charities of our time.

If you want to see it in that light don't make the mistake of walking around the building first. At ground level you are faced with a car park. This is no relation to Herzog & de Meuron's spatially dramatic Lincoln Road car park in Miami, or Wilkinson Eyre's beautifully screened and lit version in Liverpool's Paradise Street. No, it's the bare minimum: tarmac, lines – and columns, because above it is the building. A yew hedge goes a little way to soften its dull bald edges. It is a shame it was decided not to spend

money making this pre-existing town car park better.

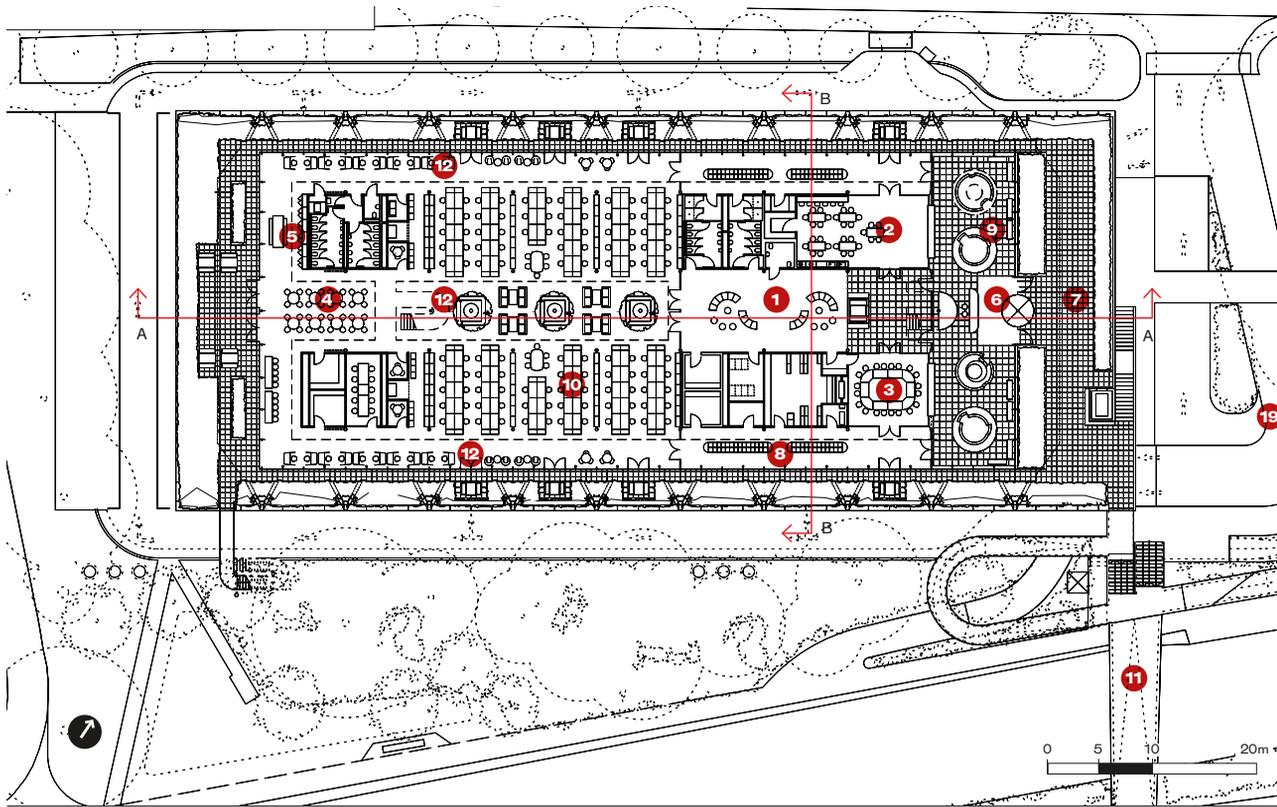
Then again, it shows a great ingenuity even to take on such a site, one of several the WWF looked at when planning its move from rented offices in a Godalming business park. London looked too pricey but from Woking staff can be up lobbying MPs in parliament in less than half an hour on the train – which also offers more sustainable options for the journey to work. Although the car park has detached the building uncomfortably from the ground plane it is a reminder that the simplest approaches to densification can work – and in doing so create new life and a sense of place as well as answering an organisation's needs.

And so up into the building, but not before negotiating a convoluted set of railings over and around a canal



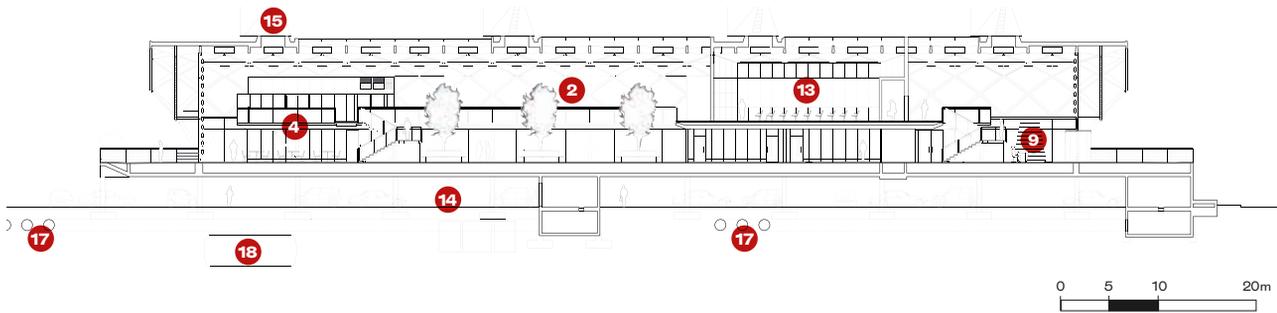


Principal floor plan

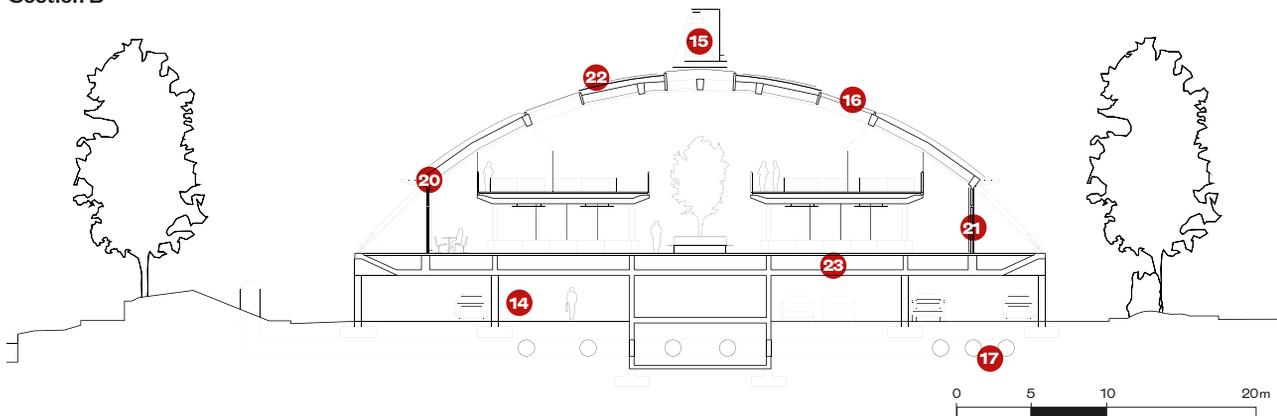


- 1 Gallery space
- 2 Education room
- 3 Board room
- 4 Cafe
- 5 Library
- 6 Reception
- 7 Raised piazza
- 8 Lockers
- 9 WWF Experience
- 10 Open plan office
- 11 Bridge to town centre
- 12 Breakout space
- 13 Lecture theatre
- 14 Car park
- 15 Wind cowl
- 16 Rooflight
- 17 Earth ducts
- 18 Rainwater retention tank
- 19 Drop off area
- 20 Louvred openings
- 21 Solar control glazing with external shading
- 22 Photovoltaic panels
- 23 Displacement ventilation

Section A



Section B



IN NUMBERS**£20m**approx total cost
(including
consultant fees)**3600m²**

gross internal floor area

£3580/m²approx excluding bridge
and car park**36.65kg**CO₂/m²/year
(including small power)**12.37kg**CO₂/m²/year
(excluding small power)

bridge. Now, at last, you can stand on the upper deck, a hovering concrete raft, and look into the WWF offices. But you don't need to peer through the glass – the public are invited in to find out more about the charity's mission in the WWF Experience. Don't get too excited: this is four timbered cones at the entrance. It has some fascinating information and fun interactives but is not a major visitors' attraction. A class of 30 school children could while away half an hour pressing buttons and watching films. The cones, by Jason Bruges Studio, nicely pick up on Hopkins' louvres externally while the CNC-cut plywood conjures up little worlds in silhouettes – rivers, ocean, forest and wildlife. Step inside and you set something off, touch the bronze turtle and the screens all start to change.

After this the route into the building is more cluttered and muddled, although visitors are likely to be shepherded to their next destination. Entrance desk, staircase, lift and low ceilinged lobby jostle for central space between first floor and mezzanine. This is where I would most want to see into the building – given that the WWF is touting it as the Living Planet Centre, and that the best bit, the office floors and break out areas – are behind this pair of

longitudinal cores. On the mezzanine, with conference centre in the middle and meeting rooms running along the sides, the sense of wanting to see prevails. Perhaps these blocked views are inevitable when putting a working building under one beautiful roof that longs to be seen as a whole.

So what of the roof? Its smooth curve runs the length of the whole building, adding delight without calling attention to itself. Hopkins has used timber diagrids at Portcullis House in London and Alnwick Castle Visitor's Centre in Northumberland, but here it is well-behaved rather than expressive, calm rather than exuberant. Joints are muted, set in and behind the timber. Air vents to the wind cowls read as sun bursts. And the members are made passive, mostly flattened by timber cladding panels set between them. This fits the WWF's ambition to provide a model for future offices and an investment that can easily be let, if necessary. So a more polite iteration is perhaps a sensible model.

The roof panels hide another story too. In the quest for a light building with thermal mass, phase change material Energain has been installed as a thin layer



Right Even the external spaces are defined by the overarching roof which gives a sense of shelter to the sunny terrace.

Far right A social belt of cafe and breakout spaces runs through the centre of the plan.





KEEPING CARBON AT ZERO

For the zero carbon strategy, part of the One Planet brief, we optimised daylight throughout the building while managing solar gains with high performance glass. Side lighting and the extensive overhead skylights, with internal shades, provide a high degree of daylight autonomy with more than 90% of areas exceeding a 2% daylight factor. All the lighting has automated daylight dimming. The installed lighting load is less than 7W/m².

Mixed mode ventilation has mechanical ventilation operating in cold weather, when heat recovery is beneficial to energy demand, and in the warmest weather when some pre-cooling is required (using six 60m long earth ducts). Natural ventilation is preferred for most of the year and building occupants are advised what to do by small LEDs on the windows (which are manually operated) and the intranet system. A relatively small field of twenty 100m-long closed loop boreholes meets the heating and cooling need via a pair of heat pumps.

The mezzanine floor is exposed in situ concrete and the thermal mass is activated using a mechanical night cooling strategy; above is the phase change material which, when properly managed, gives a thermal mass equivalent to 5-7cm of concrete as a diurnal heat store.

Patrick Bellew, Atelier Ten

Left Phase change material and concrete help the thermal atmosphere almost invisibly while rooflights, nicely configured vents to the wind cowls and hefty indoor trees bring another sort of life to the office.

Right Squatted over a car park, the grid has to work for both parking and the building.

Credits

Architect

Hopkins Architects
Construction Willmott
 Dixon Construction
Structural engineering
 Expedition Engineering
**Environmental design
 consultant** Atelier Ten
The WWF Experience
 Jason Bruges Studio

Carbon profile

consultant Sturgis
 Carbon Profiling
Landscape architecture
 Grant Associates
Project management
 JEB Project Management
 and Doherty Baines

Suppliers

Facade: Kawneer

aluminium roof Rigidal
Concrete superstructure
 Lafarge
**Glass curtain walling /
 rooflights** Pilkington
Wind cowls Fläkt Woods
 Vision FreeFlow

PVs SunPower

**Ground source heat
 pumps** Groenholland

External lighting

iGuzzini

Balustrade lighting

Aether Lighting

Glass partitions Planet
 Partitions

Drylining British Gypsum

Toilet cubicles Formwise

Fixed furniture

Specialist Joinery

Architectural steel work

Baileys Fabrication

Carpet InterfaceFLOR

Terrazzo flooring Strata

Entrance carpet Matwell

Toilets sinks Armitage

Shanks

Lightweight thermal

mass – Ceiling DuPont,

Energain

Insulation Knauf

Fibreboard Knauf

GIFAFloor

Carpark kerbs Marshalls

Kerbs

Rubber flooring Nora

Fire wall Forster

Internal security gates

Gunnebo

Revolving door Boon

Edam

Task lamps Artemide

Blinds and blackout

blinds Levolux

Acoustic fabric (ceilings

and walls) Kvadrat

behind the panels. PCMs are still a relatively new technology – a waxy-like substance that can store and release heat by changing state. Importantly they are also incredibly lightweight combined with timber – compared to concrete and steel. However, a concrete platform and exposed concrete mezzanines here supply plenty more traditional thermal mass.

Practising what it preaches is the WWF mantra. So this energy-efficient sustainable architecture had to reach BREEAM Outstanding as well as British Council of Offices compliance. Having worked on the pioneering Kroon Hall School of Forestry at Yale University meant the Hopkins-Atelier Ten team had rehearsed many of the sustainable moves before – though in a US context. Mike Taylor of Hopkins describes the biggest move as shrinking the building itself, not only from an earlier consent for a far taller project on the site (a rare boast) but more importantly in the way the number of desks has been reduced with a humane hot desking policy and a generous introduction of alternative spaces to work for quiet calls and creative discussions. Touch-down spaces

are created almost entirely by carefully considered furniture. There is a great sense of air and light: a breeze. That comes not just from mixed mode ventilation and extensive skylights, but the openness between first floor and mezzanine in the offices, the trees inside and out and the beautiful staff balconies around the edges. The effect of concrete earth ducts and boreholes is less obvious, but Atelier Ten's Patrick Bellew points out there are no big chillers and only very small boilers.

Even so, when contractor Willmott Dixon Construction came on board the score for BREEAM Outstanding was not secure – though it had to be delivered as part of their contract. The drive to reduce all energy use, including embodied energy, entailed a review of 271 elements and resulted in changing in the type of cement and a rejection of triple glazing and its energy-hungry aluminium framing. The result is a 42% reduction in embodied energy on Stage D estimates.

So maybe this building is a magic carpet, as it was conceived; carrying a green and future office reality above a rather more mundane bit of south east England. ●



AND THE BRICK AWARDS 2013 WINNERS ARE...

HOUSING CATEGORIES

BEST HOUSING DEVELOPMENT 1 - 5 UNITS
Long Farm / Architect: Lucy Marston

BEST HOUSING DEVELOPMENT 6 - 25 UNITS
Hargood Close / Architect: Proctor and Matthews

BEST HOUSING DEVELOPMENT 26 UNITS OR MORE
Royal Road / Architect: Panter Hudspith Architects

BDA CHAIRMAN'S AWARD
Hammond Court / Architect: Mae Architects

VOLUME HOUSE BUILDING AWARD
Barratt Developments / Architect: Allies & Morrison & DHA Architecture

BUILDING AND LANDSCAPE CATEGORIES

BEST COMMERCIAL BUILDING
Gee Street / Architect: Alfred Munkenbeck & Partners

BEST PUBLIC BUILDING
The Britten-Pears Archive / Architect: Stanton Williams

BEST EDUCATION BUILDING
ORTUS / Architect: Duggan Morris Architects

BEST REFURBISHMENT & RENOVATION PROJECT
Alwyne Place / Architect: Lipton Plant Architects

TECHNICAL AND CRAFT CATEGORIES

INNOVATIVE USE OF BRICK AND CLAY PRODUCTS
Gee Street / Architect: Alfred Munkenbeck & Partners

BEST INTERNATIONAL PROJECT
Phoenix Care Centre / Architect: Moloney O'Beirne Architects

SPECIALIST BRICKWORK CONTRACTOR OF THE YEAR
Reussir Ltd / Architect: HLM Cardiff & Rio Architects Ltd

BEST CRAFTSMANSHIP AWARD
The Plantation / Architect: Paul Elwood & New House in Hampshire / Architect: Nigel Anderson

WORLDWIDE BRICK AWARD
The New Rijksmuseum / Architect: Cruz Y Ortiz Arquitecto



SUPREME AWARD WINNER

ORTUS
Architect: Duggan Morris Architects



ARCHITECT'S CHOICE AWARD WINNER

CARMELITE MONASTERY
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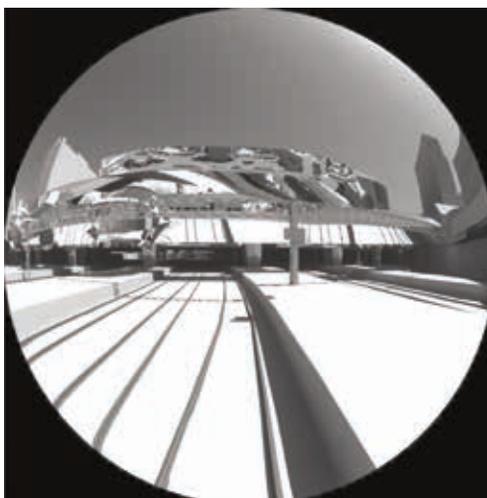
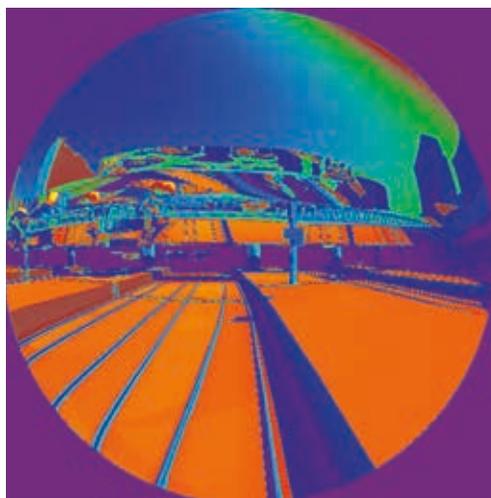
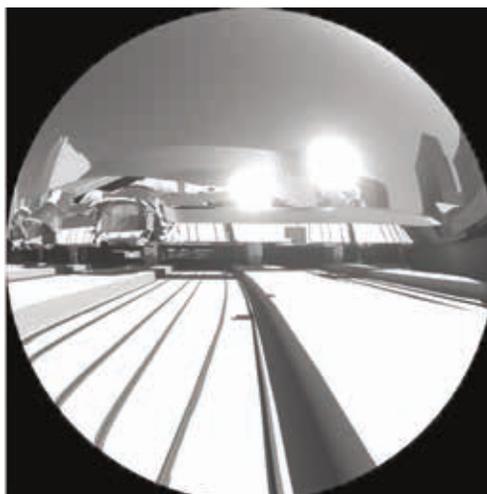
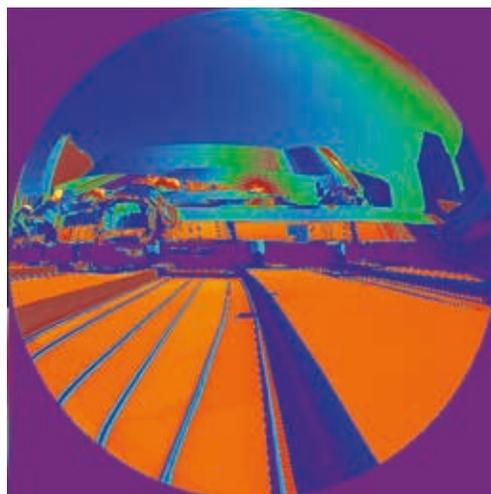
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Mirror, mirror on the wall

Highly reflective cladding looks impressive but can tell a sorry tale. At Birmingham New St, tackling glare was integral to the design

Words: Jan-Carlos Kucharek



Rafael Viñoly must be rueing the immutability of the law of reflection, responsible for the 'death ray' effect that plagued his Fenchurch Street tower in the City of London this summer. Luckily for Birmingham, London-based Alejandro Zaera-Polo Architects (formerly FOA) has integrated this fundamental physical law into its design for the reclad of New St Station, whose reflective stainless steel facade is taking shape in the city.

AZPA project architect Charles Valla finds it hard to describe the nature of this reflective facade appliqué alone, because the total design approach for the reinvention of this 1960s concrete modernist station is much more than the sum of its parts. New St station is in some ways the de facto city centre, whose tracks and cuttings effectively divide it north/south. FOA, which won a competition to redesign the station in 2008, acknowledged this and proposed a multi-directional matrix of connectivity over the tracks – celebrated in a new 23m high central domed atrium space.

Valla argues that New St's complex and undulating stainless steel cloak, far from skin-deep ornamentation, is actually as modernist in principle as the windowless concrete box it covers. The firm was keen to use the formal language of the station to play on internal and external views and express the building's function in a way that was previously hidden. 'There the act of reflecting is not an architectural gimmick but a tool to define the nature and context of the station itself,' Valla emphasises. 'We wanted the facade to reflect specific views and capture activity inside and around the station – crowds, trains, platforms, sky. The curving mirror facade is a twist on the modernist dogma of form follows function.'

Two way stretch

But as the design team became aware, reflection works both ways. If the new facade, fixed to the walls of the existing station via a secondary steel structure, designed by engineer AKTII, reflects the sky or a train to a pedestrian walking by, the effect is reciprocated, so the pedestrian is visible to the train, or the sun can dazzle the passer-by. This was quickly picked up by Network Rail's signals committee, concerned that the reflective facade could have implications for the safety of rail traffic pulling into and out of the station. But with the winner already announced to great fanfare and planning permission in place, there was little will from anyone, political or otherwise,



Left The north facade of Birmingham New St station receiving its mirrored stainless steel appliqué on a secondary steel structure attached directly to the existing concrete structure.

to go back to the drawing board and propose a different cladding. Since the signals committee had the legal power to halt the scheme if it had safety doubts, the design team was charged with proving that reflections would pose no hazard to drivers or the general public.

Valla explains that this meant the firm returning to the sections it had created around the building to create the form and reflect train, sky or the public realm at key points along the facade's perimeter, which were then connected, dot-to-dot style, to generate the elevations. Valla concedes that as the design was engineered, it changed from a free-flow to a more rationalised form, but the principle remained – on the east and west sides there was more emphasis on reflecting sky and tracks, while on the north and south it was about the public realm. On the west side, which had an access ramp to the existing car park and a foot-bridge over the tracks, the facade was intended to extend nearly 36m beyond the original wall. This aspect has since been put on hold.

Valla says AZPA's model was interrogated using Grasshopper, a plug-in for Rhino software that allowed the firm to carry out light ray studies. 'The kind of problems that beset Viñoly's tower didn't really affect us as that facade was regularly concave while ours is irregularly convex, dissipating heat and glare, rather than concentrating it,' Valla notes. Even so, Network Rail needed irrefutable evi-

dence that luminosity wouldn't be excessive at any point during the year, so Arup's specialist lighting team was brought in.

Moment's reflection

'We identified three key factors,' says Arup associate John Waite, who with colleague Richard Morris carried out the studies on the chroic facade. 'Not just "disability glare" for train drivers, but also the possibility that reflection might affect the ability to judge the status of the 26 signals governing entry and exit, as well as possible confusion from the reflection of multiple signal effects on the facade itself.' Using bespoke 'Radiancè' software developed at the USA's Berkeley University – recognised as the most accurate ray tracing software out there – Arup first analysed a 10m-long mock-up of the facade. After reporting on its illuminance values it extended the research to the whole skin design. Waite says that accuracy was critical to building the 3D model, both to inform the facade design and to take account of future track realignment. There was also the problem of modelling the effect of reflection on different train engine cab window profiles. For this the firm created a 'virtual' window that embodied the attributes of every train, from a high-speed Pendolino to a shunting engine.

Waite says disability glare is time critical – 500+ candela is only a problem if it is endured

for more than three seconds at a time, so Arup reassured the signals committee on the safety of the design using short movies that simulated the approach into the station. Using a methodology that employed both annual solstices and equinoxes as control dates for when problems would be most pronounced, any illuminance 'pinch points' on the facade were identified by the software and sent back to AZPA, which modified the model that was then re-interrogated with the new parameters.

With Radiancè ray-tracing every point on the facade, and any localised change having a corresponding effect across it, each simulation model took about three days to generate. 'With trains pulling in from the east and west, the most significant changes made to these facades dealt with low early morning and late afternoon sun,' says Waite. It's been two years since they started the study and he's confident that the analysis has produced a geometry that has mitigated the worst effects of solar glare for the drivers; adding that the model is so accurate that Network Rail is discussing buying it for its own use. This all augurs very well for the project satisfying rail safety demands, but Waite adds a caveat. 'Our professional remit was to deliver a solution for rail traffic, but reflective effects on neighbouring buildings are unavoidable for a project on this scale.' In this regard, it seems, AZPA's iconic urban project may yet prove transformatory. ●

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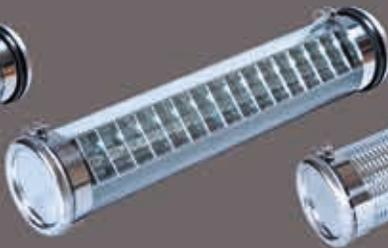
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2: Intelligence



Where people
live

Simon Wolfson



Founder of the Wolfson Economics Prize and conservative life peer on why he's offering £250,000 for a new garden city concept to follow in Ebenezer Howard's footsteps

A garden city concept's a bit old-hat isn't it?

Our cities are pretending not to be urban, so we're running a competition for a new kind of city. I'm interested in the possibilities of bringing nature and human habitation together. I live outside Milton Keynes – it's great in terms of green space, leafy streets and quality of housing, but it lacks the sense of energy you get in a dense urban city like, say, Manchester. How can we make our cities exciting?

A £250,000 prize? Are we that short of ideas?

We want a winner that's inspirational. We want to see how our cities can deliver growth, improve people's everyday lives qualitatively, and be viable. 'Sustainable' and 'zero carbon' are distinct propositions; economic viability may not mean gold-plated sustainability.

PQQ's are a bit of a hot topic at the moment...

There's no pre-qualification criteria. The competition has two rounds – the first is a 10,000 word entry on how to create an inspiring city without government funding. The architecture of the new city is very much linked to the politics of its procurement. We're expecting a shortlist of five practices to develop the idea. We'll give each £10,000, as they'll have brought in external consultants to ground it in the real world. Of them, one will win the prize.

Your judges read like a Dragon's den of volume housebuilders

Some of the judges are from big business, like me, or financial academia but this is primarily an economics prize, and any proposal must be founded on economic viability. But we want ambitious proposals, open and flexible within its economic framework. It needs to fulfil people's needs, not dictate how they should live.

So you're saying cities are just about making the sums add up?

Affordability is key, but if you make somewhere more desirable, costs go up. The free market allocates value – in the UK markets are constrained artificially. If we can increase supply, homes will become more affordable.

Where would you want to live?

I won't be drawn on that, but every city has something great and inspiring about it, though few deliver it all. London has fantastic urban spaces, planned squares and terraces for example, but getting around can be a nightmare.

Not a bit of a tall order then?

It's all about changing the way we think. Governance is key. It would take an organisation like a development corporation with both planning and implementation powers to see something visionary through. That's what the competition is about – kick-starting new thinking that makes us look differently at how we live in cities.

EUREKA MOMENT

Don't have the expertise to change the world? Fear not, the Wolfson Economics Prize also acknowledges that it's the little things that count too. Any single bright idea – pedestrian strategies? Cycling? Recycling? – will be rewarded with a 'Lightbulb prize' of £1000 – you'll even get a light bulb in a box, just to drive the point home. See www.policyexchange.org.uk/wolfsonprize. Deadline 3 March 2014.



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



Designing &
building it

President's Medals 2013

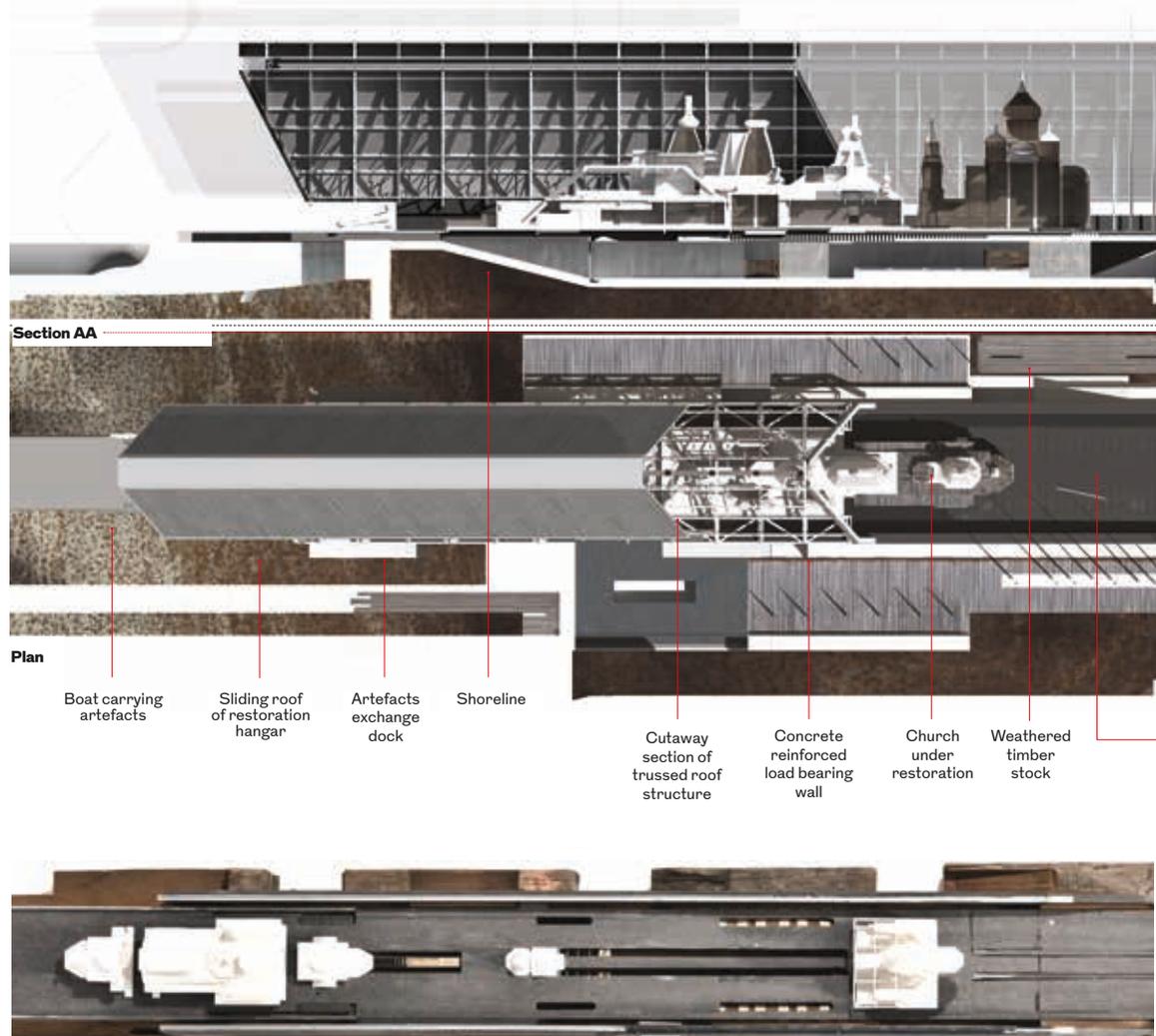
The President's Medals have been rewarding the best student ideas and drawings since 1836. This year those projects spanned from the archaeology of the future to the social effect of a socialist city and a civic centre for an island community, with intelligent design development and many beautiful drawings along the way. Of 81 schools that entered, this year saw one, the Bartlett, sweep the board with the excellence of its students' submissions.

Silver medal winner and SOM Foundation Fellowship Part II

Kihzi Island Ben Hayes

Bartlett School
of Architecture, UCL
Tutors: Yeoryia
Manolopoulou,
Niall McLaughlin,
Michiko Sumi

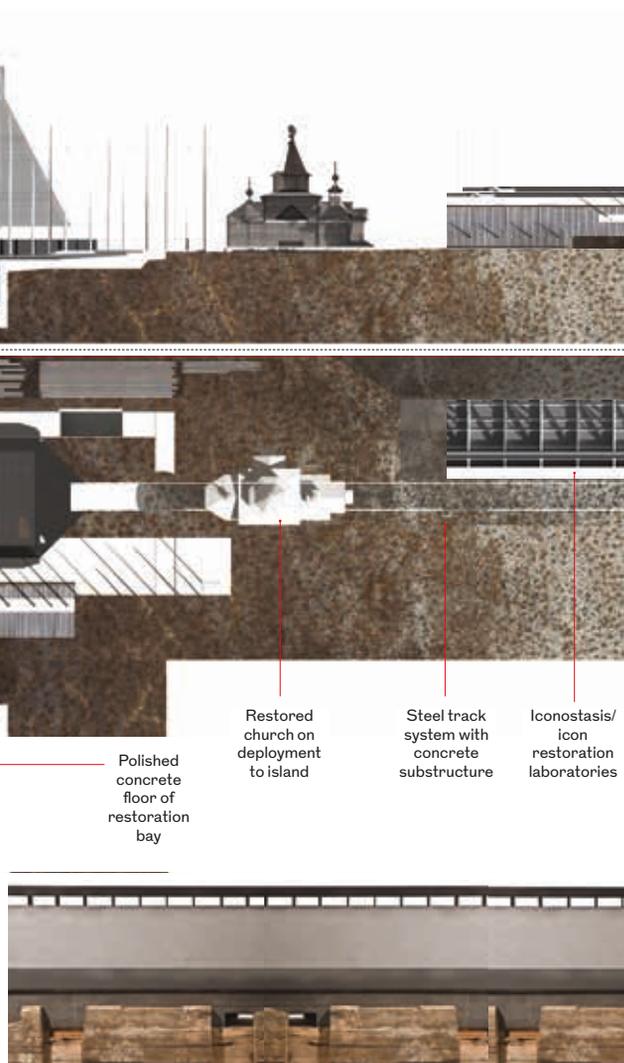
This proposal is for a museum landscape that will facilitate the restoration and reassembly of 250 wooden Orthodox churches on Kizhi Island in northern Russia. The fragile, desecrated structures have a spiritual presence that commands respect; however, in the next 10-15 years they will almost totally disappear from the Russian landscape. This project challenges the programme of the existing museum on Kizhi Island, radically expanding it to include all 250 wooden churches. It proposes a new restoration facil-



ity and museum to facilitate the dismantling of the church monuments from their original location, their shipping to Kizhi, their restoration, and open-air curation across the whole island. The facility will contain temporary and permanent structures for the research, storage, preservation and exhibition of each relocated church. The project addresses two problems: it protects and restores this endangered heritage, that today is on the verge of extinction, and it dramatically redesigns the visitor experience on the island. ●



Fragile, desecrated wooden Orthodox churches have a spiritual presence that commands respect, but in the next 10-15 years they will almost totally disappear from the Russian landscape

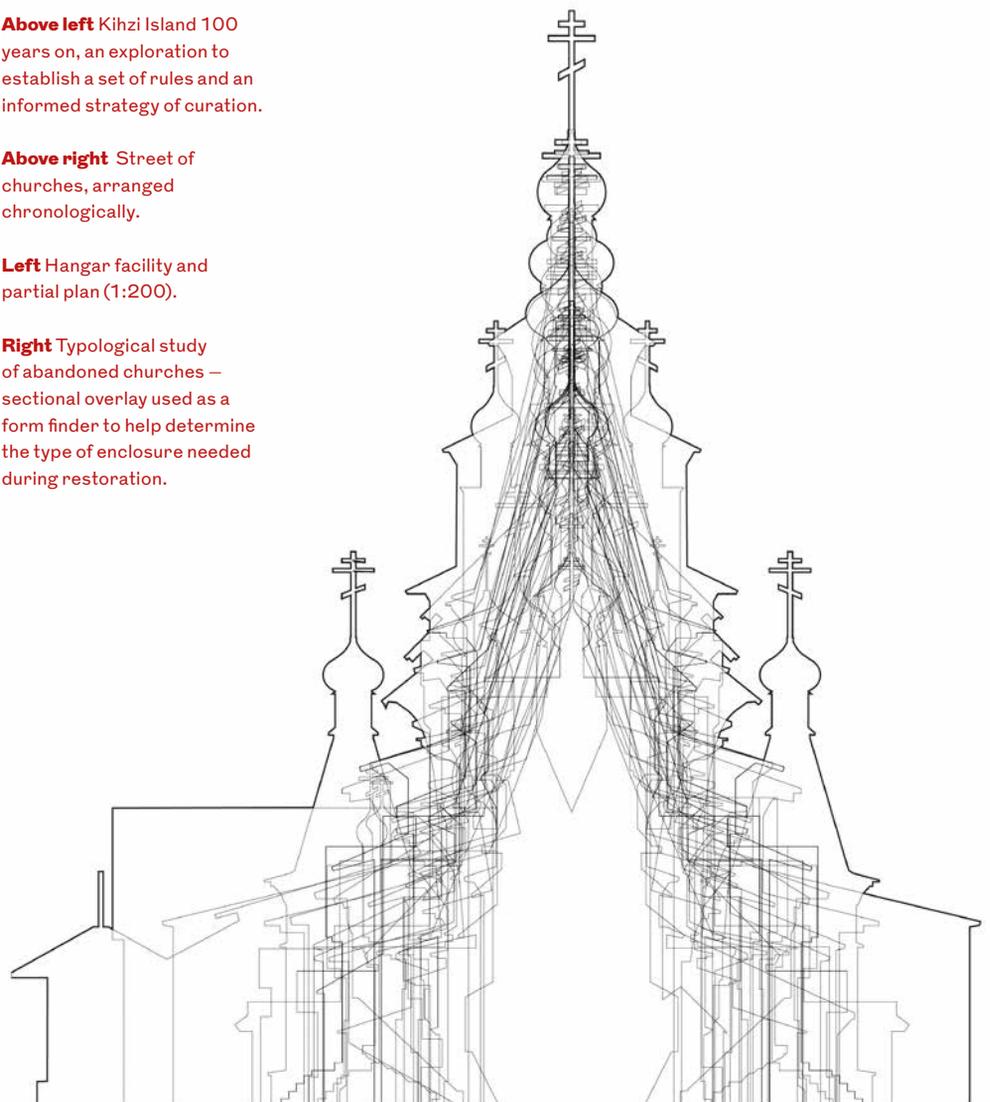


Above left Kizhi Island 100 years on, an exploration to establish a set of rules and an informed strategy of curation.

Above right Street of churches, arranged chronologically.

Left Hangar facility and partial plan (1:200).

Right Typological study of abandoned churches – sectional overlay used as a form finder to help determine the type of enclosure needed during restoration.



Serjeant award, Part 2

New Lohachara: A dialogue between man and the (super)natural

Kiršty Badenoch

Aarhus School of Architecture, Denmark
Tutors: CJ Lim, Maria Gaardsted, Oliver Wilton, Chris Thurlbourne

Part 2 Judges

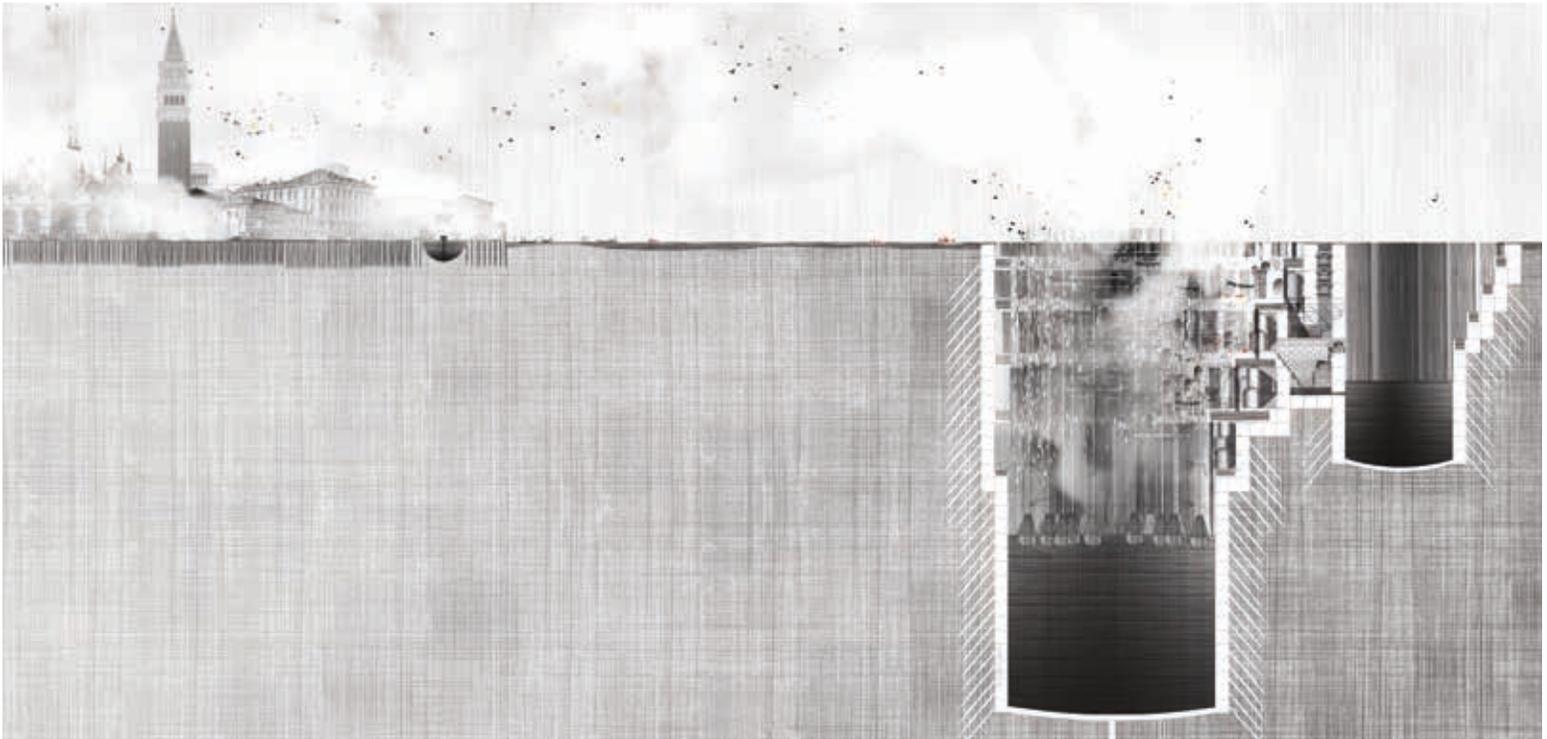
Roz Barr, founder of Roz Barr Architects
David Gloster, RIBA director of education
Elena Marco, associate head of department, architecture, UWE
David Rieser, 2012 Silver Medal winner, ACME

'New Lohachara' is centered on the preservation of disappearing lands and cultures in the face of rising sea levels. The intent of the project is to create an architecture that augments nature: that explores architecture as supernature.

Constructed in an embrace of water, New Lohachara is dedicated to the 'saving' of endangered lands from their similar impending fate of disappearance beneath the rising seas, and in doing so simultaneously revives the ancient civilisation of the lost island of Lohachara. The site of focus for the project is Venice.

The manifestation of supernature within

New Lohachara is split into three parts, each of which harnesses or re-engineers a natural condition: *Flood Mitigation - Preserving Venice* by embracing water intake; *Freshwater Supply - Supplying Venice* distillation of floodwater using natural weather principles to create a 'supernatural' weather system; *Microclimate - Re-Establishing Lohachara* using the power of the water intake and processing, the creation of a hot, humid microclimate within a temperate macroclimate recreates the environment of Lohachara's tropical Indian homeland within the Venetian context. ●



Above The new water cycle: drained floodwater is processed from brackish to fresh water and stored at the base of the well, periodically distilled and heated it rises as steam, collects into clouds and force-precipitated over Venice to be collected as local fresh water.

Commendations

Evolution of a Building: The unexplored potential of a sugar factory in Sofia
Vladislav Velkov

University of Architecture, Civil Engineering and Geodesy, Bulgaria
Tutor: Milena Metalkova

Outer City Settlement: reassessing the suburban situation of Hampstead Garden Suburb
Amy Perkins

London Metropolitan University
Tutors: Peter St John; Rod Heyes
SOM Foundation commendation

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Yolanda Kakabadse, President of WWF International, Ecuador.
Member of the Global Holcim Awards jury 2012. Member of the
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Bronze medal winner

Helsinki Archipelago Town Hall Ness Lafoy

Bartlett School of
Architecture, UCL
Tutors: Rhys Cannon,
Ben Addy

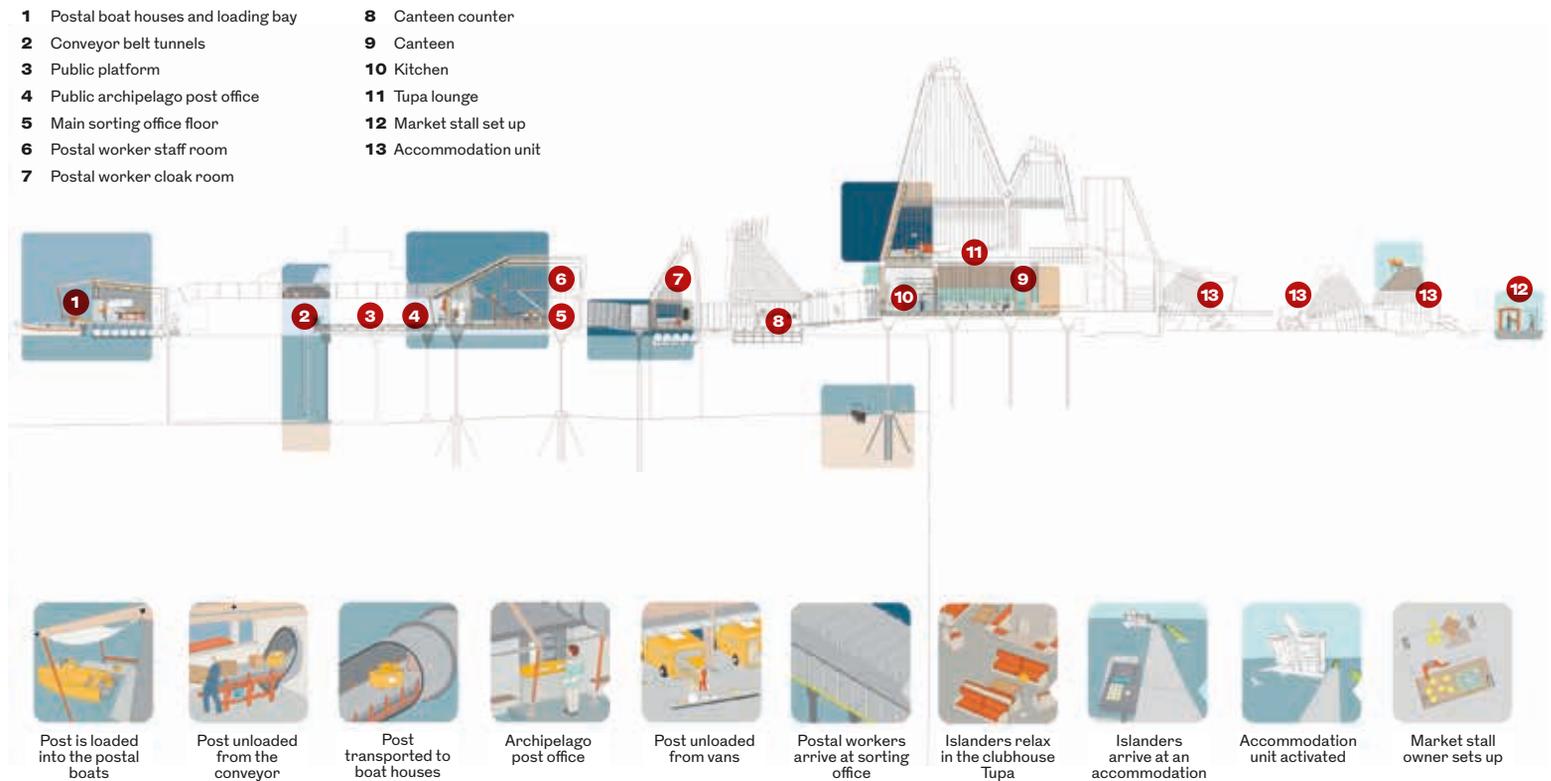
The archipelago around Helsinki is dotted with tiny pine-covered islands, many inhabited by just one or two households. Altogether, the 455 islands are home to over 50,000 people.

Most of the inhabitants live without transport links to the mainland, telephone lines or internet connection, so there has been an influx back to the mainland in recent years. The Helsinki Archipelago Town Hall would be a mainland hub for islanders, a warm clubhouse with accommodation for overnight trips to the capital. It also aims to improve connections between mainland and archipelago by introducing a postal service to remote outposts and providing a place for the Island Council to meet so that they can begin to improve transport links and promote the islands to ensure

they are not forgotten.

The double-height, warm, communal space created by a Tupa – a central space in the traditional Finnish farm house – and the fractured landscape around Helsinki are driving forces in the design of the Archipelago Town Hall. The main clubhouse and sorting office building sits on the harbour's edge and platforms extend into the bay, providing additional public space in the harbour. These platforms can be used for cultural and political events run by the Island Council and the City of Helsinki. Floating accommodation units are positioned around the platforms and accessed via floating pontoons. At the furthest point lies the Council Chamber, which looks out to the mouth of the harbour and the Archipelago. ●

Below Long section through islanders club house and sorting office.



Serjeantaward, Part 1

Grunewald's Athenaeum Razna Begum

University of Greenwich
Tutor: Pascal Bronner

Part 1 Judges

Roz Barr, founder of Roz Barr Architects

Peter Böhm, founder Peter Böhm Architekten studio

Satwinder Samra, senior lecturer, University of Sheffield

David Gloster, RIBA Director of Education

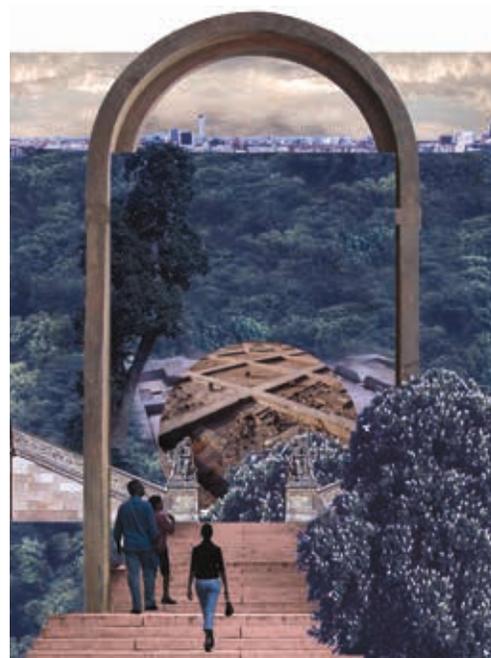
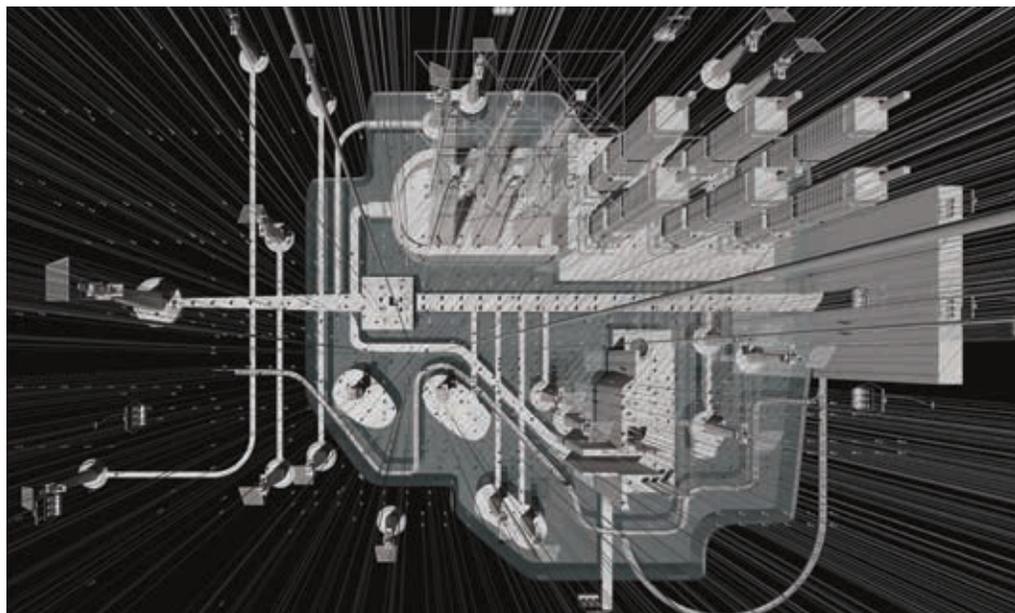
Vidhya Pushpanathan, 2012 Bronze Medal winner, Wilkinson Eyre

The project is set 250 years into the future, a time when books have become virtually obsolete. The digital age has deemed the paper book unnecessary and the art of paper-making is lost with it. An excavation has taken place at a site in the Grunewald forest, where the Berlin British School previously existed. A book was first discovered there by Wilhelm, a descendant of the famous folklorist Franz Xaver Schönwerth, a collector of fairy tales contemporary of the Grimm Brothers.

Each of the excavated books was found sealed in a plastic bag, some of which had been severely damaged. As Wilhelm endeavours to salvage and preserve the remaining books,

a monumental scheme develops to restore the printing and archiving of paper books in a library. It glorifies the lost art of paper-making and is a hub for lost books of the past and present.

The base landscape constitutes the heavy structures – paper marsh, bridge, altar (for the first excavated book), the entrance gate and stairs, as well as the library and paper-making workshop. In the workshop, visitors can collect pulp from the paper marsh, make the paper and then hang it to dry. The paper marsh surrounds the landscape echoing the nearby lake. The infinite fragile and tensile canopy disappears into the sky above. ●



Above Follies rising up through the trees in the forest sanctuary.

Above right The first discovered forgotten book enshrined in the Grunewald Forest.

Commendations

Myocardial Augmentation Facility, Orvieto, Italy
Thomas Bush

De Montfort University
Tutor: Christopher Jones

UNESCO World Heritage: A contemporary art museum for Santa Chiara in Pisa, Italy
Minghui Ke

Kingston University
Tutors: Alfredo Caraballo;
Karin Templin; Bruno Marcelino

Gubbio Lido: Recovering open space within the walled city
Pierre Blanc

London Metropolitan University
Tutors: Freddie Phillipson;
Lucy Pritchard
SOM Foundation Fellowship Part I

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Dissertation medal

Magnitogorsk: Utopian vision of spatial socialism
Tamsin Hanke

Bartlett School of Architecture, UCL
Tutor: Sophia Psarra

Dissertation judges

Will Hunter, founder, Alternative Routes of Architecture
David Leatherbarrow, professor of architecture, University of Pennsylvania
Peg Rawes, associate director of research, Bartlett School of Architecture, UCL
Alexandra Stara, Reader, School of Architecture & Landscape, Kingston University

In his first five year plan, Joseph Stalin set out his strategy for the industrialisation of Russia, changing the agrarian economy to one based on mechanisation and industrial processing. This involved the creation of new settlements, based on a single economic activity in previously uninhabited locations. Most significant of these is Magnitogorsk, a city on the extreme south of the eastern face of the Ural mountain range. The dissertation looks at the conception, realisation and present state of this city as

an experimental socialist utopia, asking how a political ideology of socialism was developed spatially in the city from 1930 to 1953. Further, it seeks to determine how the city today is characterised by its past and how it is adapting to the social and political changes of Russia's contemporary capitalist economy.

The dissertation presents evidence to suggest that the architects of the city continued a historic typology of industrial urbanism which was preoccupied with the production of labour through an efficient division of society. As a result, ideology was spatially imposed on the new community to alter the fundamental structure of social classes through interpersonal relationships. The study argues that a particular urban form, characterised by scale, geometric rigidity and persistent enclosure, was used to create a new, alienated working class. As a result of such formal specificity, this analysis of its presence in the modern city argues that both the spatial precedent and the social legacy remains in Magnitogorsk today. With this in mind, it looks at the theoretical foundations by which to reconsider the future of the city through a discussion on ideology and utopia, aiming to find the relevance of these terms in a contemporary framework.

Despite the enormous crisis now posed to Russia by its ailing monocities, Magnitogorsk remains largely unexamined since it was reopened to visitors after having been closed to protect military secrets from 1932 to 1987. The dissertation aims to reopen a conversation relevant to the current political and economic state of the country in its contemporary transition from centralised communism to a western model of neoliberal capitalism. ●



Commendations

Seva & The Shrine: Transcending the boundaries of the Hindu temple in Singapore
Srisaravanan Subramaniam

National University of Singapore
Tutor: Chee Kien Lai

Rethinking the Tholos in the Athenian Agora
Shapur Keshvari

Kingston University
Tutor: Alexandra Stara

The Kahn Legacy: The primacy of the idea
Leah Hogan

University College Dublin, Ireland
Tutor: Elizabeth Shotton

Procurement
& contracts

All packed and ready to go

Going overseas? Check your insurance – and the local law

Angus Dawson

Architecture has always been a strong export product for the UK. Architects are increasingly asked to tender for projects outside the country and to sign up to appointments which may not follow the UK market norms. What differences should architects be aware of in appointment documents for overseas projects?

If you are confronted with an appointment document for an overseas project the first thing to do is establish whether it is subject to English law or the law of the local jurisdiction. While English law is another great export and is often used as the governing law under contracts for foreign projects, you cannot guarantee that it will be used in an appointment document for an overseas project. Where an appointment is not subject to English law, you should take foreign law advice on the proposed terms. Irrespective of the governing law of the appointment, you should also ask your insurers to confirm whether the appointment is acceptable. Insurers are often able to cover appointments for overseas projects, but do not take this for granted. Check whether any specific requirements need to be satisfied in order for the appointment to fall within cover.

Appointments for overseas projects often

include requirements for the architect to provide some form of performance security. This can take the form of bonds or parent company guarantees. Bonds come in a number of forms. Conditional or performance bonds require the client to demonstrate a breach of the architect's appointment in order to make a claim. By contrast, a call can be made under an on-demand bond without having to show that the architect has breached the terms of its appointment. On-demand bonds are clearly much more risky from an architect's perspective but are, unfortunately, the type most likely to be required on an overseas project.

Third party rights

In the UK, architects are often required to provide collateral warranties or third party rights in favour of third party purchasers or tenants. Although appointment documents for overseas projects may not include equivalent requirements, you should check whether a third party purchaser or tenant of the project would be able to sue you even if you have not provided them with a collateral warranty. In many legal systems, an occupier or person with an interest in a building does not have to have a contractual link with an architect in order to sue them for defective design.

Overseas appointments often include liquidated damages provisions covering delay in completion of the architect's services or a right for the client to withhold payment if the services are not completed by a particular date or to the client's satisfaction. You should carefully review the payment and damages provisions in the appointment. If the client refuses to water them down, you should factor such considerations into your proposed fee and programme for completion of the services.

Care should be taken in relation to the appointment's provisions for dispute resolution. Claiming payment in courts in far flung corners of the world can be complicated and time consuming. In view of this, appointments for overseas projects often include arbitration provisions (see panel). In general, it can be easier to enforce an arbitrator's decision than the decision of a court in a foreign jurisdiction.

While taking on work in a foreign jurisdiction can be an exciting prospect, architects should be particularly conscious of the terms of their appointment and ensure that they take advice on foreign law and obtain their insurer's approval before signing up. ●

Angus Dawson is a partner at Macfarlanes

In many legal systems, an occupier or person with an interest in a building does not have to have a contractual link with an architect in order to sue them for defective design

CONTRACT AMENDMENTS

Arbitration is an alternative form of dispute resolution to going to court. It is a private method of dispute resolution under which an arbitrator, or panel of arbitrators, decides the dispute in question. Subject to limited grounds of challenge, the decision of the arbitrators will be final and binding on the parties. The procedure for the arbitration can be agreed between the parties or set by the arbitrators, meaning that the proceedings may be very similar to court proceedings or, conversely, may be much simpler. The key benefit of arbitration provisions on overseas projects is that the decision of the arbitrator or arbitrators is, in general, much easier to enforce overseas than the decision of a foreign court. The arbitrators will usually have the ability to determine who should be liable for the costs of the arbitration.

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Maria Smith

Dear Diary,
Today I found out that I am shortlisted for that school prize I told you about last month: the You Are Youth Award. I feel elated. (That's one of the words on my vocab list that I have to use in a sentence this week so there, I did it!) Actually, 'elated' isn't quite the perfect word for this feeling. Maybe I will feel elated if I win, but I know I won't win so actually I feel more like a mixture of elated and humiliated, like when Jenny Parsons told Lizzie Childs that Aiden Sudbury was considering asking me to be the one he made Lizzie jealous with. (Obviously he ended up fake kissing Julia Roding in front of Lizzie and then Lizzie and Jenny locked Julia in a bog stall and hit her with the spikey side of a hairbrush whenever she tried to come out.) Anyway, I know that being shortlisted is supposed to be an amazing thing and I know this because my mum rang my grandma on purpose so she

could brag, but to me it feels more like impending mortification. I can't even believe how mortified the others who went in for it must have been when we were all called into the headmasters office for the announcement and only five of us were shortlisted. Jeez! At least it's not as bad as that time I got that special prize from the physics people about getting good marks in my physics exam for a girl. That was so embarrassing because there were boys in the class who got higher marks than me (only 2% though) but me and Laura Sharpes were the ones who had to stand on the lawn and have our picture taken. At least I got higher marks than Laura Sharpes. She must have been really embarrassed. I talked to my cousin Brianna on the phone last night about the prize and she told me that I was 'anticipating feeling rejected'. Did I tell you before that my cousin is studying psychology? It sounds like a great course because they watch TV programmes and then analyse the characters, which is what she used to do all the time at home, so she must be doing very well at university. I've thought about doing psychology but I think it's just too risky for me to do something with so many words so I'll probably just do architecture because I'm the only one in the whole school who's doing triple science and art and they had to manually enter my timetable because even the school computer didn't understand why anyone would want to do triple science and art. I think Brianna is right about the 'anticipating feeling rejected' theory. I wonder who off the TV she learnt it from. Probably somebody that started secretly going out with someone but didn't tell anyone about it because they knew they were going to get dumped soon anyway. I also think this is worse because I actually had to apply, which is already embarrassing. I know I had to apply for the Really Important Big Achievement award last term and then I got it and everyone was really happy for me, even my grandma except that she said I didn't understand the meaning of hard work, but there were two important differences with that prize. One: I really didn't think I would get it, at all, and everyone knew that I was only entering for fun and that it was a bit of a joke that I even won it and everyone knows that Robert Cook should have won it and the only reason he didn't was because Mr Casper was judging it and he hates Doctor Cook who is Robert's dad. Two: there was no shortlisting with that prize, just entering and then winning. This is

I feel like a mixture of elated and humiliated, like when Jenny Parsons told Lizzie Childs that Aiden Sudbury was considering asking me to be the one he made Lizzie jealous with

important because I never had to have people looking at me and wondering why I was shortlisted and trying to think of something to say, like 'I actually think you have a really good chance', or 'it's really great to be shortlisted'. Brianna got a prize once for an essay she wrote about her dad's 'issues' (Brianna's dad is obviously my uncle) but when her parents found out about the prize her dad was really angry because that is family business for talking about at family meetings and not for 'advancement'. I know all of this makes me sound really immature because I should be happy but I think prizes make everyone immature because winning a prize is like your Grandma just saying, 'Congratulations!' instead of, 'Well done, that's really good for you. You're lucky that that Robert boy got glandular fever and wasn't in school this term.'

Love, Me ●

Maria Smith is a director at Studio Weave Studio Weave is shortlisted for the Young Architect of the Year Award

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3: Culture

Adapt and Survive

Why the Tate Britain revamp is well worth a deco



Hugh Pearman Editor

We all like our architectural moments. Those times when we look at a new building and go: that wasn't what I expected, at all. That's... different. These moments, in recent years, have come all too seldom. There has been a distinct lack of manifesto-led, dogma-driven, table-overturning or just stop-in-your-tracks original architecture. Perhaps we are sated. With even the maverick likes of postmodernist FAT now accepted as mainstream, with Will Alsop strangely quiet, with OMA making the preposterous routine, with Central Asian regimes buying into Zaha/Schumacher parametricism, Malaysian developers building dRMM in Battersea, and the Stirling Prize won by a restored castle – what's next, sensation-seekers? I've pondered many possibilities recently but there is one development I really did not see coming: the revival of Art Deco at Tate Britain.

One project does not make a movement, true, any more than Caruso St John previously restarted Victorian polychromy or Arts and Crafts, two of its parallel enthusiasms. And its Tate Britain project (page 10) is a lot more than just Deco. It's an intellectual exploration

of commercial classicism, proto-modernism, Swedish Grace, and, yes, a large dollop of what, as discussed in our 120th anniversary issue last month, the ageing Lethaby in 1928 called 'jazzer jump'. All I can say is – go and use the new Tate Britain spiral staircase and you'll start looking for flappers and Bright Young Things. Monochrome it may be, but it could almost be a Poirot set. I could go on and on about details such as glass inserts in the top balustrade, the sense of a spreading peacock's tail that the floor design evokes – but let's switch to the new furniture upstairs, which is a fascinating fusion of styles trembling on the very cusp of tradition and modernity.

So, Tate Britain is indeed one of those interesting architectural moments, perhaps unlikely to be widely imitated, and too costly for most to be able to achieve this sumptuous quality. Just look at the double-curved opal glass panels in the spiral stair balustrade as it descends, and your eyes will turn into dollar signs. Remember, one of the things that did for commercial postmodernism in the 1980s was that it looked shoddy from the start. Not this.

But it tells us something else, something more general, does the new Tate Britain. It tells us lots about the interesting coming-together of 'heritage' and modernism – something also touched on by Sir Terry Farrell in our discussion with him of the Farrell Review into architecture (page 48). He takes the line that the 'us and them' attitude that has prevailed since the 1960s between the old and the new has now largely vanished. One can think of plenty of exceptions, but he has a point: both Witherford Watson Mann's Stirling-winning Astley Castle, and now Tate Britain, present an architecture that talks the language of the old rather than acting as a foil to it. Architects are increasingly interested in the best ideas of the past and in the idea of architectural continuity, which also happens to chime with enlightened re-use rather than demolition. We might just be entering the era of Enlightened Adaptation. ●

I've always had this interest in providing answers if possible

– Terry Farrell
p48

Don't make us feel benighted and Boeotian. Oh dear, this periphrasis must be catching

– Exchange
p54

Use the new Tate Britain spiral staircase and you'll start looking for flappers and Bright Young Things. It could almost be a Poirot set

Out of this world

Herbert Wright comes back down to earth



Herbert Wright

German practice ZA Architects recently announced designs for a Mars base. Essentially an underground cave hollowed out where the planet's extensive basalt has formed hexagonal columns, it would be built by robots. Basalt fibres spun in situ would span the place and basalt column stubs would make handy stools for astronauts. Aha, I thought when I saw this, here's an example of vernacular architecture. It uses not just local material, but local working traditions too. This means robots which, with their infinite boredom thresholds, have been pottering about on the bleak red planet since 1975. A vernacular scheme must be so much better than hauling in 'alien' architecture, involving say glass or steel... or canals.

Canals, of course, were what astronomer Percival Lowell thought he saw on Mars, and from 1895 he divined a fantastic infrastructure plan for an entire civilisation, covering an area 10 times greater than Siberia. He thought the Martians were battling planetary drought with a complex network of canals, bringing water down from the poles. Even then, many knew that what Lowell painstakingly mapped

A picture illustrating the scheme on the OMA website, where a circle of men sit round a vast table below a halo of lights and big maps on screens, is actually the War Room in Kubrick's 1964 film *Dr Strangelove*

was all in his head, but its ambition finds echoes with later giant engineering schemes, such as China's current river projects, which include the Three Gorges Dam and its planned 3,000km overland connection of the Yangtze and Yellow rivers, all to address a severe national water crisis.

A far more sustainable scheme of similar scale was put forward in 2010 by AMO, the think-tank arm of OMA. Its Roadmap 2050 proposed to make Europe virtually carbon-neutral by developing renewables big-time and directing energy from naturally seasonal sources across a pan-continental smart distribution grid. A picture illustrating the scheme on the OMA website, where a circle of men sit round a vast table below a halo of lights and big maps on screens, is actually the War Room in Kubrick's 1964 film *Dr Strangelove*.

Dr Strangelove himself had contingency plans for surviving the film's ultimate Cold War nuclear device, the Doomsday Machine. He advocated living underground, with 10 women to each man to repopulate the planet. Perhaps, somewhere in AMO/OMA's Roadmap team, there is a similar messianic *Strangelove* figure. (No, I'm not suggesting anyone in particular). Nowadays, the Doomsday equivalent is climate change reaching a tipping point, accelerating to runaway pace and rendering the Earth's surface uninhabitable. *Strangelove's* ideas for enforced repopulation would be untenable now, but living underground is worth a try – though comfort levels would need to be high. This may be why OMA is working on the new Design Museum in Kensington – it puts them near some of the biggest and most luxurious basement extensions on the planet, from which much could be learnt.

Some say vernacular architecture and architects are mutually exclusive – a hutong, an igloo or a half-timbered Tudor house came not from architects' drawing boards. Is a return to the vernacular, with low embedded energy, high thermal performance and unpretentious comforts, a Doomsday machine for architects? French designer Gilles Perraudin, who rediscovered local limestone and traditional methods to create an extraordinary but contemporary portfolio, told an Oslo conference in October that 'I am more a builder than a thinker'. Clearly, there is more future in getting hands-on with what Earth already offers, than with fantasies from Mars and beyond. ●

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

OFFICE AFFAIRS

Would an architect called Jones ever call their practice 'Jones + Possibly Co-habiting Lovers'? Maybe not, but the implication crept in when the English language slid another word – in this case 'partner' – away from its original meaning. Back in the days of Richard Seifert & Partners, the term described a precise business relationship. Maybe the new meaning does too, but the intimate element is new. It's no use fighting the way words change, and it's often for the better – 'gay' has found pride and power in its new meaning, for example. But just be careful asking Jones how many partners he/she has in the practice, especially during the frisky Christmas party season.



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Crossing continents

Despite the UK's D&B, metric dimensions and elegant regulations, San Francisco's opportunities were irresistible

Mark Hogan

I arrived in London in the trough of the 'Great Recession,' moving from foggy San Francisco in the summer of 2009 and ready for a change.

While I already knew a number of people in London and had heard horror stories about the state of the economy, nothing prepared me for sending out 80 CVs to get two interviews. I finally found a contract position working on a design-build primary school for a medium-sized office through an architect I met at a meeting of the American Institute of Architects' UK Chapter. The design-build form of contract was not something I had encountered before; I was used to frequent contact with clients, and was surprised to learn that we could contact the head teacher of the school we were designing only through the contractor. At the same time, I was impressed with the UK's clear-cut building regulations compared to the confusing legalese of California.

The biggest adjustment to working outside the US was the metric system, which I enthu-

I was surprised to learn that we could contact the head teacher of the school we were designing only through the contractor

siastically embraced. I remember showing a colleague in London drawings I had brought from the US; she couldn't imagine why anyone would dimension a building with fractions.

After a few months I moved to Skidmore Owings & Merrill to work on an ambitious scheme for a corporate headquarters in Geneva. SOM's London office brought me in to implement BIM software. The weekly summer softball game in Regent's Park was a nice reminder that we were in London as we worked long hours on a very complicated project in a huge international practice – though high expectations for my American softball skills went mostly unfulfilled.

I returned in 2011 to California, and the practice I had left two years earlier, David Baker Architects. The economy had picked up in the Bay Area. Demand for rental housing was soaring and I found myself doing high quality architecture closely aligned with landscape architecture and good urban design.

After a few years back in the Bay Area, I'm taking another big step – starting a practice doing a mixture of small architectural projects for my own clients and BIM consulting for larger firms. The experience of working abroad on a variety of project types and working in other countries has made me more confident in approaching new ventures, and I was able to use some of the connections I had made in London to find consulting work in San Francisco.

I loved London, and would like to return someday, although opportunities to work for myself would be limited due to the difficulty of obtaining architectural licence. While the educational system is very similar, professional licences in the US are managed at state level which has made reciprocity agreements with other countries nearly impossible. Having taken a multi-year internship and nine exams to become licenced in New York, followed by an additional exam for California, it is difficult to imagine jumping through the hoops again.

I miss the level of academic discourse in London, dry British sense of humour, steady stream of interesting cultural events and proximity to mainland Europe. But it seems easier for smaller practices to become established in San Francisco and middle-sized firms can compete for larger projects more easily here than in the UK. On top of that, the fantastic outdoor scenery and proximity to both ocean and mountains in California is a huge draw. ●

Mark Hogan was associate at David Baker Architects before setting up his own firm this year

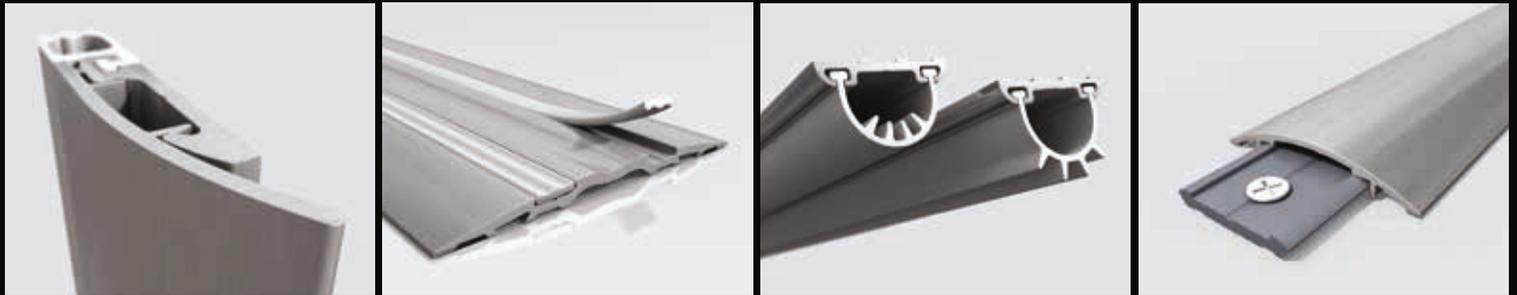
HOME ECONOMICS

Housing affordability is as big an issue in San Francisco as it is in London. A question I hear a lot lately is 'Why can't developers build housing for the people who need it most instead of for the rich?' A 640ft² apartment in a five-storey 100 unit wood-framed building with a concrete first story (very common in San Francisco) would cost nearly half a million dollars to build – including land costs but excluding profit or construction financing. A household earning the median San Francisco income of \$73,000 only qualifies for a \$310,000 mortgage. We need to bring costs down.

Left Tassafaronga townhouses in Oakland (with David Baker Architects) include affordable housing, green pathways, pocket parks, and open spaces. Homes are certified to LEED Platinum standard.



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Key strategies will show clients how architects add palpable value



Stephen Hodder

A priority of the Institute's five year 'Leading Architecture' scheme is client engagement: we will stimulate demand for architecture that delivers economic, social, and environmental value. It has three objectives: develop a coherent and effective programme of client support and influence; gather and share evidence-based data and examples that demonstrate to clients how working with architects achieves better outcomes; provide members with researched insights into the changing needs of major categories of clients so members can shape their services accordingly.

We have made a good start with the establishment of the RIBA for Clients initiative and the appointment of Linda Stevens as head of client services, and a strategy which Council debated in September. But what does this mean in real terms?

The RIBA's services for clients include the Find an Architect and Client Adviser areas of the website, backed by a Personal Chartered Practice Referrals service and client helpline. We manage the Competitions service and issue various printed directories of RIBA members and chartered practices.

Processes can always be improved, and I have asked RIBA councillor and competition award winner Martin Knight to chair an RIBA Competitions Task Group

Find an Architect

Since 2007, the RIBA has seen client enquiries to the referrals service drop from over 4,000 to just 762 last year. Of course this reflects the economic downturn and a move towards enquiries via architecture.com, but the promotion and convenience of this service to clients could be improved. It is being completely re-configured for relaunch in April. Chartered practices are being contacted to review their profiles, which I urge you all to update before the launch. The next piece of work will seek to promote Find an Architect to would-be clients and direct more of them to architecture.com.

RIBA competitions

I have been both a competitor and an assessor of RIBA-managed competitions. I understand the concerns of architects over the energy and resource required for many competitions. But I also believe that the RIBA competitions service runs a fair, efficient and competitive service for both the profession and clients. Indeed, this is the feedback I have received from clients who have used it. But processes can always be improved, and I have asked RIBA councillor and competition award winner Martin Knight to chair an RIBA Competitions Task Group. Its role is to review competitive selection processes in the UK, evaluate European models and develop ideas to improve the promotion and provision of design and team selection competitions in the UK, and develop new guidance for clients and competitors.

Client Liaison Group

I have set up a Client Liaison Group, chaired by Nigel Ostime from Whiteroom Architecture, to find out more about clients' views and needs. We have identified three growth sectors to start with: housing, contractor-led procurement and retrofit. Roundtable discussions and one-to-one interviews will start in the New Year; to listen, receive external perceptions of our profession, and ultimately identify the tools needed to successfully promote architectural services in these sectors.

These are three of the many deliverable strands of work within RIBA for Clients.

Over the next two years of my presidency, I am determined to support members and to focus the RIBA on optimising the economic and professional climate in which we are all working. I would like to hear your views. Please email me at president@riba.org.

INTERNATIONAL INQUIRIES

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He's a knight of the realm, but the ambition and controversy that have also characterised Terry Farrell look set to surface in his government-commissioned review of architecture

Words: Hugh Pearman Photograph: Carol Sachs

Ideas man

'I've been doing a plan for London and the South East,' says Terry Farrell. 'How long is it since anyone did that?' And he draws another one for me, on a notepad. It comes out as a bit like a star with rounded points. Essentially a number of finger-diagrams, joined. Farrell is talking about London's airports and the fact that you cannot just consider them in isolation. You have to consider how each proposal – Gatwick being the one he is associated with – affects everything else. 'I've got in it the Thames Gateway as parkland, not as an airport.' He says. Cards on the table there, then.

What might seem to be a form of megalomania in anyone else comes over, in Farrell's soft-voiced delivery, as merely a pragmatic response to a situation. 'I've always had this interest in providing answers if possible,' is how he puts it. This all started when he first got into the alternative-plan business, typically backing local groups and conservationists by

drawing up more considered proposals to the big-money comprehensive redevelopments then in vogue. He got chided by the RIBA for this in those more strait-laced days, he recalls, on the grounds that he was setting his schemes against those drawn up by architectural colleagues. My, how things have changed.

Sir Terry Farrell, now 75, is many things at once, and has gone through many phases. There's the ambitious young architect, working for London County Council, who went to the Tokyo Olympics in 1964 and whose photos of it appeared in the first-ever colour issue of the RIBA Journal. There's the sometimes controversial mid-career architect, who – having taken part in the pioneering days of high-tech with former partner (and now fellow knight) Nick Grimshaw – split from him and went the postmodern route in 1980. That's when he announced a sea-change in British architecture with big fat glass-fibre eggcups on top of his



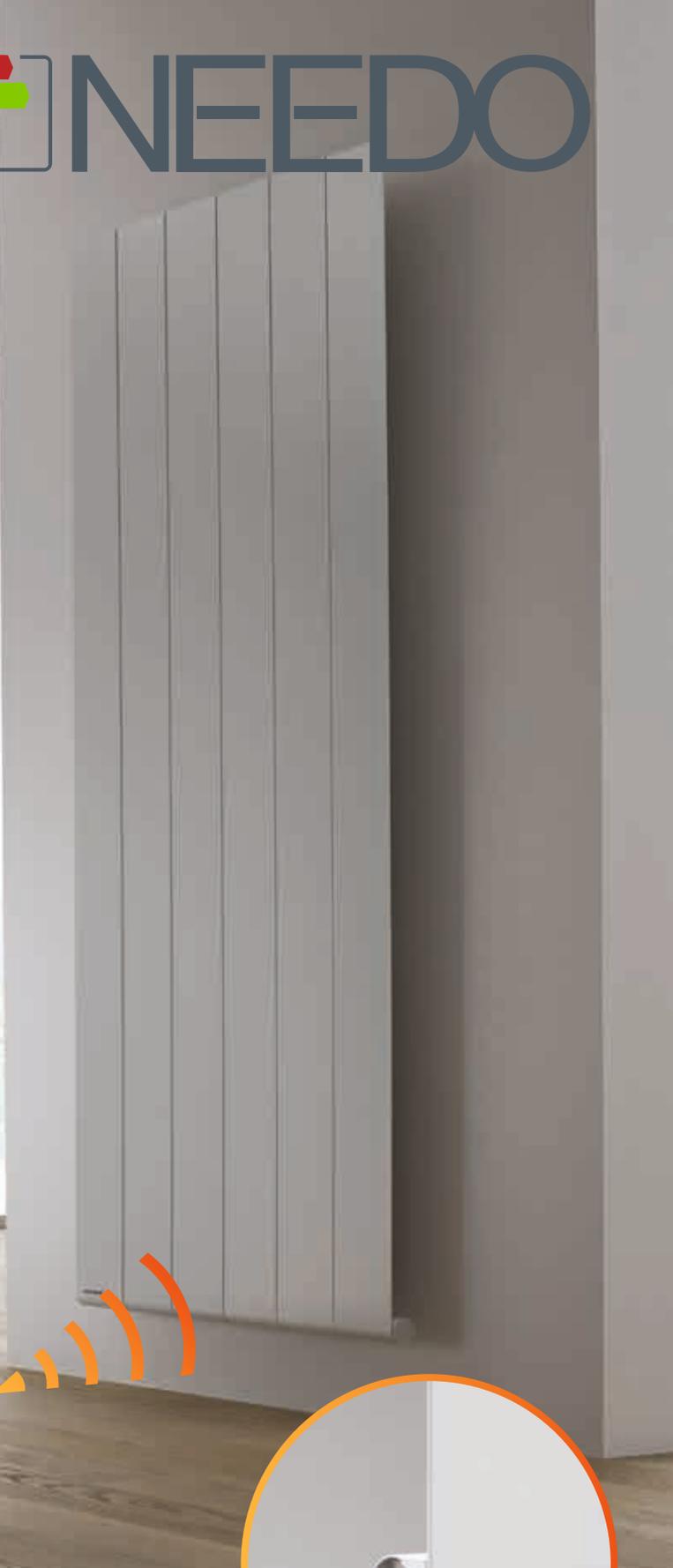


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TV-AM building (a low-budget industrial conversion) in London's Camden Town.

However, there is also Sir Terry, master-planner and adviser to the great and the good. So what we're talking about today sidesteps single buildings and style, though that gets a mention ('You could say there's been a re-assimilation of modernism,' he reflects at one point, 'But style is not now so clearly fashion-based. Not so haute couture, so top-down.')

The discussion takes place in a typical mid-period Farrell conversion. His office and apartment are in the former Palmer aeroplane components factory in Hatton Street, Marylebone. Always one with an eye for a property deal, he paid £10 a square foot for the factory in 1985, sold off parts for development, and kept chunks for himself and his firm. We meet in the idiosyncratic setting of his famous, creatively-cluttered apartment, next door to the office. The main subject of conversation is the Farrell Review – the one instigated by architecture minister Ed Vaizey, examining the state of British architecture today and recommending a way forward. Farrell will publish his report in January.

Surprisingly, the government is contributing only to its printing costs. Farrell has had to fundraise for it, quite apart from supplying his own time and that of others in the practice (including his son Max) and his panel of 11 experts. This will give it some independence of spirit, he believes. And if the government shows signs of parking the Farrell Review out of sight, he says he will publish it independently.

There will be four main parts to the Farrell Review and a coda, he reveals, each in turn comprising two parts. The first, 'design quality', is about widening the base, aiming for a standard of 'good ordinary' architecture in the likes of mass housing; and 'stretching the top' to apply standards from the top of the profession more widely. Farrell likens this to chef Jamie Oliver's campaign for better school meals.

'Economic benefits' looks both out to the global market, and at inward investment in the UK. He points to overseas financing of high-end offices and housing here, not to mention infrastructure. How best can good architecture feed into this?

'Heritage', finds Farrell, is increasingly a synthesis of old and new, the 'us and them' battle lines of the 1970s and 80s effectively dissolved. Why is there still both English Heritage and Cabe, he wonders, sometimes taking different positions? And he will take a punt on

Farrell has had to fundraise for the review, which will give it some independence of spirit. And if the government shows signs of parking it out of sight he says he will publish it independently

the 'heritage of the future' – a materials heritage, buildings seen as a sustainable resource, not demolition fodder.

Finally comes 'education and outreach'. The first part of this will deal with reform to the architectural education system, aiming to shorten and diversify courses to reduce the mismatch between the high cost of a long education and the generally low financial rewards of the profession; the second part will be about educating the public and other professionals.

A more general coda to the review will consider architectural policy as an almost Platonic entity. Farrell believes it shouldn't be confined to a particular party – as New Labour's Urban Taskforce was – but should be generally accepted by all. 'It could be virtual,' he suggests, meaning that the keeper of the architectural flame is not one entity, but something to which all interested parties contribute to and develop all the time.

During the discussion Farrell throws out many other tantalising titbits. Today's long architectural education is supposed to produce architects who can take on any task, he says – but is actually increasingly specialist, and cross-discipline. Why not have a general foundation year followed by a short specialist course, as many art schools do? This leads to a trickier subject still – protection of title. What does 'architect' now mean, given that since the Renaissance, architects – who once designed and supervised pretty much everything in the built environment – have shed more and more of their function to others? 'They've backed themselves into a role which is a tiny part of what they once did.' After all, says Farrell, it's easy enough to find examples of other European countries which have shorter and more diverse courses, no legal protection of title, which still produce very fine architecture and where the profession is highly regarded.

There speaks Farrell, the architect-planner who, like certain others of his generation, can apparently tackle any project on any scale. Such people are a product of a particular post-war system of education and public patronage reflecting a society now largely vanished. It's precisely because of this that he knows things must change. But he's upbeat. 'Architects can join things together,' he explains. 'Their ability is to connect up the parts.'

I suspect the Farrell Review will upset more than one apple cart. But can we go on as we are? Nobody in their right mind would agree to that. ●

FARRELL AND OTHERS

The Farrell Review is not just Farrell. He heads a panel of 11 other experts on architecture and the built environment: Peter Bishop (urban planner), Alison Brooks (architect), Alain de Botton (commissioning client), Hank Dittmar (Prince's Foundation), Jim Eyre (architect), Thomas Heatherwick (designer), Nigel Hugill (developer), Lucy Musgrave (urban design consultant), Robert Powell (arts regeneration expert), Sunand Prasad (architect) and Victoria Thornton (public engagement).

Peter Eldon Jones

1927–2013

Tireless local authority architect behind such great London schemes as the Thames Barrier and the restoration of Covent Garden Market



Architect and town planner Peter Eldon Jones died on 26 September. He had been active all his life, and never retired.

Peter was born on 11 October 1927. His mother was born a Buchanan and instilled in him a love of Scotland. His father, Wilfrid Eldon Jones, had spent the Great War in India on the north-west

frontier and in Mesopotamia, and one year before his son's birth took over a business importing goods from Persia. In 1937 he joined the Admiralty and became a civil servant until he retired. His father taught him both a sense of public duty and an adventurous and entrepreneurial drive.

Peter left grammar school and, declared unfit for active duty, enrolled at Kingston School of Art around the time of the D-Day Normandy landings to study architecture. Philip Powell taught at Kingston, and Peter worked at Powell & Moya during his holidays. After graduation in 1950 he joined the practice, working on the UK's first new post-war hospital, in Swindon, and on schools and private houses until, in 1954, he joined the architects' department at the then London County Council. The LCC was the place to be for ambitious young architects in the 1950s and beyond.

By 1960 he was deputy schools architect, and in 1965 town development architect and planner responsible for development and expansion, some examples being Thamesmead, Andover and Thetford.

By 1982, aged 55, he had been education architect to the Inner London Education Authority, was director of architecture and superintending architect of all metropolitan buildings at the Greater London Council and Inner London Education Authority, responsible for and to 2,000 professional and 500 operational staff, and was an external examiner at Kingston, Westminster and the South Bank schools of architecture. He also was made a

Freeman of the City of London. The beautifully restored Covent Garden Market opened in 1980 to huge acclaim and has proved a stunning commercial and architectural success. The Thames Barrier, the world's second largest moveable flood barrier, was opened by the Queen, with Peter in attendance, in May 1984. In 1986 the GLC, and with it the Department of Architecture, was abolished.

Peter busied himself as the national director of ASHTAV – the Association of Small Historic Towns and Villages of the UK. He was a consultant to the Department of Education, advising architects on their designs for schools.

He was vice president at the RIBA from 1985–86, and on the RIBA Council and chairman of the Membership Committee from 1985–88.

Peter had married Gisela Marie von Arnswaldt in 1954, when the first of many private jobs was on the drawing board – his own house. Single-storey, built in an orchard, and with a spacious and comfortable living area, the house both followed and was the research for guidelines laid down in his only publication as an author, a short book published in 1956 called *Good House Design*. In the same year the *Homefinder House Plan Book* was published containing 20 designs by different architects. Numbers 1 to 19 were traditional houses but number 20 was a flat-roofed, light and spacious modern house by Peter.

Peter was an avid reader and a connoisseur of films, and had a keen interest in history. He was an accomplished draughtsman and later painter. All his life he displayed a keen sense of humour. He was a quiet, kind, lovely and loveable man. He was very proud of his last project, for Halford School in Shepperton: a theatre, a sports hall, and especially the arts and music centre – named The Peter Jones Centre and a lasting legacy to him.

He had three children from his first marriage, Christopher, Andrew and Hella, and two step-children, Angus and Elizabeth, through his second marriage to Claudia Milner-Brown, née Laurence, whom he married in 1985.

He is survived by his first wife Gisela, his wife Claudia, his children and step-children, and eight grandchildren. ●

Andrew Henning Jones

IN MEMORIAM

FREDERICK ROY BREALEY
ELECTED 1962, ROMSEY,
HAMPSHIRE

GRAHAM SIDNEY EXCELL
ELECTED 1962, SWINDON

JOHN HOWARD PENTON
ELECTED 1965, ST ALBANS
HERTFORDSHIRE

ALEXANDER JOHN RANKIN
ELECTED 1965, CANADA

DENIS GEORGE PEARSON
ELECTED 1967,
WELLINGBOROUGH, NORTHANTS

**THOMAS JOHN SMITH
DONNELL**
ELECTED 1979, CRAIGAVON,
COUNTY ARMAGH

YAHYA CASSUMJI MERCHANT
ELECTED 1932, INDIA

**JAMES RICHARD MIDDLETON-
STEWART**
ELECTED 1990 SHERBORNE,
DORSET

HEATHER MARY SMITH
ELECTED 1990, BANCHORY,
KINCARDINESHIRE

PAUL TRUMAN
ELECTED 1998, EASTBOURNE,
EAST SUSSEX

NOSHIR NAOROJI MEHTA
ELECTED 1946, INDIA

ADAM JULIAN WARDLE
ELECTED 1998, STOKE-ON-TRENT

CAVASJI K BHEDWAR
ELECTED 1935, INDIA

BHICAJI EDULJI DOCTOR
ELECTED 1934, INDIA

GEORGE ROBSON
ELECTED 1935, YORK,

**SHANKERRAO HARISCHANDRA
PARELKAR**
ELECTED 1933, INDIA

HOMI NAUSHIRWAN DALLAS
ELECTED 1935, INDIA

NOEL EVAN CAMPBELL
ELECTED 1946, COLERAINE,
LONDONDERRY

IAN ARCHIBALD MUNRO
ELECTED 1947, INVERNESS

JOSHUA MOSES BENJAMIN
ELECTED 1947, INDIA

**THOMAS FREDERICK ALSTON
MANNING**
ELECTED 1951, CASTLE CARY,
SOMERSET

JACK WHITTLE
ELECTED 1946, CHESTER

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Exchange

Small point

As I might have been the academic who told Jan-Carlos Kucharek about the George Gilbert Scott drawing of St Pancras station with the minute writing in a lecture (*RIBA* November 2013, p85), perhaps I could cast more light on this little known and rather obscure matter.

The late Charles McKean, then secretary of the London Region Environment Group, told me about this minute writing. He said it was in the brickwork and had been discovered by someone in the RIBA Drawings collection. He told me this half a lifetime ago after several glasses of single malt, so it could have been in the clouds of an etching.

In those days the drawings were rather inaccessible, but today they are all in the V&A so it should be much simpler to verify.

Congratulations to Jan-Carlos on his memory. At least something in my lectures got remembered!

Sam Webb, Canterbury

Number's up

In the rural north-west we are still struggling to maintain a steady flow of small works to keep us afloat and drool with envy at the slick responses to massive budgets offered to our more advantaged southern colleagues.

Zaha Hadid's fabulous extension to the Serpentine Sackler Gallery (*RIBA* November 2013) is a case in point but I'm struggling to make sense of the In Numbers schedule. I'm assuming you meant to say the gross internal floor area is 1,566m² and that, by dividing the total cost of £14.5m by this area, you would arrive at a cost/m² figure – a staggering £9,259/m² (strangely missing).

Let's hope the confusing statistics were merely a mistake and that gallery visitors can afford a hefty premium on their lunches.

Ted Fletcher

Thanks for your correction: you are quite right
– Ed



I know I wrote to you before but I wanted to say again how much I like the look of the new RIBA Journal. But there is much more; the content is just remarkable. I love it.

John Assael

Language barrier

It seems a great pity that critiques of new developments use words and phrases that I expect 90% of us jobbing architects find incomprehensible. Take Eleanor Young's pieces in the 120 years celebratory *RIBA* (November 2013). Do we all know the meaning of 'swales'; 'polder'; 'etiolated'; or 'diachroic'? Or try 'gabled volume' or 'dystopia suburban experience'!!

Can we please have articles written in plain English. Your contributors may be academics but don't make us feel benighted and Boeotian (sorry, uneducated and stupid). Oh dear, this periphrasis must be catching.

Lionel King

Written evidence

Regarding your legal piece on contracts in writing (August 2013), I wonder if you're not missing something. The courts ruled that in the case of *Hamid v Francis*, the contract was partly oral, partly in writing, so your recommendation that contracts always be in writing doesn't preclude unrecorded (or perhaps unREFERRED) discussions still being contracted, does it?

In that case, why is it better to use written contracts?

Peter Dew

Content discontent

Presuming the self congratulatory back slapping on the revised magazine format has subsided, the content should come into focus.

For example, the four Manser Medal buildings reviewed in '1: Buildings' (*RIBA* September 2013), were little more than Sunday supplement photographs accompanied by verbose descriptions made necessary by a complete lack of related plans. A bit like being expected to judge a book by its cover and hopefully not to be repeated!

BW Collins, Edgware, Middlesex

Only a line from a stranger to thank you for the great pleasure and stimulation of your November issue.

Jan Morris (Hon FRIBA)

The new layout of the Journal has clarity and flexibility, and is a welcome and courageous departure from the ubiquitous A4 format. And I like the matt paper too!

David Thomas



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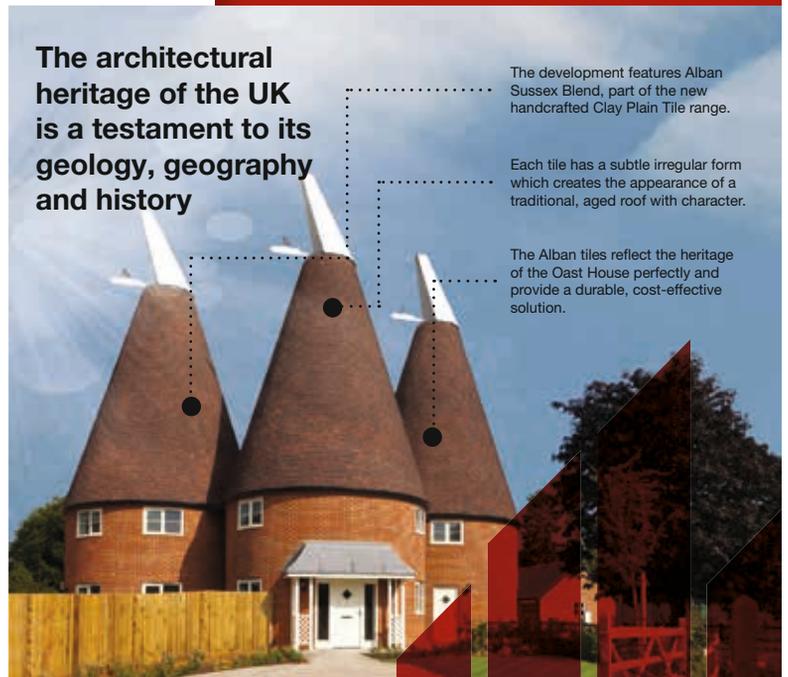
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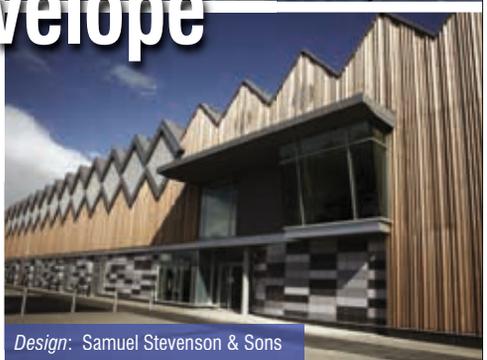
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Wood Awards

2013



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Judges and sponsors

Nobody needs to make the case for wood in architecture any more, given the proven durability of the material over centuries, the technological advances which are now opening up new construction methods and aesthetic possibilities for architects and builders, and its ecological credentials – after all, this is a building material palette of enormous variety that is also a crop, planted and harvested in sustainable fashion.

So one's attention turns instead to the creative way architects now use wood in their buildings. This year's winners and contenders in the Wood Awards demonstrate a new confidence. There is no longer necessarily a perceived need to shout a building's woodiness from its rooftop: where one used to encounter lots of examples of masonry buildings given little more than a superficial timber cladding, now the reverse is often true: buildings of structural timber clad in other materials, especially if locally-sourced. Timber also lends itself naturally to prefabrication, thus allowing savings in construction time as relatively large components – flat or volumetric – are delivered for rapid assembly. Given all this, plus the increasing ambition and growing size of commercial buildings exploring its properties, it's clear why architects love it.

As these awards demonstrate, wood operates at all scales from a finely-wrought piece of furniture to an entire building. One of this year's entrants won in both the Small Projects and Special Award categories, with designs best described as sculptural.

When exposed, however – externally or internally – timber has that particularly empathetic quality that stems from its origin as a living material. It is warm, it ages well, it has excellent acoustic properties. It's no surprise that it is so widely used in concert halls and churches, or to provide a more comfortable domestic environment than less workable and adaptable materials. So the Wood Awards 2013 are anything but niche: welcome to the progressive mainstream.

Hugh Pearman

Editor, The RIBA Journal



Cover image Bishop
Edward King Chapel,
Ripon College Oxford,
by Niall McLaughlin
Architects

Wood Awards – Buildings



This was another bumper year for the Wood Awards, with 318 entries spanning an enormous variety of projects. As ever, the shortlisting was the most agonising part of the judging. As in 2012, this involved circulating full details of all the entries to the judges who, over two weeks, each compiled their own shortlist. Combined, these then provided the basis for an informed, and sometime quite heated, debate as to which scheme should be selected.

There was a good spread of shortlisted building entries right across the UK. In no category was there an obvious winner. All the schemes we inspected showcased timber's versatility as a building material as well as a great pool of design and construction talent. Two things were particularly pleasing – the high standards of craftsmanship and, perhaps more importantly, the fact that we were able to give awards this year to some modest schemes where the selection of timber, design and workmanship have produced a splendid result on a tight budget. This must surely be the message these awards are designed to spread – that wood is a beautiful and economical material that can be used to great advantage in any building.

The Gold Award will come as no surprise to anyone who has visited the Bishop Edward King Chapel at Ripon College Oxford by Niall McLaughlin Architects. It is a glorious building to be in. Externally beautiful too, it is a serene space and it is a delight to sit on the fine curved timber benches. The judges were unanimous in agreeing to the Gold Award for this building.

It has been an enormous privilege, as well as being great fun, to be chair of the Wood Awards' judges for the last four years. I will certainly miss the debates with fellow judges and the very interesting site visits, but it is important that the judging panel is regularly refreshed – hence the reason for my departure. We have secured the services of exceptional judges, people at the top of their professions who voluntarily give a great deal of their time each summer. I am sure that the strength of the Wood Awards is highly dependent on their dedication and knowledge. I am confident that the awards are in excellent hands and will go from strength to strength.

Michael Morrison

Chair of judges, Wood Awards – Buildings

Winner

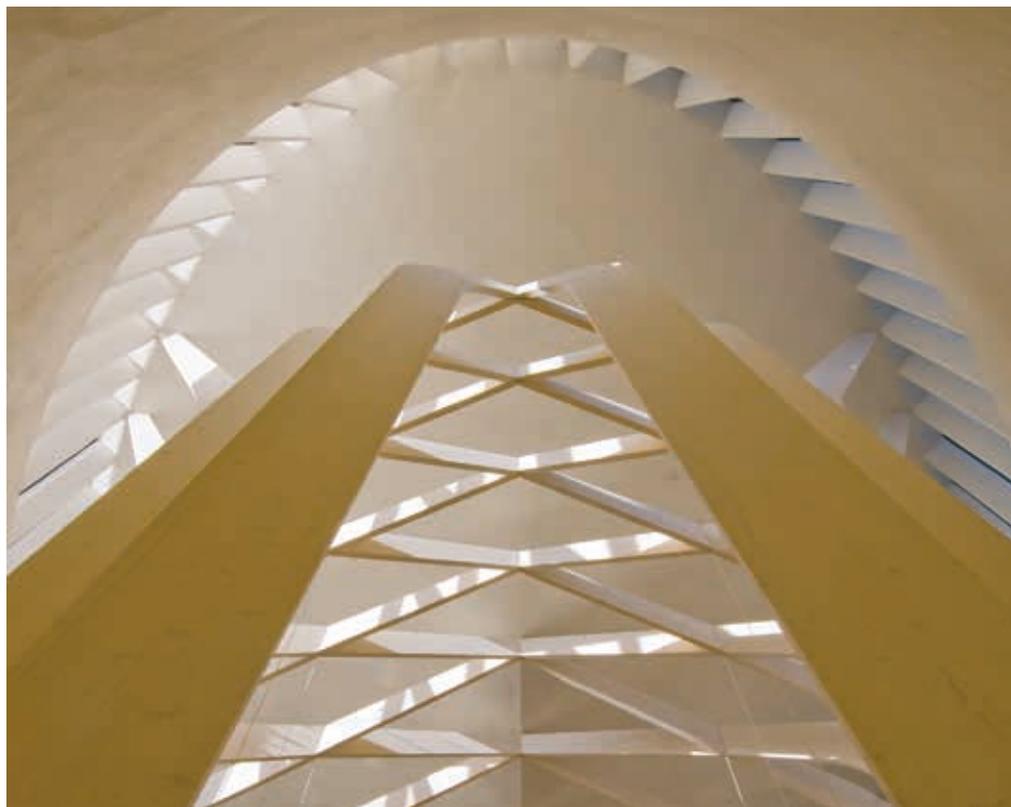
Bishop Edward King Chapel, Oxford

Few buildings achieve the sense of perfection of this small building, where stone dominates on the exterior and timber inside. The architect won a competition to design to a very particular brief, drawing on a poem by Seamus Heaney as inspiration for a building

that can rightly be described as poetic.

Ripon College wanted a building that could serve two communities: staff and students at the college and the nuns of a small religious order, the sisters of Begbroke. The chapel needed to accommodate the worshipping needs of both, and provide a separate space for the Sisters to recite their offices, a spacious sacristy, and the necessary ancillary accommodation.

At the heart of the architect's solution was the word 'nave', which denotes the central space in a chapel but derives from 'navis', Latin for ship. The result is an elliptical building with stone walls enclosing a light timber structure that supports the roof, raising it above the clerestory glazing. This makes the most of its position in a clearing among mature trees, on high ground with views over the surrounding countryside. →



IMAGES: NIALL MCLAUGHLIN





A self-supporting roof and internal frame act independently from the external walls. A minimal junction between the roof and walls expresses this. Supporting the roof is the timber structure, constructed of 60mm thick prefabricated glue-laminated sections that are treated with a two-part stain, giving a light whitewashed appearance. A specially designed steel connection was used at the crossing points of the vault to conceal the connection within the slender members.

Seating, which follows the curve of the ellipse, uses the same stain. In a deliberate contrast, the loose furniture in the chapel space, such as the altar, is made of European oak, drawing attention to its religious significance.

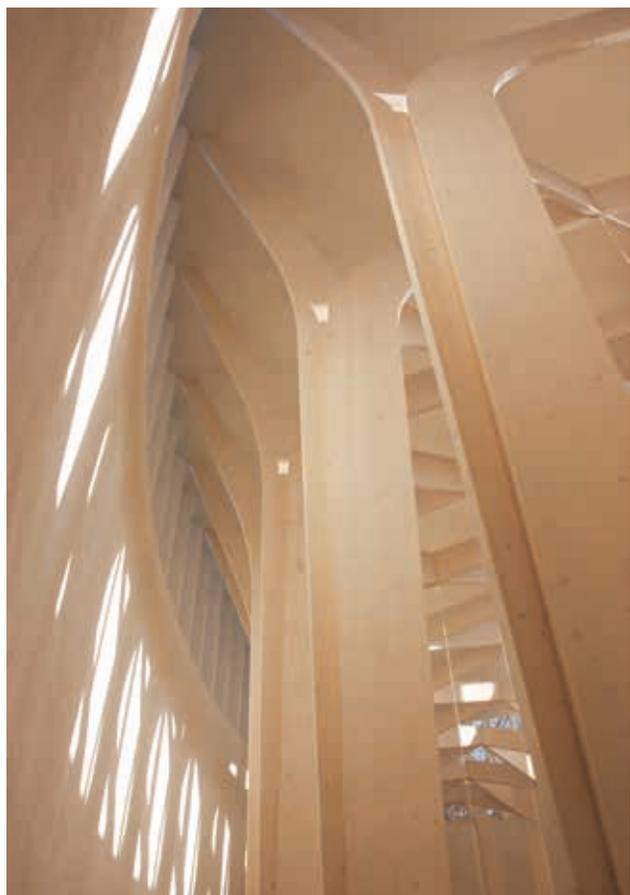
Enormous attention to detail throughout characterises the structure. Despite its slenderness, Cowley Connectors at the top of

Enormous attention to detail throughout characterises the structure. All the joinery is of the very highest quality

the main structure supporting the roof are virtually hidden. All the joinery is of the very highest quality.

The building has a sense of quiet contemplation and yet is in touch with its external environment, through either the views out or the rainbow patterns that the external louvres periodically throw across the white walls.

Solid and beautifully finished, the exterior suggests that there will be something special inside, but as one enters through the external oak doors, the result is still a surprise and a delight. The judges were knocked out by this building. Its soaring and elegant structure made it a worthy winner of the structural award – and its numinous quality, in which the timber plays a vital role, also made it the unquestioned winner of the Gold Award. ●



Building client/owner
Ripon College
Architect **Niall McLaughlin Architects**
Structural engineer
Price and Myers
Main contractor/
builder **Beard**
Joinery company
D Smith Joinery
Wood supplier
Cowley Timberwork
Other services
**Westside Design,
Synergy Consulting
Engineers**
Wood species used
**European oak,
American ash,
European oak glulam,
spruce glulam**

Shortlist



Abraham Darby
Sports and Learning
Community, Telford,
Shropshire
BDP



Living Link footbridge,
Waterbeach,
Cambridgeshire
Smith & Wallwork
and Cambridge
University Architecture
Department



Future affordable
housing,
Dunfermline, Fife
David Blaikie
Architects

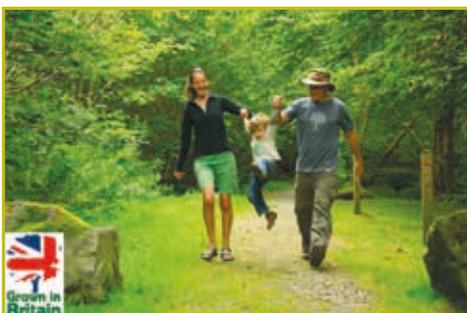
Company profile BRE

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BRE is delighted to support the Wood Awards again, which get better and better every year. As the UK's largest independent integrated research, testing and certification business in the built environment we see innovative structures and construction products daily. But we never tire of the creativity and clever use of materials that go into brilliant buildings. We work with partners to help ideas mature and develop to grow the sector - wood has a really bright future. Britain is fantastic at achieving in this field and the entries and shortlist of the Wood Awards are testimony to that.

This year we have seen the emergence of Grown in Britain – the movement to create demand for British wood products, to create a

fund to enable more woodland management, and to strengthen our country's wood culture. Grown in Britain has really captured the imagination, uniting under one umbrella our largest sawmills and our greenwood workers, mountain bikers and ramblers, our charcoal producers and our major contractors, our wildlife trusts and those concerned with the nation's health and wellbeing. It is rebuilding the economic engine of our forests. We are well poised to realise even greater social, economic and environmental benefits from our own woodlands and forests and also to build our wood culture which is good for all wood products. We look forward to next year's Awards and hope to see Grown in Britain featuring strongly in the shortlist. •



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How they did it

The diagrid roof barely rests on the walls of Bishop Edward King Chapel

Amid Oxfordshire's rolling fields and ancient trees stands Ripon Theological College, an Anglican seminary and its collegiate buildings, built of warm Cotswold stone by GE Street in the 1850s. They have now been joined by the new Bishop Edward King Chapel, designed by Niall McLaughlin Architects.

The Clipsham stone chapel is elliptical, a shape McLaughlin says was inspired by churches designed by Rudolf Schwarz and Peter Zumthor. The walls are of smooth

ashlar stone at lower levels, a mid level of alternating smooth and rough coursed stone and a deep and delicate clerestory of glass with fine stone mullions between at the top. A timber door links the chapel to a separate single-storey sacristy, toilets and storage.

Also elliptical in plan is the internal volume, a serene and light-filled place of worship with the altar and a solid oak lectern semi-enclosed in an inner ellipse created by lofty glulam arches which rise and curve to create an open diagrid above it. The use of an ellipse, a geometrical figure with two centres, allows worship to focus on either the rituals of the Eucharist or on the spoken word: the altar is placed at one curved end, the lectern at the other. The seating plan is 'antiphonal' with two banks of congregation facing each other on fixed benches made of ash.

An ambulatory is created by the space between the arched enclosure and the external

wall. 'The movement inherent in the geometry is expressed in the chapel through the perimeter ambulatory,' explains McLaughlin. 'It is possible to walk around the chapel, looking into the brighter space in the centre. The sense of looking into an illuminated clearing goes back to the earliest churches. We made a clearing to gather in the light.'

Around the ambulatory are single-storey niches which extend beyond the walls. One houses a wedge-shaped oriel window, another the space for the tabernacle, and the largest is a prayer room for the sisters to recite their offices, a top-lit space with a carefully framed view towards the altar.

The structure can be divided into two independent and self-supporting parts; first the external wall, secondly the roof structure – glulam columns and lattice diagrid.

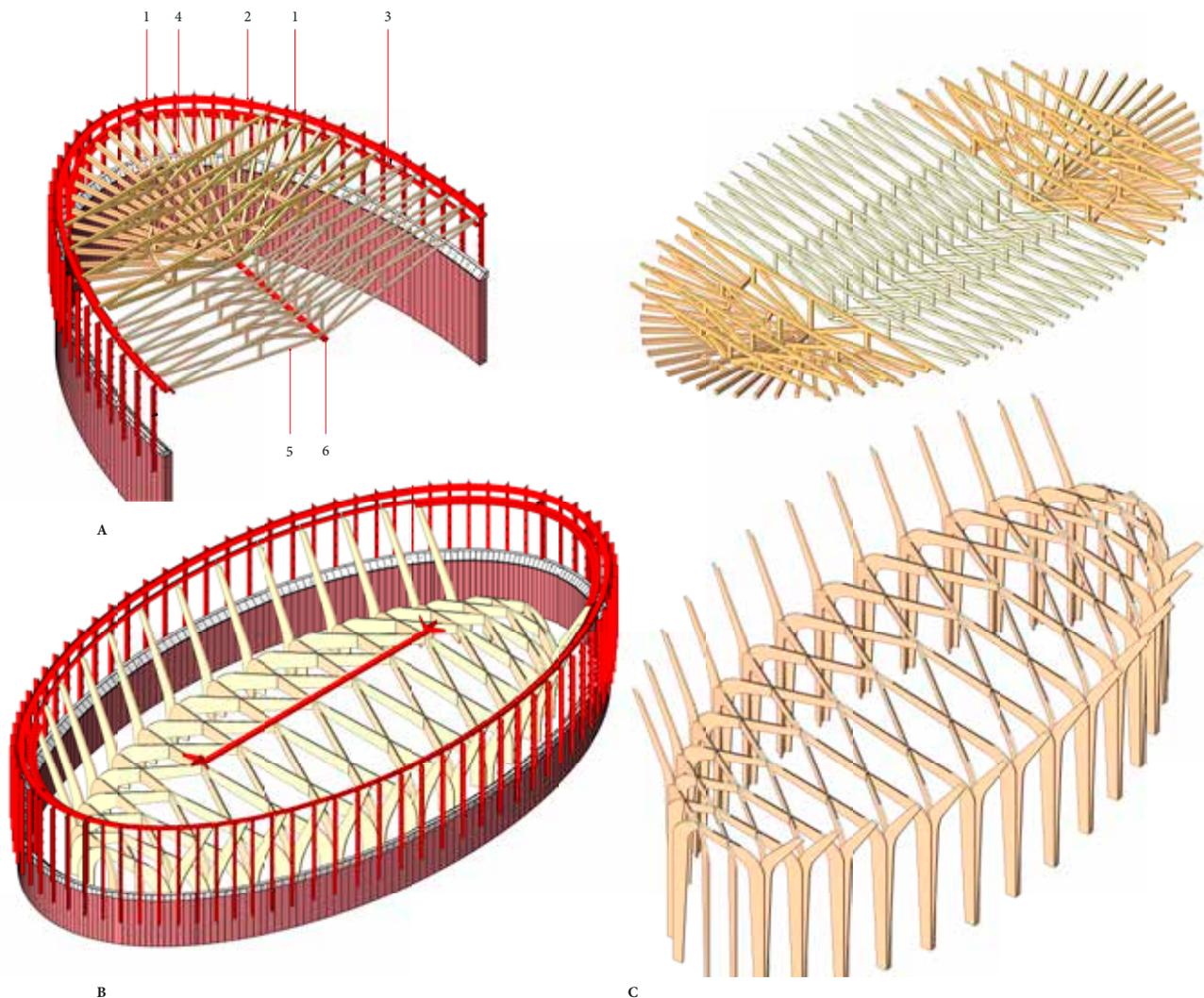
Inherently a very strong shape, the ellipse of the external wall relieves the 10m high

Diagrams

- A** Cut-away section showing roof trusses
- B** Glulam diagrid and roof steelwork
- C** Layout of glulam columns and diagrid

Key

- 1** 200mm by 100mm angle
- 2** Curved 150mm by 100mm RHS with 200mm x 10mm plate welded to base
- 3** 100mm by 100mm angle
- 4** 150mm by 150mm radiating ceiling joists
- 5** Inverted timber trusses at 600mm centres supported on central RHS and perimeter
- 6** 150mm by 80mm RHS



wall of any need for restraint at the top. Using concrete for the wall structure worked well, in terms of movement, with the outer stone leaf and internal lime plaster finish. Plans for an in-situ concrete wall were discarded due to the prohibitive costs of elliptical formwork; instead it was constructed of hollow concrete blocks with reinforced concrete infill.

Inverted timber trusses lined with staggered 6mm birch ply panels make up the roof structure, prefabricated and craned into place on site.

The apexes of the inverted trusses rest on a 150mm by 80mm rectangular hollow section (RHS) which runs along the tops of the curved diagrid of glulam beams and columns. At the curved ends of the ellipse the trusses fan out, supported at the ends of the RHS. With this support only lateral restraint was required where the roof trusses meet the glulam columns at the top of the clerestory mullions.

Glulam was chosen for the internal timber structure for its ability to create elegant curved columns and beams. A series of portalised columns, set in an ellipse on plan, curve inwards into the elegant open diagrid which arches over the centre of the chapel. Single 60mm thick glulam columns (tapering from 300mm to 430mm) run at the curved ends of the ellipse. Other columns are each formed of three separate glulam members; two 60mm thick outer members tapering from 300 to 560mm and a central 60mm thick member tapering from 200 to 440mm, all screwed together by timber fillets, filled and plugged. As they rise, the outer members curve inwards in different directions, connecting to adjacent glulam members to form the diagrid, while the central member curves upwards in the opposite direction to meet the clerestory mullions.

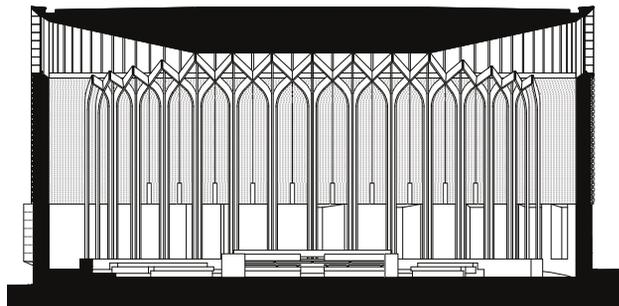
The spruce glulam components, produced

by Cowley Timberwork, were CNC machined to profile and to create their concealed connections, then cut and finger-jointed to produce the curved haunches of the portalised columns. A channel was cut into the top of the glulam rafter section to house and conceal cables and lights. The glulam structure was fabricated off-site with individual elements then craned and bolted into place. This allowed for the very precise machining required to achieve the sweeping curves and concealed connections and fabricating components, to +0/-1mm tolerance. ●

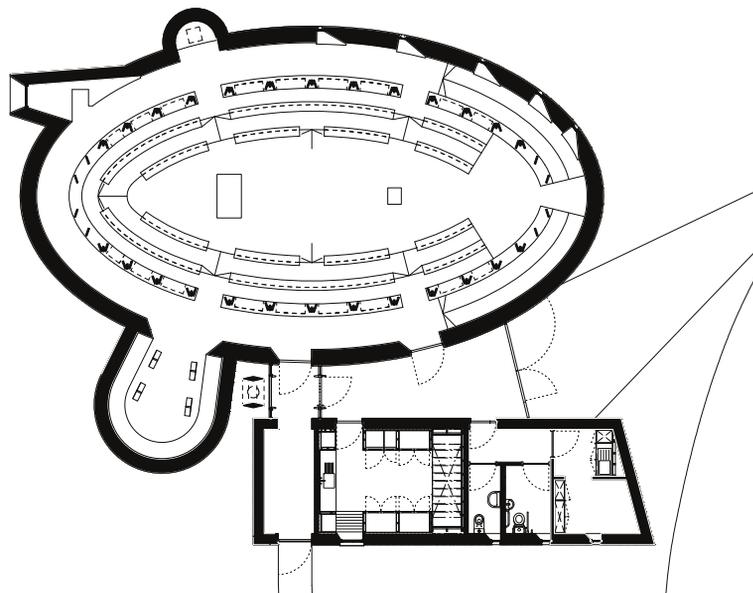


Extracted from TRADA's latest case study. To read in full, visit www.trada.co.uk/casestudies/

Section



Floor plan



Finishes

The materials of the chapel interior – stone, lime plaster, ash furniture, oak doors and spruce glulam columns – share similar natural colours; the glulam was treated with a two-part stain, giving it a light, white-washed appearance. The restrained palette allows the play of light from the glass clerestory to dominate the interior.



The bell tower

The 13.5m high bell tower is a free-standing timber structure consisting of two diamond-shaped, glulam oak columns, each profiled from 250mm by 800mm sections. These cantilever from the concrete foundations. Stainless steel rods were resin-fixed into the base of the oak and bolted to a stainless steel plate cast into the foundations. The columns are reasonably deep and slender in section. They cantilever in their deep direction but work together as a cantilever Vierendeel truss in their narrow direction.

Winner

Church Walk Hackney, London

Church Walk provides four homes on what seemed an unpromising urban site. David Mikhail and Annalie Riches bought the land at auction in 2005, acting as developer and architect. Though just 21m by 10m, and significantly overlooked at the back, the design sought to make memorable housing at high density while being neighbourly.

Wood, used throughout for structure, cladding, flooring, staircases, and internal joinery, is an essential part of its identity.

Two three-bedroom houses, a three-bed flat and a one-bed flat offer significantly more accommodation than the planning permission that came with the site. The added value helped pay for good quality materials.

Floor levels and ceiling heights were manipulated to maximise accommodation. Where bathrooms and bedrooms have

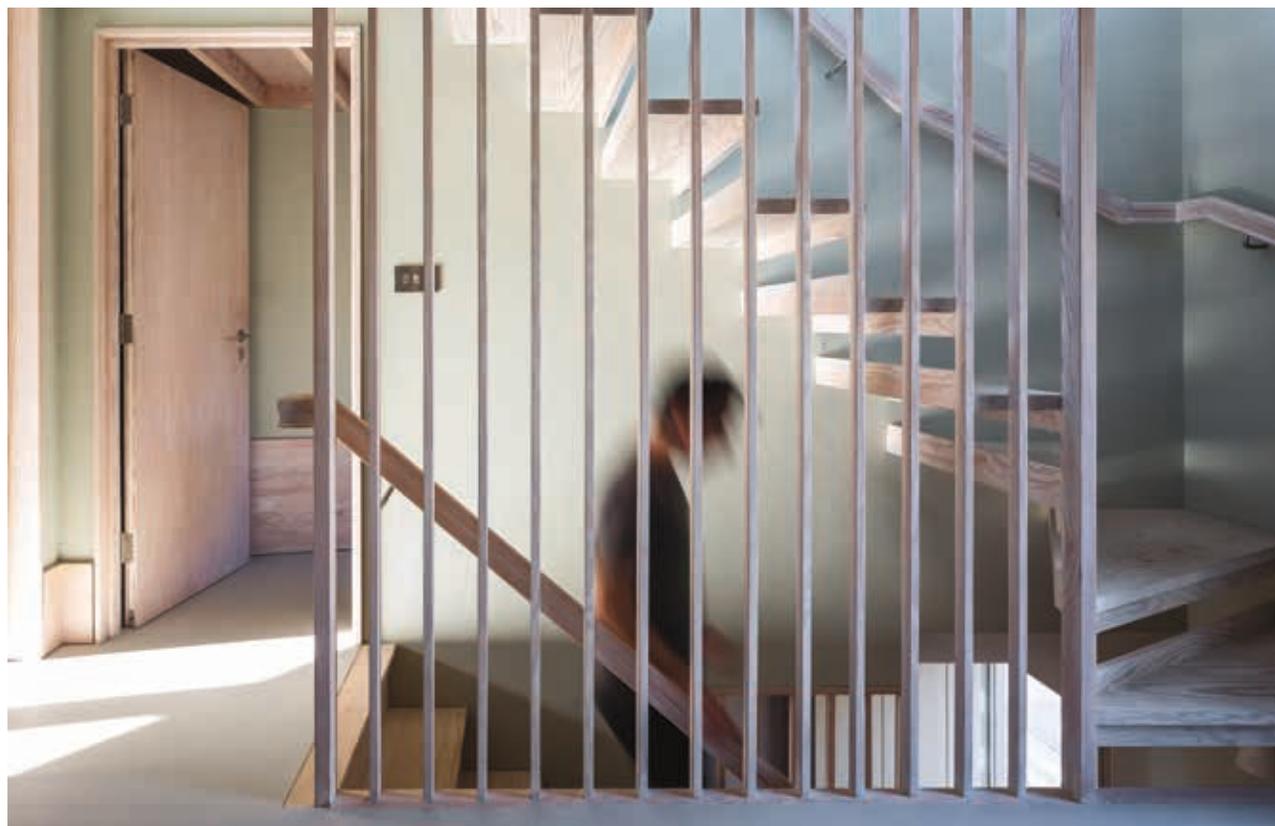
To maximise accommodation, bathrooms and bedrooms have minimal ceiling heights; other rooms have hugely generous double height spaces

minimal ceiling heights; other rooms have hugely generous double height spaces.

The plan is triangular at the back to avoid overlooking and being overlooked by neighbours. Rear windows are only ever on the side of the triangle perpendicular to neighbouring windows. Stepping down to 2m high in the southernmost corner, the scheme minimises loss of daylight at ground level.

External materials are light in tone to avoid being overbearing: white oiled Siberian larch is arranged board on board; buff coloured brick in a flush white lime mortar gives a homogeneous 'cast' feel to the street facade. Brickwork recalls the ubiquitous London stocks of 19th century London.

Internally the theme of whitened wood and muted shades continues using Douglas fir: doors are veneered and architraves and linings provided around all door openings. Window reveals and sills use it, with extra-tall skirting boards rising to meet the sills. Douglas fir is used in wide planks for floors, with a soaped white finish. Staircases are solid timber, made in the contractor's workshop and put together on site. The judges praised the clever use of space, calling this 'an ingenious intelligent urban solution with a great use of timber and excellent joinery'. ●



TIM CROCKER

Building client/owner
Private
Architect **David Mikhail Architects**
Structural engineer
BTA Structural Design
Main contractor/
builder **Eurobuild Contractors**
Joinery company
Eurobuild Contractors
Wood supplier
Dinesen
Other services
Brewers/Eurobuild Jesmor Construction
Wood species used
White oiled Siberian larch, white oiled Douglas fir, Dinesen white lye stain soap finished Douglas Fir



Highly commended Trewarren, Pembrokeshire

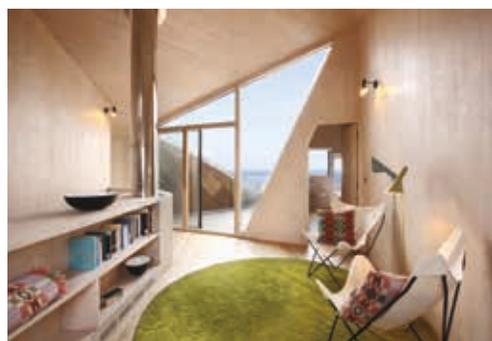
John Pardey Architects

An elegant post and beam structure frames the front part of this house, which is set into a hillside and makes the most of magnificent views. The architect was looking for clean lines and an absence of fussy connections, a task made more demanding by the fact that the exposed cliff-top position required the frame to resist high wind loadings. The solution uses resin-bonded steel rods to make a connection in which no plates or fixings are visible. The judges said this was 'a beautiful building, with enviable joinery and overall craftsmanship making a rewarding experience'. The timbers used included iroko and Canadian Western red cedar. ●



Shortlist

CHRIS WRIGHT



Dune House,
Suffolk
Jarmund/Vignæs
Architects and
Mole Architects

DENNIS GILBERT



Crowbrook,
Hertfordshire
Knox Bhavan
Architects

CHARLES HOSEA

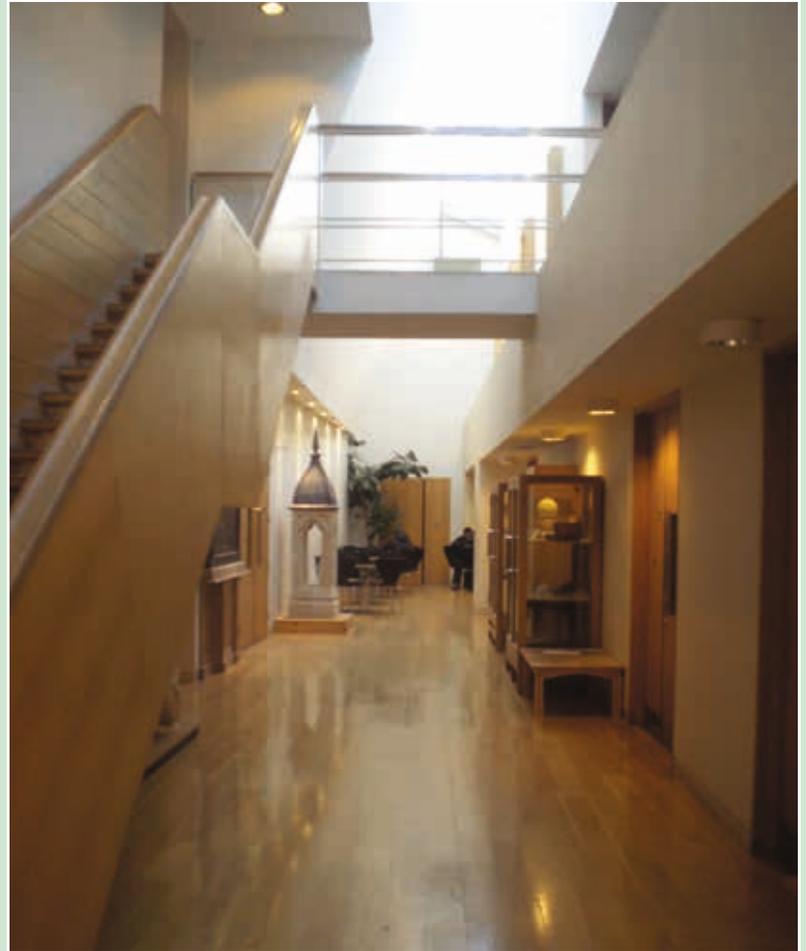


Rigg Beck,
Cumbria
Knox Bhavan
Architects

BUILDING CRAFTS COLLEGE

Situated in stunning buildings in the centre of Stratford, East London, the Building Crafts College offers a range of specialist courses for students and professionals.

- Fine Woodwork
- Carpentry
- Joinery
- Furniture Making
- Wood Carving
- Stonemasonry
- Building maintenance
- Conservation (including degree in Historic Building Conservation)
- Construction supervision
- Construction operations



The College was founded and is governed and supported by the Worshipful Company of Carpenters.

Courses are taught by expert teachers and eminent visiting lecturers.

Tulipwood CLT steps into view

Endless Stair, the landmark project for London Design Festival 2013, was an extraordinary design collaboration and research project that pioneered the use of a new material

Designed by architect dRMM and engineered by Arup, Endless Stair provided a new and popular way to take in views of London. Tens of thousands of visitors climbed the installation for this year's London Design Festival to gaze at St Paul's and the city from its position across the river outside Tate Modern.

But it was much more than just that. Turning dRMM's intricate Escher-inspired drawing into reality involved detailed exploration of a new material, one that AHEC believes has wide potential for use in construction. This is tulipwood cross-laminated timber (CLT), the first CLT to be made from hardwood.

Agent for change

CLT could change construction in the UK. It is being pioneered by a number of architects including dRMM because of its sustainability credentials. Constructed of solid timber, it is fast, accurate and environmentally friendly to build, with most of the work

being done offsite. Until now, the product has always been made from softwoods but due to the relatively low structural properties of softwoods the panels have to be thick and heavy. Not all wood fibres perform in the same way and using other species could change CLT's commercial reality.

General structural testing of tulipwood several years ago revealed its superior structural properties. David Venables, AHEC European director, was interested in exploring its use in CLT: 'It makes perfect sense that, until now, the focus has been on sources of cheap fibre – low-grade softwood such as Sitka spruce,' he said. 'What the CLT industry has yet to recognise is that some hardwoods can be very competitively priced but at the same time offer up to twice the inherent strength, potentially presenting an opportunity to significantly reduce the amount of fibre (or mass) required to achieve the same strength performance.'

Although tulipwood has the same bending strength as oak, its density is similar to softwood, which further reduces the weight of the CLT panels. Specific tests carried out during the design of Endless Stair found that tulipwood was around three times as strong and stiff in rolling shear as softwood. Rolling shear is one of the determining factors for the use of timber in CLT. Tulipwood's strength meant the relatively slim boards used in the three-layer CLT for Endless Stair – each element was 20mm thick, making a total thickness of just 60mm – were more than adequate to handle the complex stresses they had to accommodate.

Cost savings

One advantage of CLT is that it can use relatively low-grade timber, since any imperfection in one layer is dealt with in the next. So for Endless Stair AHEC used 'Number Two Common', a grade rarely exported to Europe where demand





Clockwise from top left Visitors explore Endless Stair; installation outside Tate Modern; corner section of the stair showing the CLT boards; components were largely constructed off site; the timber has a warm and textured finish.

IMAGES: DRMM 2013



is usually for high-quality furniture timbers. This reduced the cost further, and had the environmental advantage of using timber for which demand is usually lower.

Lots of learning

A lot of learning went on behind the scenes during the development of Endless Stair, as well as a detailed life-cycle analysis which looked at all the impacts involved in both the finished product and in making a

square metre of tulipwood CLT. The team also gained an understanding of how to manufacture and glue the panels, which was necessary because hardwood behaves differently from softwood. The result is not only a magnificent, modular structure that could easily be erected elsewhere in whole or in part, but also the development of a new material. Tulipwood is comparable in cost on a price per square metre basis with softwood CLT, but is considerably

lighter and slimmer. It is a material that deserves to find further uses – perhaps in buildings that could be considered for the Wood Awards in a few years' time. ●

A publication about Endless Stair, including provisional design data for tulipwood, can be ordered free from: www.americanhardwood.org/EndlessStair/ or downloaded as a free iPad app by searching 'Endless Stair' on the app store.



americanhardwood.org

Winner

Colyer-Fergusson Building Canterbury, Kent

University of Kent's Colyer-Fergusson Building provides facilities for its thriving extra-curricular music programme. It contains a concert hall large enough for a full orchestra, choir and audience of 350, a generous foyer, practice rooms, offices, and storage and technical spaces.

Natural timber has been used to finish the interior of the building; while the outside consists of flint-faced blocks and bronze powder-coated windows. Tim Ronalds Architects employed timber throughout the public spaces to provide the warmth and acoustic qualities conducive to music. Canadian Douglas fir was chosen for its colour and vitality throughout, except on the floors where the hardness of oak was needed.

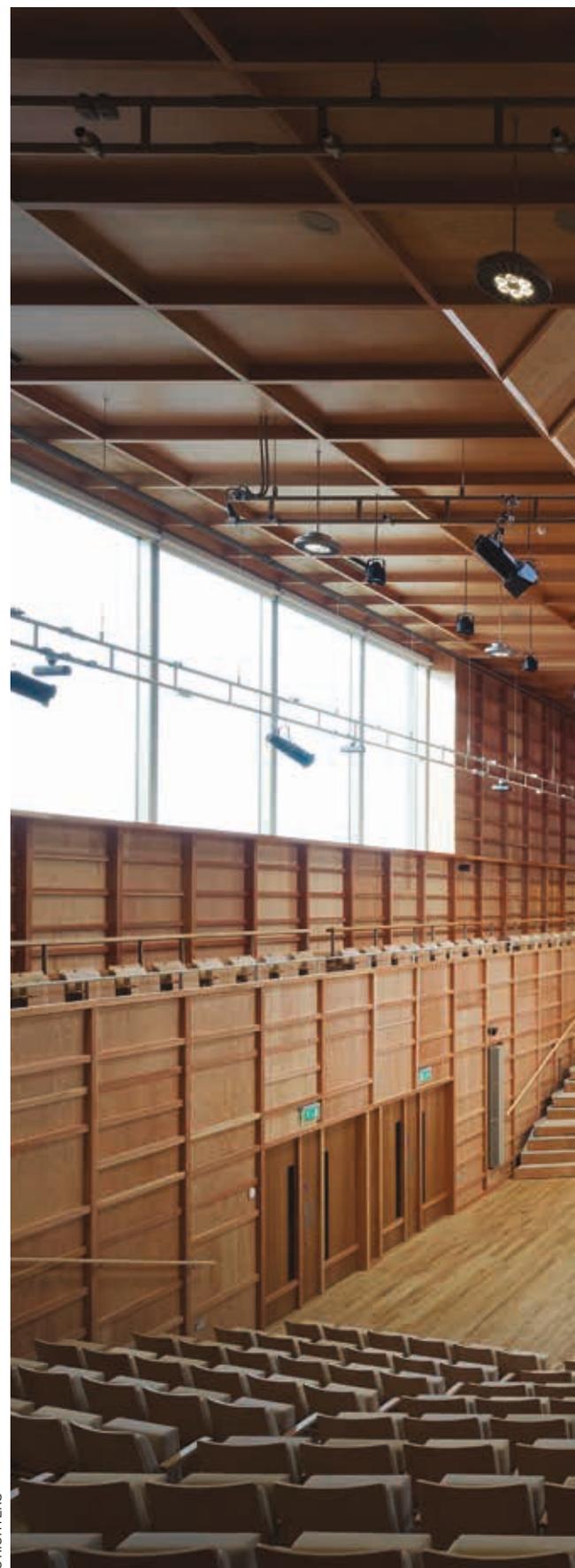
Douglas fir plywood lines the walls

and ceiling of the concert hall, braced with rails made of the solid timber to avoid any unwanted resonance and provide acoustic diffusion. Pistachio green curtains can be drawn to modulate the acoustic for different performance types.

Two banks of retractable seating are finished with Douglas fir fascias, continuing the material and rhythm of the hall lining panels. Impromptu performances take place in the foyer, which is again lined with the plywood.

The material has evidently worked. The first public concert in the new building was performed by the Brodsky Quartet, after which the ensemble's Daniel Rowland wrote to say: 'Having performed at the Colyer-Fergusson Hall yesterday, I just want to tell you what a stunning, world class hall it is! I haven't enjoyed playing anywhere as much for a long time. The feeling on stage is close to perfect, with that beautiful warm wood all around. The acoustics are just fantastic: one can hear a pin drop and comfortably explore the extremes of dynamics. The University of Kent should be very proud.'

The judges praised this beautiful space, where the rhythm of the acoustics had been so carefully considered. They said it was 'a very pleasing space to be in because every last detail has been so carefully thought out and executed.' ●



C R I C H T E R S



Canadian Douglas fir was chosen for its colour and vitality throughout, except on the floors where the hardness of oak was needed

Building client/owner
University of Kent
 Architect
Tim Ronalds Architects
 Structural engineer
Price & Myers
 Main contractor/
 builder
R Durtnell & Sons
 Joinery **Adrol**
 Wood supplier
Decor Solutions
 Other services
Alsford Timber, The Natural Wood Floor Co
 Wood species used
Canadian Douglas fir, European oak

Highly commended Festival House Blackpool

dRMM

This wedding venue on Blackpool seafront, popularly known as the 'Tower of Love,' has a presence greater than one would expect from its size, due partly to its quirky form including a bold cantilever, and partly to the gold-coloured cladding. It is designed to frame views of Blackpool Tower and the sea, making the two main wedding rooms perfect settings for photography. Cross laminated timber for both structure and internal finish positions it in the realm of popular culture. BREEAM Excellent construction keeps the marine weather out, while the interior is a direct and powerful expression of the building programme and use of wood. For the judges it is 'a bravura exercise in the use of CLT, particularly on the cantilevered structure'. ●

ALEX DE NIJKE



Shortlist



Abbotsford visitor
reception building,
Melrose, Scottish
Borders
LDN Architects



HUFTON+CROW

Mary Rose Museum,
Portsmouth
Wilkinson Eyre
Architects



The leading authority on wood



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Winner

Roominaroom

London

Almost impossible to understand from photographs, this residential jewel was designed for a growing family with fixed walls. Since they couldn't expand upwards or outwards, Atmos Studio looked inwards and created an additional space which entirely redefines the idea of a mezzanine.

Tucked into a corner to take up minimum area, inside it offers a sense of spaciousness.

It was constructed from glued and screwed CNC-carved plywood sheets, each cut edge carefully profiled to soften the form of a warm, intimate, cosy domestic space where the performance of the structure and the pattern of the grain are fully expressed.

A truck delivered the flat-packed project, which rapidly unfolded into a set of plywood ribs that were connected and erected within a day. The ribs enabled maximum structural performance, made denser where they

Spiralling stairs growing from the corner of the room provide access, their lower levels continuing as alcove shelves beneath

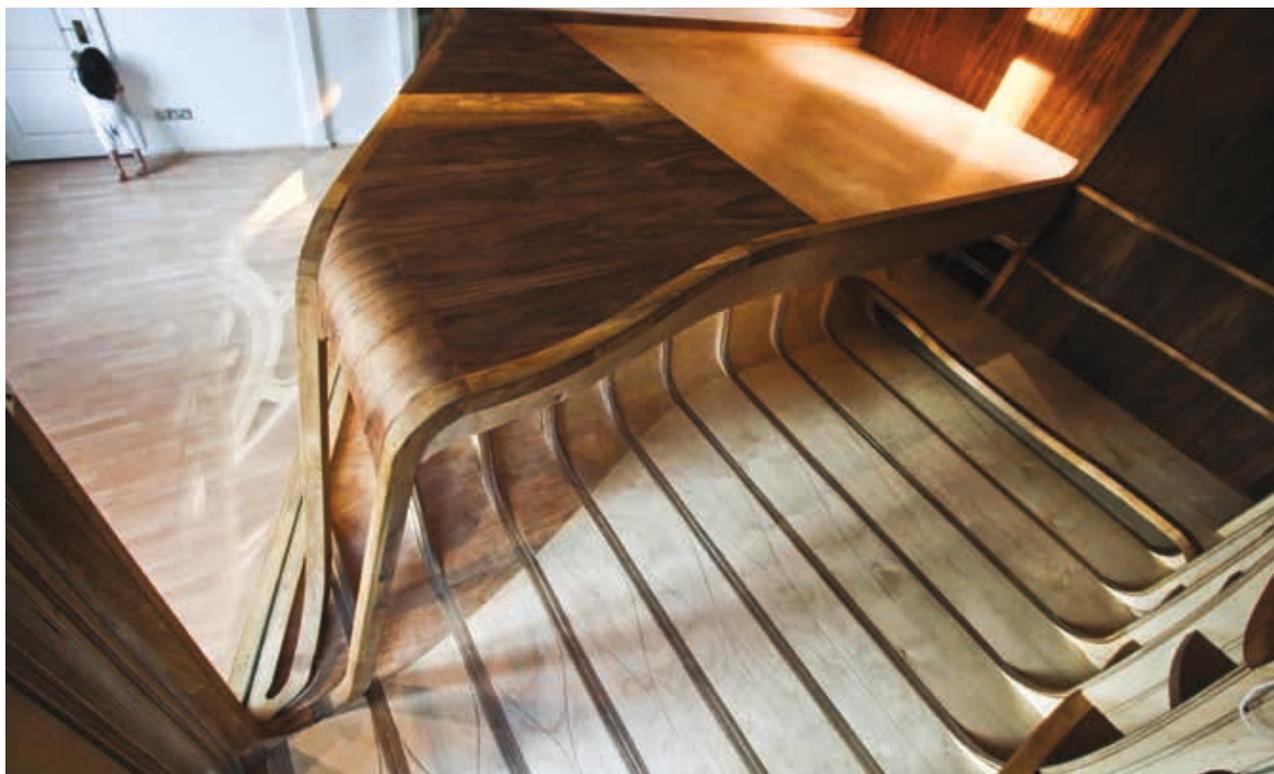
needed to cantilever while supporting a 250kg plane of acoustic glass.

Spiralling stairs growing from the corner of the room provide access, and flow between the pillars of the entry portal, their lower levels continuing as alcove shelves beneath.

A slender CNC-carved oak line that serves as the front lip to the treads converges into a vertical web of lines which form a handrail. This turns to trace across a cupboard before splitting and looping along the shelf above the bed, around its window and back along both sides of the bed and desk, finally merging and diving into the floor to return to the graphic handrail line. Carefully machine-carved inlays enable steel reinforcement.

Nestled in a shaded timber alcove at the end of the room is the double bed, hovering just high enough to allow passage beneath it in the room below, while cantilevering over the floor to offer sufficient legroom for its future transformation into a generous desk. A plastered side wall flows seamlessly into the ceiling of the room beyond, while its other timber storage side is pulled aside like a curtain to create an integrated ergonomic alcove. The bedhead is veneered with cross-grain book-matched walnut.

The judges called this 'an intriguing example of contemporary living', praising the beautiful curves and delicate stairs. ●



Building client/owner

Private

Architect

Atmos Studio

Structural engineer

Blue Engineering

Wood supplier

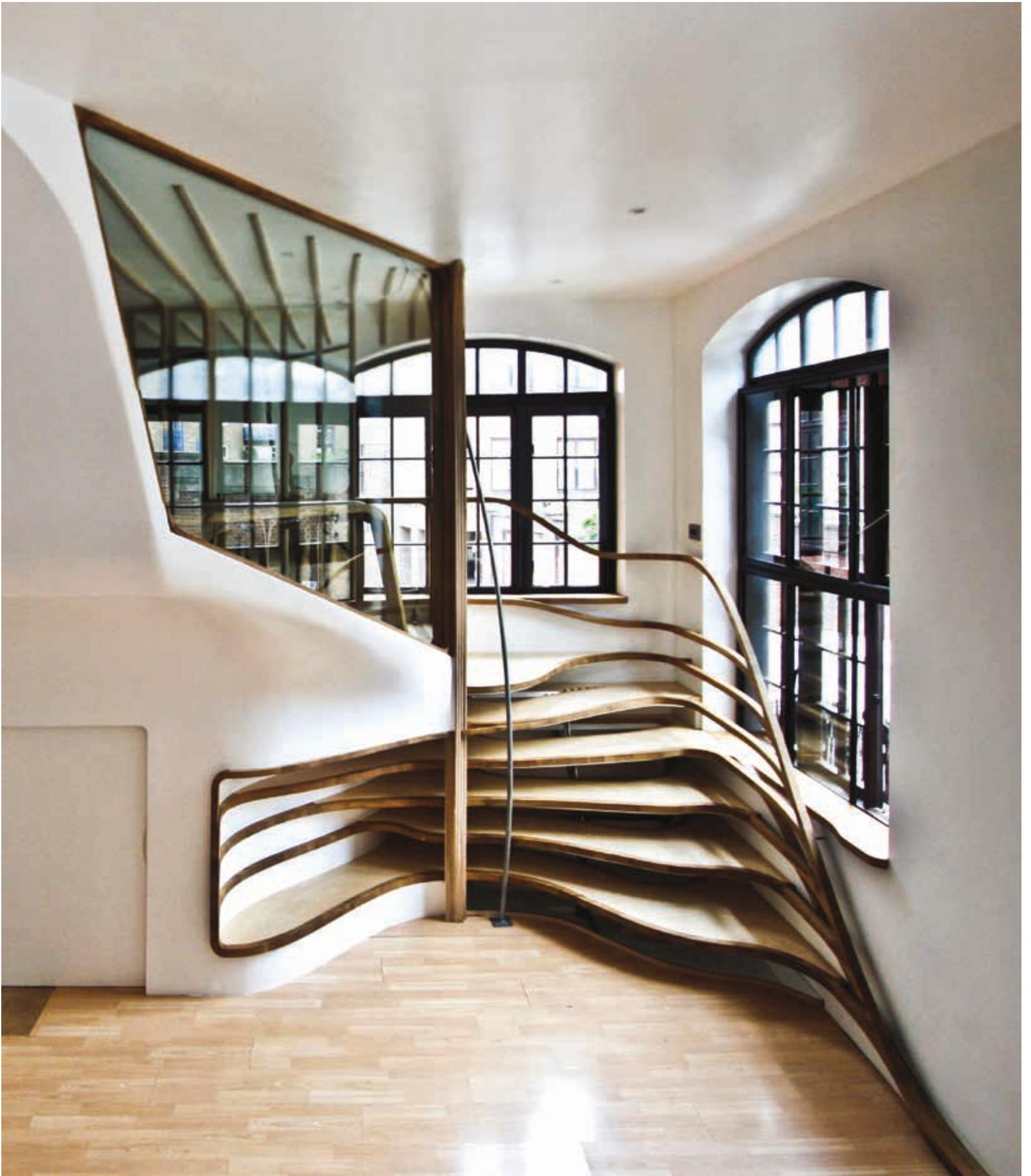
James Latham

Other services

**Object Design (CNC),
Creffields (Timber &
Boards)**

Wood species

used **Latvian birch
plywood, European
oak, American black
walnut**

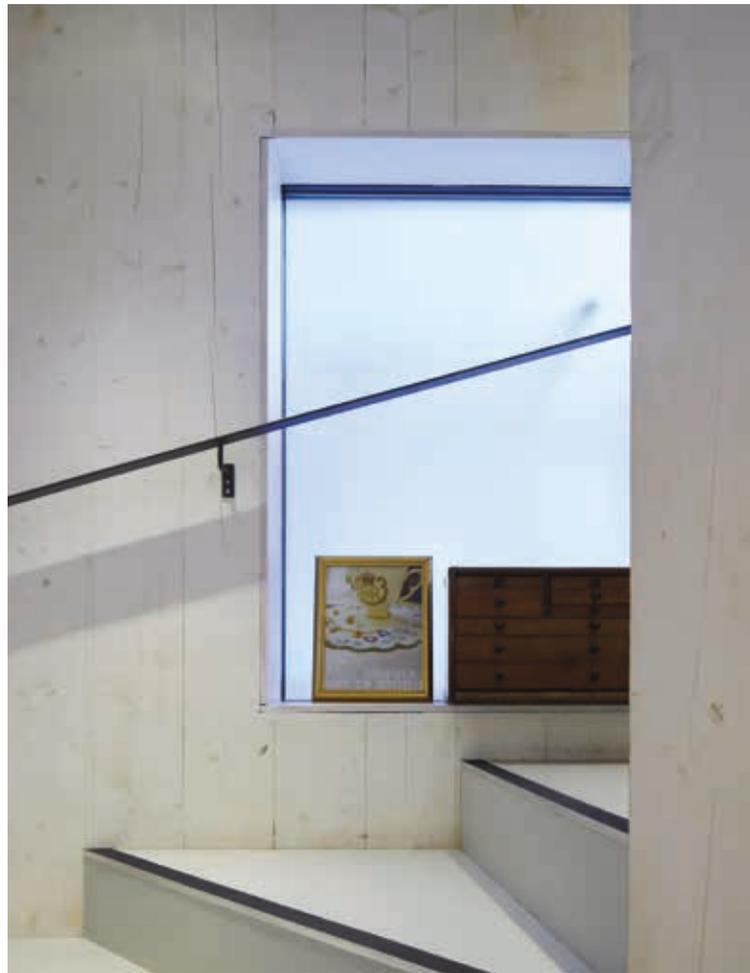


Highly commended Alex Monroe Studio, London

DSDHA

This compact jeweller's studio is made entirely of prefabricated cross-laminated spruce panels, supported on a rebuilt shop. Occupying a corner site, it makes the most of its unusual geometry. Industrial-grade, white washed and lacquered structural panels form the finish to the inside of the building. All the built-in furniture and joinery use the same cross-laminated spruce panels, designed to respond to each part of the jewellery making process. This creates a coherent narrative of natural surfaces and finishes throughout. Over time the timber will reveal a patina of use. The judges said this 'beautiful little building [makes] amazing use of a very tight site'. They particularly liked the satisfying pairing of high-end jewellery with a simple building. ●

DENNIS GILBERT



The built-in furniture and joinery use the same cross-laminated spruce panels, creating a coherent narrative of natural surfaces and finishes. Over time the timber will reveal a patina of use

Shortlist



The Exbury Egg,
Beaulieu River,
Hampshire
PAD Studio



Expandable surface
system, London
Architectural
Association

Golden age for timber

David Hopkins, head of external affairs at Wood for Good, celebrates timber's popularity – and looks for more

The variety of projects showcased on the 2013 Wood Awards shortlist, coming from across myriad sectors and featuring many types of building, underlines the significance of timber in modern British architecture.

Each year, we're presented with an ever greater number of entries, and 2014, I expect, will be no different.

While timber's natural beauty and versatility lends itself to bold, eye-catching projects that give room for architectural flair, it is more practical applications and hard-nosed economic facts that put it increasingly in demand within the UK's built environment.

A continuing appetite for sustainable building materials and the desire for peak energy performance from finished buildings naturally play to wood's strength as a low-carbon material with high insulation properties.

Meanwhile, advances in off-site construction techniques have triggered a quiet revolution in UK construction. Cross laminated and glued laminated timber engineering mean even the

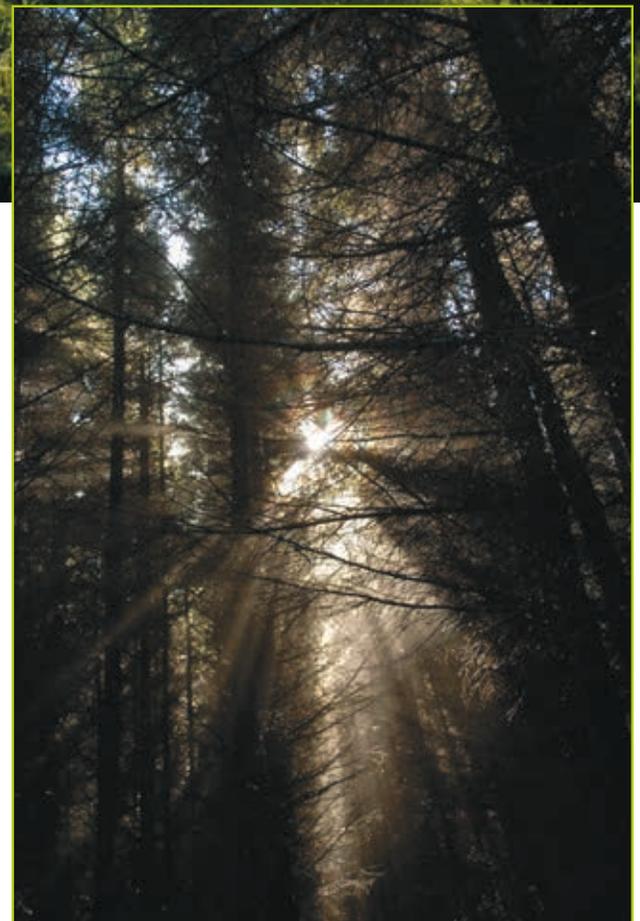
frameworks of entire commercial buildings or hotels, let alone timber-frame homes, can be built in a factory and quickly erected on site. Slashing build times reduces on-site labour costs and delivers projects in a fraction of the time.

To help smooth the path for this revolution, Wood for Good has launched *Wood First Plus*, a multi-stakeholder project to provide all the life-cycle assessment and design data for BIM modelling so that specifiers can choose the most sustainable and structurally appropriate materials for their projects.

In addressing this desire for data we aim to stimulate demand for timber and create a more sustainable outcome.

Last year, we launched *Wood First* – a campaign to get the public sector to realise the sustainability benefits that a preference for timber can achieve. With *Wood First Plus* we aim to give them the practical tools to deliver this. ●

For more information about timber, inspirational case studies, or access to CPD modules, visit www.woodforgood.com



Wood for Good
Challenge your perceptions.

In a country rich in both quantity and variety of wood and wood products, Canada Wood was instigated to tell the world about it

Collaboration is the key!

Canada Wood, a collaboration in offshore markets between wood products industry associations across Canada supported by the Canadian federal government, serves as the link to Canada's wealth of wood and wood products.

In the UK, Canada Wood provides architects, specifiers, designers, trade, industry and the public with support through information resources and marketing initiatives with advice on technical issues, sources of supply, product availability, timber grading, environmental matters and related topics. A series of RIBA accredited CPD presentations which can be tailored to individual needs are available on request.

Canada Wood partner association member companies offer products including strength-graded softwood; appearance-graded softwood and hardwood; engineered wood products; factory-fabricated panelised and log homes; treated wood; plywood; unfinished, semi-finished and

A 'negligible risk' source of supply with more than 150m ha of independently certified forest demonstrate Canada's commitment to sustainable forest management

finished products. The variety of wood species available includes maple, yellow birch, ash, walnut, spruce-pine-fir, western red cedar, eastern white cedar, yellow cedar, Douglas fir, hemlock, oak, cherry, beech and elm.

With stewardship of approximately 10% of the world's forest area, Canada is committed

to sustainable forest management, evidenced by more than 150m ha of independently certified forest. In Canada, harvesting of forests is regulated under federal and provincial legislation, providing a negligible risk source of supply for EU operators under their European Timber Regulation (EUTR) due diligence obligations.

Canada Wood UK has developed a concise brief on the EUTR, which came into force in 2013, for 'operators', defined as the companies first placing timber or wood products onto the EU market. The brief, product information and details of Canada Wood partner associations can be found online at www.canadawooduk.org.

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LUKE HAYES



**Canada Wood
Produits de bois canadien**

www.canadawooduk.org

Enthusiastic collaboration with The Wood Awards



Main image Abraham Darby Sports and Learning Community in Shropshire by BDP. The timber structure and external timber cladding of Canadian Western Red Cedar are all FSC certified and the large structural timber members act as carbon sinks. The carbon sequestered within the primary school structure alone is equivalent to approximately two years of CO₂ emissions.

Far left, above The Colyer-Fergusson Building by Tim Ronalds Architects uses Canadian Douglas Fir throughout. It was chosen for its colour and vitality, and was used for wall and ceiling finishes, doors, joinery, and handrails.

Far left, below Canadian Western Red Cedar dominates the spectacular Mary Rose Museum. The building envelope is crafted like a jewellery box to house a precious gem.

Winner

Magheralin Parish Church, Craigavon, Northern Ireland

This project involved the complete refurbishment and renovation of a very tired old parish hall. Work included the removal of an old stage and incorporation of new meeting rooms and storage space within the building envelope. Purpose-designed slatted panels in American white oak veneer were

fitted to the ceiling to maintain the acoustics when the old stage curtains were removed.

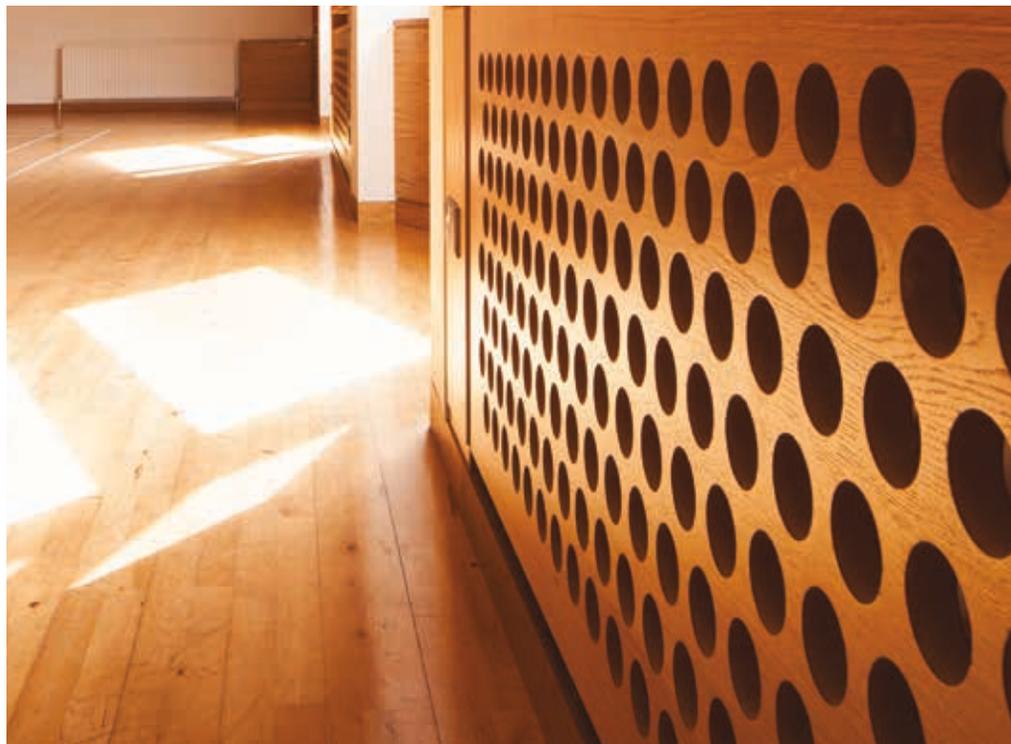
Oak veneer panels with circular cutouts were also installed in front of the radiators to create a flush screen, which have notice boards placed above. As well as their visual appeal, these oak panels make the hall safer when it is being used for ball games, while still letting heat come through to the hall.

Above the timber sliding screen at one end, an oak pelmet conceals uplights to illuminate the ceiling. The existing beech floor was sanded and relacquered to match the new timber finishes in the hall.

A bright new meeting place for all the community has been created by the renovation of an initially unpromising building.

The judges said: 'This is intelligent and commendable work. It is an unassuming project which has completely transformed the space and is exactly the sort of work that should be encouraged. The use of American white oak has lifted the whole process.' ●

A bright new meeting place for all the community has been created by the renovation of an initially unpromising building



Building client/owner
Magheralin Parish Church
 Architect
Waddington-McClure Architects
 Structural engineer
Design ID
 Main contractor/
 builder **Viewpoint Developments**
 Joinery **Timbermark**
 Other services
Irwin Electrical Chroma Lighting
 Timber used
American white oak – solid and veneer





Shortlist



Bells Farm,
Birmingham
Nick Joyce Architects



MIKAEL SCHILLING

The Royal Society
of Arts, London
Matthew Lloyd
Architects

Company profile Forestry Commission

Sustainable, flexible, versatile... and it's all Grown in Britain

British woodlands produce versatile and sustainable timber, and it's wonderful to see it celebrated through the Wood Awards. Almost



20% of the shortlisted projects in these awards make use of home grown material, demonstrating the diversity of products it can supply.

The UK's 3m ha of coniferous and broadleaved woodland supply numerous markets – including construction timber, furniture, joinery, paper, panel products, woodfuel and crafts.

Our woodland area and wood production continues to grow, and recent softwood forecasts estimate average availability of 16.5 million m³ per annum over the next 25 years. This is not only a resource which supports a globally competitive processing sector, but one which also sequesters increasing volumes of carbon.

The government-backed *Grown in Britain* scheme aims to encourage the use of raw materials which have been grown and manufactured in Britain. More widely, *Grown in Britain* is aimed at increasing the use of timber products by the general public, with a view to making wood a 'first choice' building material

and the Wood Awards provides a glorious showcase for the infinite ways in which wood can deliver for a modern British society. Wood is a great material, and through this innovative and inspiring competition we are rediscovering its potential.

For further information about the Forestry Commission please request a product guide, price list or individual brochure from fe.England@forestry.gsi.gov.uk
Follow us on Twitter @ForestryCommEng
Tel: 0117 906 6000
www.forestry.gov.uk



Wood Awards – Furniture



As always, judging these awards has been a stimulating and enlightening experience, and I was especially pleased that this year we had a record number of entries for the Wood Awards as a whole, and particularly for the furniture category. In this year's entries we saw continuing and pleasing growth in the use of wood in production pieces by designers. While for some time wood has not often been the first choice of material for designers, now the pendulum has swung and we are delighted to see it becoming prevalent again – in part thanks to increased interest in sustainability.

Another reason that wood is becoming more popular is that it is easier to do more with it. There is the increased availability and sophistication of CNC cutting, exemplified by the extraordinary realised ambition of our special award winner, and the flexibility offered by 3D veneers, which play such a crucial part for the winner of the bespoke category.

This year the shortlisted entries were exhibited at the 100% Design show in September for the first time, and attracted great interest from visitors. The display offers an opportunity for both young and established designers to present their work in front of the design community.

The judges had fascinating and lengthy discussions, particularly at the shortlisting stage, and were delighted to see the thought, imagination and craftsmanship that is going into the design and making of timber furniture.

We feel it is vital to recognise the very best thinking in the design of both custom-made and bespoke furniture. Our shortlist shows just what can be done – and for anyone who thinks that there could be a limit to imagination, just look at the winner of this year's Judges' Special Award.

There are still designers who, for whatever reason, are doing wonderful work in wood and are not entering them in the awards. We would encourage them to do so and to share the enjoyment and status that being shortlisted or winning an award can bring. If they do this, then the furniture category, already a great advertisement for wood and for those who use it, will continue to grow in importance.

As always, I thank my fellow judges for their hard work and insight.

Sean Sutcliffe

Chair of judges, Wood Awards – Furniture

Winner

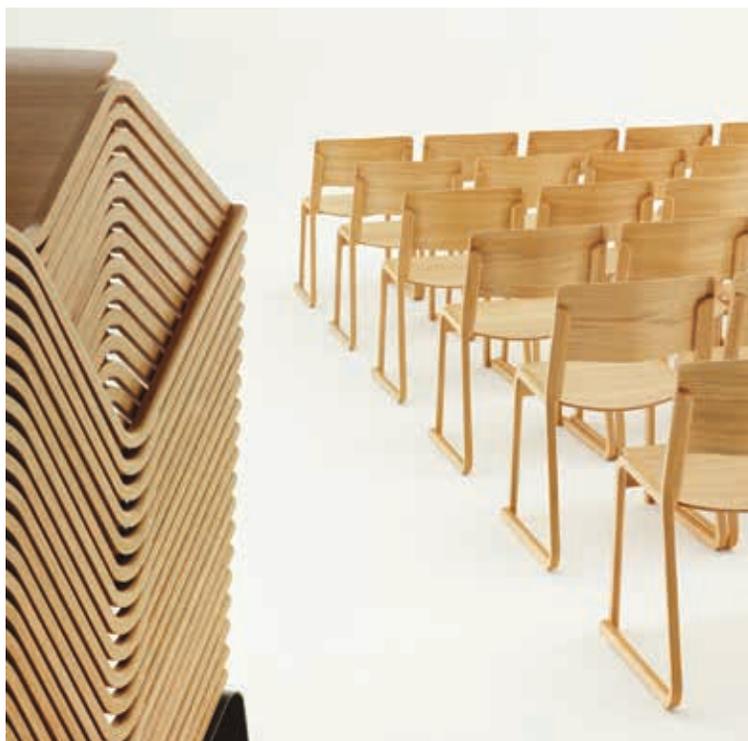
Theo Chair

One of the primary aims in designing this chair was to make it lightweight, allowing users easily to stack and link large numbers. This simple, elegant design in laminated timber suits a wide range of environments. Up to 30 chairs can be stacked on a trolley and wheeled through a standard-height doorway, and they are light enough to be comfortably stackable while linked in rows of three. But they are also robust, passing level three severe contract testing.

The thin, bent ply backrest is designed to flex locally and will act as a spring that allows the rest of the chair to flex, dissipating load. The design lends itself to the use of timber; from inception to realised object, the intention was always to create a wooden chair. Because of this every part of it was designed keeping both the qualities of wood and the technologies used in its manufacture in mind.

The design is versatile. In addition to the attractive natural finish, the chair is available in a range of stains and bright solid colours. There is also an optional seat pad, designed to follow the contour of the chair.

The judges described this as 'a remarkable piece of design and manufacturing', calling it a successful piece of engineering in wood, in which the detailing was very well resolved. ●



Every part of the chair was designed with the qualities of wood and the technologies used in its manufacture in mind

Furniture client/owner
Chorus Furniture
 Design
Pengelly Design
 Wood species used
Oak and beech
 from Hungary

Highly commended Otter Surfboards

The judges considered these two surfboard designs as a single entry, praising the 'exceptional application of fairly traditional woodworking'. Because the boards are so light, they add a unique dimension to the design, using 'wood's best properties – that it is natural, beautiful, strong and light'.

Otter uses a skin and frame technique to make its boards. Storyboard was conceived as a 'skin off' board to display the approach and the company engraved it with words to show how it harvests local trees to make the boards.

Otter X National Trust was made as part of the National Trust Neptune Coastline campaign, using a tree harvested at the Trust's Trelissick Garden (inset). Cupressus Macrocarpa would not be the normal choice for a board, because it is heavier than western red cedar, but the result was a beautiful, characterful – and usable – board. ●



Otter engraved Storyboard with words to show how it harvests local trees to make the boards

Otter X National Trust and The Storyboard (combined entry)
Wood species used
Local Cupressus Macrocarpa, birch plywood (Otter X National Trust), Cornish Western red cedar (Storyboard)

Shortlist



Holland Park chair
Ercol Furniture



Joyce cabinet
Pinch



Clyde side table
Pinch



Han chair
Gabbertas Studio

Winner

Ripples

The idea for this design stemmed from the action of something dropping into water and sending out concentric ripples. It extended to an ambition to drape the ripples over the entire cabinet, bringing movement and life to the whole piece. Each of the 12 hand-cut dovetailed drawers opens with the lightest

The ripples drape over the entire cabinet, bringing movement and life to the whole piece

touch on the front, sliding out and releasing the aroma of cedar of Lebanon .

Ash veneer laminates the external shell, achieved using a self-assembled vacuum press, complex mouldings and hours of prototyping. It was essential that each laminate was pressed for the same amount of time to ensure the spring-back would be equal.

The judges commented: 'We loved the exploitation of the properties of a relatively new material. This was an excellent mix of restraint and flamboyance: exuberant in design, yet restrained in practice. It is timely that ash is used in a context of luxury to make such an extraordinary object.' ●



EJ Bespoke Furniture
Wood species used
European ash,
American black
walnut and cedar of
Lebanon

Shortlist



Tay Bench
Angus Ross



Nimm Rae
Chaircreative

Company profile American Softwoods

All you need to know about American Softwoods

American Softwoods has published a new brochure to provide importers, architects and specifiers with information on the range and diversity of American softwood species, and which are best suited to a wide variety of different applications.

A Guide to American Softwood Species presents details of the botanical names, properties and uses of the commercially important American softwood species. Physical and mechanical properties are described and



each species is given a durability rating according to BS EN 350-1 (European Durability Classes).

Architects and structural engineers can also refer to tables which list and compare mechanical properties, such as the specific gravity, modulus of rupture, modulus of elasticity and compressive strength of American softwood species with the properties of European species such as Scots pine (*Pinus sylvestris*), Whitewood (*Picea abies*) and Sitka spruce (*Picea sitchensis*). Southern yellow pine and Douglas fir perform particularly well on these measures.

As well as better known species, the new guide to American softwood species also lists and describes less common species such as Engelmann spruce, California redwood, Alaska cedar and incense cedar.

Renowned for their strength and beauty, American softwoods are harvested from sustainably managed forests. Every year 1.6 billion seedlings are planted in the US – the equivalent of 4.4m trees every day of the year. As a result, America's forests produce over 80m cubic metres of sawn timber a year, but the success of its forest management and conservation has ensured that forested land is

even greater than it was 75 years ago, and is increasing year on year.

The carbon sequestration during each tree's growth more than offsets the total combined emissions from harvesting, processing and even transportation to the EU. American softwoods also offer a sustainable, fast growing and, when pressure treated, durable alternative to more expensive tropical hardwoods, which can take three times as long to mature. ●



A Guide to American Softwood Species can be downloaded from
www.americansoftwoods.com



Winner

Worldscape

The judges decided to give a special award to this giant table in the shape of a projection of the world, calling it: 'An extraordinary academic translation of an idea into a functional product. It is pleasantly bonkers, deliciously mad, and completely refreshing.'

Initially designed for a pop-up restaurant project for the London 2012 Olympics, the table, and its integral benches, seat 80.

Worldscape uses the Equidistant Cylindrical map of the world – NASA's digital map of choice, where all degrees are equal lengths in both directions – to create an inhabitable dining environment made from standard sheets of industrially-produced material, mapping Latvian birch plywood to the planet. The 360-degree length of the map was divided into 12, each strip measuring

Diners sit in the sea – astride a collective louvred bench running the length of the ocean trench – and eat off the sea-level coastline

30 terrestrial degrees in width, mapping perfectly onto 4ft wide sheets of plywood, melamine-faced for hygiene. The sheets were digitally carved with contours – outlines of the world's geography at 500m-high intervals, cut straight from the computer. The table is thus divided into a grid of 35 generally-square modules of irregularly-shaped landmasses, each deeply individual yet linking together to form a collective occupiable landscape.

The table uses all the world contours, from both above and below sea level, stretching their vertical relationship, like an engineer's section of a bridge, to best fit the body. Diners sit in the sea – astride a collective louvred bench running the length of the ocean trench, 2km beneath the ocean surface – and eat off the sea-level coastline.

The main surfaces at sea level are striated by longitudinal lines and perforated with the patterns of global cities. Each table cradles multiple light sources which illuminate these urban constellations; the view from above thus replicating the satellite view of the Earth at night, diners illuminated by our collective inhabitation of the Earth. ●

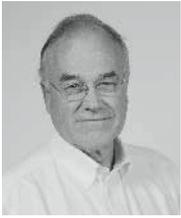


Wood Supplier
DHH Timber
Other services
**The Cutting Room,
Clear Village**
Designer
Atmos Studio
Wood species used
Latvian birch plywood

Wood Awards 2013

The Judges

Judges for the Building Awards



Michael Morrison
Purcell
(chair)



Jim Greaves
Hopkins



Adam Khan
Adam Khan
Architects



Andrew Lawrence
Arup



David Morley
David Morley
Architects



Hugh Pearman
RIBA Journal



Ruth Slavid
Architectural writer



Eleanor Young
RIBA Journal

Judges for the Furniture Awards



Sean Sutcliffe
Benchmark Furniture
(chair)



John Makepeace
John Makepeace
Furniture



Rod Wales
Wales & Wales



Katie Walker
Katie Walker Furniture

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Forestry Commission

forestry.gov.uk

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W: www.hunterdouglas.co.uk

Title: Wood Ceilings: The Beauty and Benefits

Created to help architects and specifiers gain a clearer understanding of how such a traditional building material translates to contemporary design and architecture; covers the aesthetic and practical uses for wood and the wide design flexibility available to the specifier.

It also highlights how the use of wood supports responsible design and provides an important guide to the performance standards that can be met through the use of wood systems.

iGuzzini

C: Sarah Longhurst
T: 01483 468 000
E: info@iguzzini.co.uk
W: www.iguzzini.com

- Title 1: Better Light for Life**
Title 2: CO2 Relighting: The Route to Sustainable Lighting
Title 3: Detailing the Dark
Title 4: LED: Lighting the way Forward

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



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.

FUNDERMAX

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who create

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.



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: 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 also highlights the experience of the Sika Group and Liquid Plastics.



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



C: Gareth Dixon, Russell Calder
T: 44(0)207 940 0000
E: gareth.dixon@havwoods.co.uk
E: russell.calder@havwoods.co.uk

Title: The use of wood flooring in sustainable architecture

Provides an understanding of the ecological benefits of specifying wood and the main legislation involved; different types of wood flooring construction, installation methods and the difference between oiled and lacquered finishes together with indicative cost comparisons.



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

The radiant heating and cooling CPD from Zehnder explains the technology further and examines the benefits the system can offer in comparison to traditional methods of heating and cooling.

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(Ref. 1314/063(640)/2) (Closing date: December 15, 2013)

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- urban design/landscape architecture;
- history, theory and criticism (Asian and Chinese architecture);
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Applicants should have (i) a PhD degree in architecture/urban design/landscape architecture/history, theory and criticism/computation design OR a professional Master degree in architecture plus at least four years' (with professional registration) or six years' (without professional registration) practical experience in related fields; (ii) original and outstanding achievement in design (as demonstrated by providing evidence of design or research projects); and (iii) strong commitment to excellence in teaching and research. The ability to teach architectural design studios in addition to courses in one of the aforementioned areas will be an advantage. Preference will be given to those who have substantial practical and/or teaching experience. Appointment(s) will normally be made on contract basis for up to three years initially commencing August 2014, which, subject to mutual agreement, may lead to longer-term appointment or substantiation later.

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Application Procedure

Please send a letter of interest with a full resume, portfolio, names and addresses (personal fax numbers/e-mail addresses as well, if available) of three referees to whom applicants' consent has been given for their providing references (unless otherwise specified), and any other supporting materials to the Director, School of Architecture, The Chinese University of Hong Kong, Shatin, N.T., Hong Kong by post or by e-mail (architecture.admin@cuhk.edu.hk) by the closing date. For enquiries, please contact Mrs. Annabel Leung, Executive Assistant of the School (e-mail: annabelleung@cuhk.edu.hk; tel.: (852) 3943 6552). The Personal Information Collection Statement will be provided upon request. Please quote the reference number and mark 'Application – Confidential' on cover.



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



Gerflor

International vinyl and linoleum flooring specialist Gerflor was prescribed as the ideal solution for the new Medical School at the University of Limerick. 1,000m² of the fast-fitting Attraction® interlocking loose-lay tiles in Amaryliss blue was specified by Grafton Architects, of Dublin, to allow easy use of the raised access flooring. Available in 11 colourways, Attraction® is also suitable for heavy footfall in retail, commercial and industrial settings and can be laid quickly.

e: contractuk@gerflor.com



New wet rooms for healthcare developments from Gainsborough Specialist Bathing

Gainsborough Specialist Bathing, Europe's leading choice in hi-lo baths, has launched a new range of easy access wet rooms suitable for long term care and acute care developments. These stylish wet rooms offer architects, designers and contractors with a flexible and extremely durable solution that meets the challenges encountered in high traffic bathing environments. Suitable for new-build or refurbishment projects, they incorporate:

- safe wet deck area with level access and slip resistant flooring
- a range of decorative, yet highly durable wall panelling options
- choice of either flat glass shower screen or half-height shower doors that include MicroGuard antimicrobial protection
- choice of TMV2/TMV3 shower units or BEAB Care Approved electric care shower with thermostatic controls
- integrated soft-touch padded shower seat • fluted grab rail

With a nationwide network of skilled fitters, Gainsborough also provides a complete end-to-end installation service from concept to completion.

t: 0800 542 9194 e: info@gainsboroughbaths.com w: www.gainsboroughbaths.com



Quality and longevity at the heart of the Eton College renewal and conservation programme.

Eton College has an infamous commitment to excellence, history and tradition. The Bekynton Field Development is the latest addition to the renewal and conservation project to protect and improve the facility. Originally 'Birley Schools' and home to science laboratories, this area of the college is one of the few that requires renewal rather than conservation. Designed by John Simpson in the neoclassical style, the most important consideration in the design specification and build of the Bekynton Field development is to 'construct facilities that will last for generations'. The new £19 million development will be home to the modern languages department and include a lecture/ debating theatre and exhibition space, currently earmarked for the return of the 'Myers Collection'. JB-RED batten was chosen by specialist sub-contractor Attley's as the preferred roofing batten for the project. Specified as 'BS5534 treated soft sawn wood' Attley's chose JB-RED for its quality and performance. The Burlington Slate that has been installed on the roofs of the main building areas is a truly traditional material. Quarried in the English Lake District for over 300 years and is used on older part of the college estate.

w: www.johnbrash.co.uk



Attic trusses from Pasquill top off £1.7 Million luxury homes

Two interesting roofs have been handled by Pasquill, the UK's largest supplier of trussed rafters, at a very exclusive development of homes at the village of Aspley Guise in Bedfordshire. One features a gym with sauna and the other offers a cinema. Both are part of two substantial properties set to be marketed at approx £1.7million each when they have been completed just after Christmas.

w: www.pasquill.co.uk



iN 30-60-90

Refinement and formal simplicity define this iGuzzini range of fluorescent luminaires. iN comes in three widths as well as multiple lengths to offer the correct answer to all installation needs. Available in Minimal and Frame versions and designed to house track modules with spotlights for accent light, iN 30-60-90 allows creative, articulated compositions, with recessed, ceiling-mounted, wall-mounted and suspended installations with continuous lines of unbroken light.

w: www.iguzzini.co.uk t: 01483 468 000



One of the UK's slimmest sliding glass doors reflect trend for grand designs Reynaers at Home launches patio doors with stunning looks and superior performance

With the UK launch of its Hi-Finity ultra-slim sliding patio doors, Reynaers at Home has made it simple for architects and home-owners to bring to life any contemporary grand design that requires uninterrupted floor-to-ceiling glass. Structurally glazed to keep the aluminium frame to a minimum, Hi-Finity doors are designed for the outer frame to be fitted behind the brickwork. With the resulting floor-to-ceiling glass and only a 35mm aluminium interlock between door panels, the Hi-Finity door delivers stunning aesthetics with no compromise on energy efficiency, weather resistance or security. Available in industry-leading sizes, these innovative doors provide huge expanses of glass that create a jaw dropping design feature. Commenting, Hugh Moss, Head of Reynaers at Home, said: "The UK's discerning home-owners and architects have fallen in love with floor-to-ceiling glazing and we are seeing massive demand. Designed with this market in mind, Hi-Finity sliding doors are slim, sleek and seriously stunning, combining the ultimate in contemporary style with superb performance and low maintenance – perfect for creating a beautiful home or building."

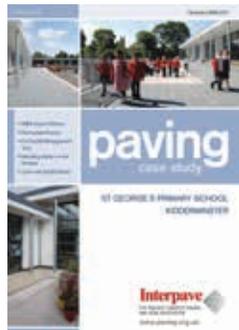
w: www.reynaersathome.co.uk



Third CDL Handbook is Published

Constructive Details Limited (CDL), a joint venture by the BBA and Robust Details Ltd (RDL), has launched its third handbook of masonry detail junctions developed for the Aircrete Products Association whose members include H+H UK, Hanson, Quinn Lite and Thomas Armstrong. The publication of the latest Constructive Details handbook for solid external walls completes the set for aircrete blocks, with the common constructions of partial fill, full fill and externally insulated solid walls all now being covered. It is available for download free of charge, along with the other handbooks, via a dedicated "Resources" page on the CDL website. With the publication of this third handbook, the Aircrete Products Association considers the old APA Construction Details (first published in 2008 and last issued as Version 2.2 August 2010) as being obsolete and superseded by the new Constructive Details and the Association can no longer support the use of the APA Construction Details for SAP2009 and SAP2012 calculations.

To download all the handbooks log onto the CDL website
w: <http://constructivedetails.co.uk/resources/>



Suds at school

St George's Primary School, designed by architects Howl Associates, was the Winner of the RIBA Architecture West Midlands Award 2013 and BREEAM rated 'very good'. Robert Bray Associates' SuDS and landscape scheme had to resolve complex drainage issues, including the absence of any 'safe' exceedance route from the site, as housing occupies the natural route. It utilises several SuDS techniques.

e: info@paving.org.uk



Saloni Ceramica

Arquitect Plank by the Spanish brand Saloni is a dry pressed, rectified porcelain tile with a relief concrete effect texture, created with both large-scale public and high-spec residential projects in mind. Frost resistant, with a porosity of less than 0.5% and slip resistance of R9, this tile is suitable for interior and exterior walls, floors and facades.

w: www.saloni.com



Practical yet prestigious entrance from Tormax

An aesthetically impressive new facility, The Beacon in Newcastle features a glass frontage incorporating a practical yet prestigious, TORMAX automatic 3-wing revolving entrance combined with an automatic swing door powered by the technologically advanced iMotion 1301 operator. Creating easy access for pedestrians, the low-energy door contributes to the sustainability of the building.

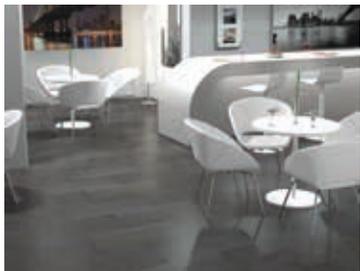
w: www.tormax.co.uk



Lindner and Prater deliver a complete envelope solution at new library of Birmingham

Prater and Lindner Facades, both part of the German Lindner Group, have delivered a complete roofing and facade solution for one of the UK's most ambitious projects – the new Library of Birmingham. At an estimated cost of £188 million, the public library replaces Birmingham Central Library and upon completion in 2013 - will be the largest public library in the country.

w: www.prater.co.uk



Roca Tile

Top Green by Roca is a new generation of porcelain tiles made from 80% pre-consumer recycled material. Top Green combines beauty, functionality, high-tech performance and sustainability. With less than 0.5% water absorption, good frost resistance and R9 and R10 slip resistance, this eco-conscious tile range is suitable for extensive use as both flooring and cladding, either indoors or outdoors.

w: www.rocatile.com



New appointments at Mumford & Wood

Mumford & Wood, the premier timber window and door brand in the Performance Window Group (PWG), announces two new promotions in the company's senior sales team. Steve Purcell, who has played a pivotal role in the exceptional growth of the brand, moves from National Sales Manager to Regional Sales Director and Tom Barfield, currently Regional Sales Manager, also takes on the joint role of Regional Sales Director.

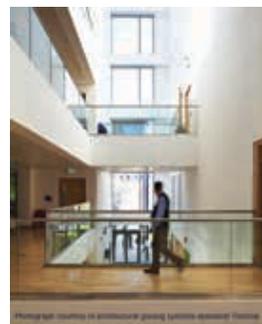
w: www.mumfordwood.com



Levolux raises the roof

62 Buckingham Gate is a landmark office development with a tilting, prism-like glass façade, topped by a state-of-the-art Roof Screening solution, courtesy of Levolux. The solution comprised Aerofoil Fins, Ventilation Louvres and PV integrated glass panels, all applied at roof level. The PV panels generate 27.8MWh (mega watt hours), of electricity per year.

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



Junckers AshPerfect Backdrop in New University Buildings

Powell Dobson Architects specified over 1000m² of Junckers 14mm Ash for the interior of the new Cochrane building at Cardiff University. Junckers solid hardwood floors are hard wearing and ideal for the high traffic areas of a building home to more than 3000 students and staff. The timber adds a natural warmth and beauty to the walkways and circulation areas of the spectacular central atrium.

w: www.junckers.co.uk



Ceram Provides Technical Authorship

Ceram has provided the technical authorship for the recently published 'Clay Bricks and Clay Blocks' and 'Precast Concrete' Resource Efficiency Action Plans (REAPs). The REAPs are a result of several stakeholder workshops where potential resource efficiency measures and opportunities were identified and reviewed. A series of REAPs have been produced since 2008 however these are the first to cover "heavy weight" construction materials.
w: www.ceram.com/reap.



Monolith gets straight to the point of bathroom redesign in Milan

When it came to modernising the 1960s-built Four Points by Sheraton hotel in the centre of Milan, updating the guest bathrooms was crucial to maintaining its luxury four-star status. However, with any downtime being a costly business, getting the 254 rooms back into service as quickly as possible was also vital for the hotel's owner and manager Maurizio Naro.
w: www.geberit.co.uk



Steelights/Copperlight Glazing

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



New app makes acoustic design easy

A new app launched by Saint-Gobain Ecophon provides easy access to its catalogue of acoustic ceilings and wall panels, allowing and enabling architects, designers and specifiers to download all of its systems as BIM objects. Available from the Apple App Store, Ecophon's new app allows users to browse through its diverse collection of suspended acoustic ceilings and wall panel design options for inspiration.
w: www.ecophon.com/uk.



Ibero Ceramica

The Evolution porcelain tile range by Spanish manufacturer Ibero Ceramica perfectly combines the aesthetics of natural stone with the advanced properties of porcelain stoneware. The range is ideal for both interior and exterior flooring and cladding applications and comes with an anti-slip finish for high traffic areas. Two rectified formats allow for mixing and matching of sizes, with minimal grouting for easier installation and maintenance
w: www.iberoceramica.com



STYROFOAM and XENERGY BIM objects launched.

Dow Building Solutions has made its core range of STYROFOAM-A and XENERGY thermal insulation products available as Building Information Modelling (BIM) objects through the National Building Specification (NBS) National BIM library. The new BIM objects include ROOFMATE, FLOORMATE, PERIMATE and XENERGY extruded polystyrene (XPS) products.
w: www.styrofoam.co.uk.



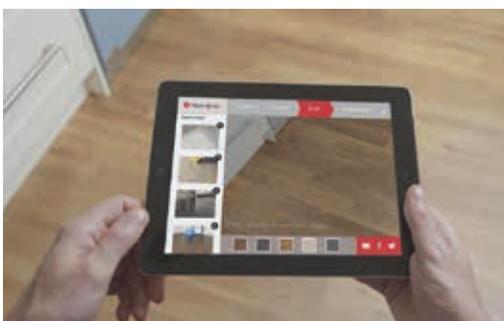
Breathing new life into an historical building with Roca

Bringing a Grade II* listed building into public use for the first time in more than 200 years, the Serpentine Sackler Gallery in central London is now open to the public, with Roca bathroom solutions being a feature of its washrooms. Giving new life to The Magazine, a former gunpowder store built in 1805, the Serpentine Sackler Gallery is situated just five minutes' walk from the Serpentine Gallery.
w: www.uk.roca.com



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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



Karndean Designflooring's new Augmented Reality (AR) App

The UK's market leader in luxury vinyl flooring Karndean Designflooring has unveiled a brand new Augmented Reality (AR) app which allows users to view any Karndean floor in real time. Using cutting edge AR technology, the sophisticated app brings flooring ideas to life and for the first time, allows specifiers, contractors, architects and interior designers to view any Karndean floor in a commercial space during the specification process. Designed to support commercial users, the FREE app can be used to demonstrate which Karndean floors suit the style and shape of any commercial space. With access to the full Karndean Designflooring catalogue via the app's innovative Touch Selector, specifiers and designers can explore and test out any floor they want, whenever they want. Whether it's for an educational or healthcare facility, a retail outlet, leisure destination, hotel, restaurant, bar or workspace, users can see what light wood planks look like and then swap it out for a light stone look tile, or maybe even parquet. They can also rotate the floor to test out different laying angles. Easy to use, it allows users to take snapshots as they go along, edit out walls and furniture and then save to compare.
Karndean's AR app can be downloaded from the App Store by simply searching 'Karndean'.
w: www.karndean.com/app t: 0845 605 5880



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Hopkins House, Hampstead 1976

Built of steel and glass, engineered to create a simple, slender and almost impossibly light structure, this house was an opportunity for Michael Hopkins and his wife Patty to experiment with ideas they would revisit for larger commercial projects later in their careers. Designed as both a family home and an office for their newly established practice, the architects were 'fantastically influenced' by the Eames' Case Study House of 1949 which they considered exemplary. Employing industrial building materials on an intimate scale, with corrugated metal sheeting forming the side walls and huge sliding glass panels enclosing

the front and rear elevations, the internal space is open and flexible with many of the functional spaces defined only by free-hanging venetian blinds.

The house, completed in 1976, occupies a verdant position in a Hampstead neighbourhood of Victorian mansions and Regency villas and it exploits the sloping site to present a sensitively unobtrusive one-storey facade to the street. Entered via a footbridge on the upper office level, the second, lower floor containing the domestic spaces is revealed below and accessed by a blue spiral staircase. ●

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